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Title: The role of video production in the art class.

This dissertation examines the potential role of video production in the secondary school art curriculum. Media studies is a topic covered by the Leaving Certificate examination in art and design. This study examines how film/video is presently being taught and assesses how the art department might utilise this technology and use it as a medium for teaching specific elements of art. Elements such as composition, lighting, tone, and balance will be addressed, as well as aspects of history of art, costume and set design.

The main aim of this study is to highlight the potential of video production as a tool to teach both the art elements, and aspects of art in an exciting and innovative way as well as providing the students with hands on experience of video production. The dissertation is based in part on the research conducted in school. A video tape of the students work and their feedback on the module accompanies this written dissertation. This should be viewed prior to reading so as to fully understand the learning atmosphere created.

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NATIONAL COLLEGE OF ART AND DESIGN
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FACULTY OF EDUCATION

THE ROLE OF VIDEO PRODUCTION IN THE ART CLASS

A Dissertation submitted to the Faculty of Education

in

Candidacy for the

DIPLOMA FOR ART AND DESIGN TEACHERS

by

KAREN SCALLY, B.A.

APRIL 1996

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I dedicate this dissertation to my

husband for the opportunity to learn and

the encouragement to persevere.

ACKNOWLEDGEMENTS

I would like to thank the Mews for their generosity in providing their facilities for the production of the video associated with this video.

I would like to acknowledge Professor Mc Carthy for her guidance and assistance throughout the year.

Sincere gratitude to my parents for their understanding and support, my classmates for their friendship and special thanks to my dear friend Adrienne for her help and encouragement throughout the year.

This dissertation was completed under the guidance of Dr. Deirdre Rafferty whom I would like to thank most sincerely for her guidance and support..

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INTRODUCTION

This dissertation examines the potential role of video production in the secondary school art curriculum. Media studies is a topic covered by the Leaving Certificate examination in art and design. This study examines how film/video is presently being taught and assesses how the art department might utilise this technology and use it as a medium for teaching specific elements of art. Elements such as composition, lighting, tone, and balance will be addressed, as well as aspects of history of art, costume and set design.

The topic of video production has not been covered by a dissertation or thesis prior to this study and relevant reading material is limited on the topic. In some research literature reference is made to the use of film in schools as opposed to video, this is because video is a relatively new technology but the application of film in the classroom addresses the same issues as video production.

The main aim of this study is to highlight the potential of video production as a tool to teach both the art elements, and aspects of art in an exciting and innovative way. The work conducted in this research is aimed at stimulating a greater visual awareness in the students, and teaching them the basic concepts and skills necessary in critical analysis and appreciation. It also educates them in the basic techniques necessary for video production and cultivates the process of research, design, construction, compiling and selecting of relevant information.

This dissertation is based in part on the research conducted in school. The Department of Education provides the teaching staff with guidelines for teaching media studies to transition year students. These guidelines will be addressed in chapter one and we must question why this subject is introduced so late in the pupils schooling.

In chapter one I will assess the current role that the subject of media studies has in the curriculum. I will discuss the approach

taken by the teaching profession to this relatively new form of communication. I will also assess the potential of video production as a learning tool and discuss how teachers can utilise video as a communication aid. The range of cross curricular links that video production opens will also be addressed. In chapter two I will explain the elements necessary for video production and highlight the range of art areas this process covers. I will emphasise the significance of composition of shot and draw comparisons to the art of painting. The influence of tone, colour and lighting will also be discussed. Chapter three describes the class production and how it was approached. It outlines the production roles filled by the students and the initiative taken. Finally the conclusion is based on the feedback given by the students on the project and also on the verbal assessment and observation the students competency in dealing with the art elements during the project.

The pupils I have chosen for this project are transition year students ranging from 15 years to 17 years. The students were required to produce a short video which covered a range of basic

art elements. They were assessed to determine the success of video production as a tool for teaching these elements.

A video tape of the students work and their feedback on the module accompanies this written dissertation. This should be viewed prior to reading so as to fully understand the learning atmosphere created.

CHAPTER I

MEDIA STUDIES IN THE CURRICULUM

Introduction.

Literature and music are taught as forms of expression in the current curriculum. However, over the last thirty years, it is the electronic media that have come to the forefront. David Rockefeller (1977) confirms "the tremendous impact new technologies have made....especially the impact of television on the young."[1] Children today are brought up with television from birth. Colin King's research found that many children can "recite advertising jingles long before they can say any nursery rhymes."[2] King (1975) observed that children begin their schooling at home from broadcast programmes specially produced for them. It is only natural that when they come to school they are both ready and willing to continue to be taught, in part at least, through the same medium.[3]

In art and music, students perform and produce their own work. Their individual judgements and criticisms are formed

through a better understanding of means of production. In film and video studies the same must apply. As Douglas Lowndes (1968) illustrates "The experience provided by recent developments in art education all point to the importance of practical experiment when dealing with value judgements." [4]

Keith Kennedy (1972) reminds us that we as teachers should use "film making as an aid, a stimulus, a new channel for expression and communication."[5] The roots of this expression are founded within the arts already taught in the school curriculum; drama, literature, debating, music and art. Video could be used as a newer form of cultivating ideas and expressing them. The Newsom Report (1970) made this recommendation:

> Just as we traditionally thought it important to broaden children's response to and experience of, literature and music, so we must now offer a comparative education in the important and powerful visual media (film and television)...The making of films when allied to studies of this kind become much more potential educational instruments.[6]

I (i) The Teaching of Media Studies.

To bring the discussion on the development of attitudes and

ideas favourable to the study of media in general up-to-date, the consultative document "Issues and Structures in Education" [7] published by the Curriculum and Examinations Board may be considered. The purpose for which the board was set up was to "contribute to the search for a curriculum and examinations system better suited to current and evolving Irish needs."[8] While the document is careful to point out that its deliberations are by no means final, it still offers us a recent and informative guide to the current climate of educational opinion in general.

The Board recognises that the curriculum must be responsive to present day realities such as our membership of the European Community and the development of new technologies. As society is changing, it sees the need for more flexible educational structures to meet specific local needs. Under the heading of Social and Political Education, the document says:

> The Board recognises the need for a greater emphasis on social, political and media education as a vehicle for promoting a sense of civic responsibility, for the transmission of received values, and for developing a critical understanding of the economic, social and political systems as well as a compassionate and supportive attitude towards

other people.[9]

It is significant that for the purposes of this document media studies should only be seen in the context of social and political awareness. This would tend to suggest that if the subject is introduced into the secondary curriculum it will only be used as an aid to promote some sort of general social awareness.

Media/ Film studies are incorporated in the Leaving Certificate art syllabus. The questions on this subject asked in the general appreciation section of the history of art paper take two different approaches. The students are asked either to discuss a film or video that they have viewed or to consider how they would approach a short production. To answer either of these questions the student must have an understanding of video/film production. These two questions taken from past art exam papers cover the different approaches that are taken.

1. Discuss / review a film they have seen within the contexts of colour, lighting, camerawork and special

effects.(honours paper 1988)

2. Describe how you would plan a video to cover a given topic, with reference to such visual qualities as camerawork lighting and the use of colour.(honours paper 1991)[10]

Even though the Department of Education has incorporated film/media studies into the art/design curriculum for leaving certificate it has not been specified as to which subject heading it should fall under for Transition Year students. Kennedy informs us that "many teachers of English have accepted the fact that the task of film teaching is theirs."[11] This 'grey area' needs to be clarified by the Department in relation to Transition Years and also in light of the fact that media studies is being considered as a topic for the new Leaving Certificate Applied course. In a variety of schools, this subject is being taught by a range of teachers.[12] The result of this is that students are provided with an inconsistent grounding in the subject of media studies.

With regard to the new Leaving Certificate Applied, the subject of art will be divided into two sections. One course will cover the art topics and the other Craft. This categorisation will require art teachers to be expert in one particular field. The guidelines do not clarify who will be called upon to teach media studies for the Leaving Certificate Applied. At present, the art teacher is the obvious choice since the subject has previously been categorised in the art area. This would contradict the Department of Education views on making the teachers more specialised, but as of yet a course does not exist at third level that prepares students to teach media in secondary schools. Nonetheless, a number of schools now teach video studies, but they only approach it from the point of observation. Such an approach entails the students observing a video/ film and subsequently discussing it with reference to topic, mood or storyline. The subject of film/ video appreciation is, therefore being taught purely as a theoretical subject. The teacher is not teaching the student to develop an independent assessment of the subject, but

is leading a guided discussion. These discussion classes must be very well organised so as to draw on the key issues of video. These issues are not evident in all viewing material so the material must be chosen carefully. Lighting, camera work, composition-of-shot, set design, costumes and the roles of the members of the production team are areas that might benefit from a more practical approach.

In his book Hands on : A Teachers Guide To Media Technology, Roy Stanford (1993) provides a number of production exercises which cover many of these points. A great deal can be learned from a relatively short exercise and Stanford reiterates that

> " such work should begin as early as possible so that children learn to tell a story in pictures at the same time as learning to tell it in words."[13]

It seems perfectly logical to suggest that reading and writing are so closely linked that they should be approached together. Unfortunately, the history of media education does not always reflect this ideal.

Keith Kennedy recognises "the huge input the art department can

make in such a production..." [14] but he also insists that :

a pressing need exists for the exploration of the uses of filmstock to teachers of all subjects who feel the need for new materials and methods to extend their teaching abilities.[15] Kennedy suggests that no specific training is needed to approach this medium. It is true that video production can be applied to any subject matter and used merely as a recording tool but one must still ascertain what learning process is taking place. Charting our Education Future: White Paper on Education (1995) refers to the 'Report on the National Convention' which argues that "...new approaches are required from initial and in-service teacher education"[16], yet the department has never provided in-service training in the field of video production or media studies. This subject has been left to the mercy of the teachers personal experience which may be very limited.

I (ii) Visual Literacy

Kennedy (1972) recognises the importance of children developing an understanding of the visual media, but they need to

communicate this topic. To do this it is;

> vital to establish standards of visual literacy that will help people to see and understand, and to respond visually [17]

It may be argued that we cannot assess the work of Picasso, objectively, without an understanding of artistic movements and history and without the necessary vocabulary. Film and video can be viewed as a means of establishing visual literacy in the same way as literature establishes verbal literacy. The importance of seeing and discussing films intelligently and clearly is of great benefit to the student, not just for examination performance, but also as an element of social development. Students must be educated to comprehend the power of television in their society. A considerable proportion of television programmes are aimed at a young audience. This young audience must to educated to understand and interpret this medium of visual communication and not be manipulated by it. The aim of the Department of Education is to provide students with an education which enables them to accomplish fulfilling roles in society. The education of media studies must be incorporated into the curriculum as an

essential aspect in the completion of the students education.

I (iii) Cross-Curricular links.

Video is a medium that may be adapted to a variety of cross-curricular activities. The production can utilise many of the subject areas covered in the secondary school curriculum such as languages, art, science, maths, business studies and accounting. The curricular role of video production may be suggested in Table A.

Lowndes (1968) emphasises one of the main recommendations for teaching film and media studies at primary and secondary level:

> The fact that (pupils) communicate through word and image provides the first opportunity for the educationalist to develop both verbal and visual abilities in a composite course and so avoid the present division in education.[18]

This clearly suggests that students should be familiar with video as a contemporary means of communication. Film production encourages group social activity. It is also a tool which forces students to focus in on specific topics and issues.

Table A

DEPARTMENT	ROLE
Languages	The script can incorporates all/or any languages.
Art	Art Director/lighting/set design/graphics All of these aspects cultivate visual awareness.
Maths and science	Editing, sound recording, lighting, electrical.
Business studies and accounting	Producer, sourcing of production funds and keeping the financial books.

In order to teach video production the necessary elements for production must be addressed. The extent to which these topics are covered will depend on the topic of the video and the length of the module concerned. It is however important to be aware of the potential roles of video production in the art class. The following chapter will address this area.

CHAPTER I

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18. Lowndes, Film Making in Schools p.12.

CHAPTER II

The Elements Necessary For Video Production.

Introduction

In order to produce a video there are many fields that need to be explored. The areas of script writing, costume design, make-up and set design needed to be covered for the production of the video in this dissertation. These will vary depending on the topic covered. The sections of lighting, camera work, sound and post-production are areas necessary in all video productions. This chapter covers all of the production areas necessary for the class production associated with this dissertation.

II (I) The Script, Costumes and Make-up.

The Script needs to be written or chosen at the primary stage of the project. Once it is written storyboards can be laid out, sets designed and rehearsals can begin. Script can be written to incorporate any subject or social issue. Costume design is an area that can be treated much like a detective game. Clues must be

found about the period of the character, or personality. If the subject is real magazines and book can be researched to design a typical costume for the character if s/he is to be made look recognisable or design an alternative costume if audience identification is not crucial to the script. Make up needs to be worn by both male and female actors in front of camera. This is because of the intensity of the lights need for studio shoots. Outside shooting can be done in natural daylight and no make-up is required.

II (ii) Camera Work

(a) Composition

It is necessary for students to comprehend the principles of composition when introduced to using the video camera. If the pictures are not organised appropriately, the audience may well react by looking at the wrong elements, interpret the picture inappropriately or become bored by unattractive shots. Composing shots is not just a matter of pointing the camera at the chosen topic. Art teachers strive to train students to see what is in

front of them, to assess their drawing subjects and to relate one object to another. If these values can be taught and understood it is mere technique that positions a rendition of this subject onto paper. Betty Edwards (1992) agrees that " ...drawing is made up of component skills that become integrated into a whole skill. Once you have learnt these components and have integrated them, you can draw.."[1] The perceptual skills she refers to are listed in Table B.

Table B

One: the perception of edges
Two: the perception of spaces
Three: the perception of relationships
Four: the perception of lights and shadows
Five: the perception of the whole, or *gestalt*

Compositional awareness encompasses these areas and video production could be an ideal tool to focus the student on these areas.

The students will need to explore the meaning of good and bad composition which is the basis for the presentation of art projects as well as the obvious advantage with individual paintings. Composition is used in many areas of video production from set design to composing each individual shot. How to balance a scene to produce a successfully composed shot will be one of the fundamental goals of this project. This involves training the students to see what is framed by the camera lens and enabling them to look at each composition objectively.

There are three basic approaches to composition: Composition by design, composition by arrangement, and composition by selection.

1.Composition by design.

This occurs when you have a free hand in composing your picture. The artist approaching his blank canvas can arrange line, tone and colour in any way he chooses, without concern for accuracy or feasibility. Canaletto (1697-1768) "improved" his paintings of London by actually repositioning entire buildings for

effect, whatever the resulting topographical errors. These decisions can also be made when dealing with video through post production editing.

2.Composition by arrangement.

Here objects are deliberately placed before the camera, to produce an appealing, meaningful result. Much like composing a still life the set designer dressing a set does this by placing furniture, flowers, and ornaments to form appropriate arrangements. Sometimes even a carefully introduced foreground object (a leafy branch perhaps) will help the cameraman to devise appropriate composition.

More usually, a set designer or art director creates an environmental package suiting the mood and mechanics of the occasion .This provides the camera man and director with endless potential for compositional shots..

3. Composition by selection

This is the situation most cameramen encounter. The camera is positioned at a certain viewpoint chosen by the director (or the cameraman himself) and he composes the shot using what is there, to show the subject most effectively. In this situation the picture composition can be adjusted in several ways:

(a) Adjust framing: positioning the shot to deliberately include/exclude parts of the scene, or to alter subjects' position in the frame (balance)

(b) Increase/decrease the lens angle: The lens angle of view will determine how much of the scene appears in the picture from what viewpoint.

(c) Adjusting the camera position: As the camera moves up/down or sideways, foreground objects change position in the frame more noticeably than distant ones. So even slight readjustments can considerably alter the composition relationships.

(d) Proportion: By altering the lens angle, and changing the camera distance to compensate, the shot remains the same size but the proportions within it are adjusted.

The director or set designer may prepare a storyboard sketch, showing the detailed composition of certain keyshots.

(b)Framing the Picture.

The camera does much more than "put a frame" around a segment of the scene. It 'inherently modifies whatever it shows'. Because the screen totally isolates its subjects (the viewer cannot see whatever else is happening) and because the resultant picture is flat (and cannot reproduce therefore depth) unique relations develop within it that are not present in the actual scene.

The subjective effects that arise in the flat framed picture take several forms. Although one plane may be some distance behind another, they can appear conjoined or even merging in the

shot because the camera cannot differentiate spatial relations like the human eye can. Equally, spatially unrelated areas of tone and colour are often juxtapositioned in the picture; interacting and influencing pictorial balance. Certain colours carry more visual weight than others. This is explained in detail under the heading of 'Colour Impact '.It is important to remember that shapes of objects, and compositional lines, can change with the camera angle. They are seen in perspective on the flat screen. A series of quite unrelated objects at varying distances can combine pictorially to form a composition group because of the lack of spatial relations noted in point one. Within the picture, *imaginary* composition relationships can be seen to develop between subjects, and visual tension form between them. As subjects approach the edge of the screen, the impression of tension or compression can develop; particularly in screen-filling shots.

The individual framing of each shot will alter the compositional balance and can also influence the viewers interpretations of events. For example a 'close-up' followed by a 'wide shot' implies

the subject has suddenly move a great distance from our view point.

(c) Pictorial Balance

Good composition is a well balanced shot. For most purposes we will want balanced composition, not the equal balance of formal symmetry, for that is uninteresting, but a picture with equilibrium. Balance in a picture is affected by the size of a subject within the frame and the position of that object within the frame. The tone of that object also affects balance as some colours and tones carry more visual weight. The relationships of subjects in the shot and the positive and negative spacing created between them is a key factor to consider when constructing a well balanced shot.

A balanced picture has a co-ordinated structured look. Balance unifies the subjects within a shot. Occasionally, a picture is deliberately arranged unbalanced to create a dynamic restlessness or tension.

A centre-frame position is satisfactory; safe but dull to watch. Good composition demonstrates that a subject or tonal mass to one side of the frame usually requires compensatory counterbalancing in the remainder of the shot. This could be an equal opposite mass (symmetrical balance) or a series of smaller areas that together counterbalance the main offset region. Balance is more influenced by vertical elements than horizontals, although the overall horizontal effect determines the final balance. Simple classroom tests can be done with lighting on a model and recorded on video camera. These will show that regularly shaped subjects have greater visual weight than irregular ones, and that warmer colours, (red, orange) appear heavier than cooler ones (blue, green). Bright saturated hues also appear heavier than desaturated or heavier ones.

II (iii) Tone, Colour and Surface Effect.

The set designer and lighting director use light and shade to create the emotional key. Large areas of contrasting tone give a picture strength, vigour, significance. In practice most attractive

shots usually include a wide variety of tones. Where tones in a picture are predominantly light, the effect is open, simple, perhaps weak. Add small distinct areas of dark tone and the picture develops a liveliness, cheerfulness, delicacy. Dark tones give a shot strength and significance. They can add force and dignity. Tonal gradation needs to be visible. Small distinct light within dark tones give an overall effect of mystery, drama and a solemn one. Tone influences visual weight. Dark tone subjects look heavier and smaller than light toned ones. Placed towards the top of the frame dark tones produce a strong downwards thrust, top-heaviness, a depressed closed-in effect. At the bottom of the frame they introduce stability and solidity

Colour is often taken for granted. It is categorised as a surface of particular shade, e.g. green. In fact what we are interpreting as "green" can vary considerably with the colour of the light falling on the surface, its angle, any other nearby colour, and various other factors.

Smooth surface colours look "purer" (more saturated) than a rough-textured one of identical colour. The colour of the surface can seem to vary with the quality of the incidental light, appearing brighter and more saturated under hard light than under diffused lighting. A colour surface may reflect light onto a nearby subject-so the face of a person wearing a yellow sweater may be tinged yellow by its reflected light.

Colour of line detail can become difficult to identify because our eyes cannot readily detect fine detail in colour. Yellow for instance tends to become confused with dark grey. Similarly, bright areas of green, blue-green, and blue appear identical when very small. Eventually as detail size diminishes even strong reds and blue-greens become indistinguishable, so that you can only detect differences in brightness between them.

Colour and emotion are inextricably interlinked. Colour associations are legion, See Table C.:

Table C

Red:	with warmth, anger, crudity, excitement, power, strength.
Green:	with spring, freshness.
Yellow:	with sunlight, the orient, brilliance.
White:	snow delicacy, purity, cold.

III (iv) Lighting

We quickly recognise bad lighting when we see it, but good lighting is so unobtrusive and "natural" that we take it for granted. Good lighting creates a three-dimensional illusion in the flat picture. It imparts an impression of solidity and depth in subjects and surroundings. Lighting should enhance the appearance of people. Lighting can create compositional opportunities for the cameraman. Lighting should not make us aware of the staging effect. For example the viewers attention should not be drawn to joins in the sets, strong reflections, cable shadows etc. Just as with photography if there is too little light the image will loose its clarity. If there is too much light it will become

overexposed. The T.V. can only handle and reproduce relatively limited tonal contrasts. If the lighting has too much contrast, details in the lightest and darkest tones will be lost.

Our impressions of space and form when looking at a picture depend on a number of factors, such as perspective, scale, the way planes overlap, comparative details, relative sizes, and so on. Lighting too plays a major part in how we interpret what we see. Even when the structure and outline give us leading clues, the play of light and shade strongly influences our judgements of size, shape, distance, surface texture and contours.

Lighting is strongly associated with mood. Through carefully chosen light direction and contrast you can change a scenes entire atmospheric impact. It can impart fun or fantasy, mystery or dramatic tension. Lighting can enhance a setting, and transform a rich imposing environment into a garish tasteless display, or can reduce it to a boring dull characterless emptiness.

You can use lighting selectively, to emphasise certain aspects of the scene while subduing others; avoiding or reducing distracting features. You can merge planes, or cause one to stand out prominently from another. Through shadow formations, lighting can suggest structures that do not exist, or hide what is there.

Lighting can be applied with large "brush strokes" or with fine delicate attention to detail. You can wash it across the scene, or pick out and emphasise certain features. But to exercise this control appreciation of the subtleties of light itself is necessary. So we begin by looking at the practical basics of illumination.

The strength of light we require on the subject and surroundings will determine how powerful your lamps need to be and the quantity you will require. The camera must be graded first to white light so it is balanced correctly. In light white light contains an even balance of red, green and blue. This is called a "white Balance". Many light sources produce hard light which

casts strong shadows, while others create soft light which is diffused and shadowless. The direction of light affects the way light and shade fall on a subject. It determines which features are highlighted, and which fall into shadow.

III (v) Post Production

(a).Videotape Editing: This involves selecting and playing sections of tape you want and recording the result on another videotape recorder; just as one dubs sound from one audio tape recorder to another. In practice this is a sophisticated, highly mechanised process. The editing process assembles the programme in the order of the script. The programme running order can also be laid out in storyboard form. This order may differ substantially from the shooting order.

(b).Sound Mixing: Sound is also edited alongside the pictures. The sound runs to the specifications of the script and close-up shots must be edited so as to synchronise lip movement. If any voice-overs have been recorded separately they are incorporated at this

stage. Music and special effects, for example background noise, are included in the sound mix. Each element is recorded on a different sound track and the mix blends between the tracks.

(c).Graphics: Opening graphics are necessary and include the title of the production and give us an impression as to the possible contents of the programme. If the facilities are available graphics can be done through computers. The schools computer can be used to record still (motionless) graphics straight on to video tape. The alternative is, to hand render graphics that can be recorded onto camera. These can be animated using a version of 'Stop-Go' animation which can be neatly edited together during post production.

(d).Titles: These are used to introduce a speaker, guest or interviewee on the programme. They are also used in the credits to list the actors and production team. Titles, as with the graphics, can also be hand rendered and animated during recording.

The approach taken to producing a video for this dissertation is outlined in the following chapter. Post production facilities were made available for this video, at a professional standard, on the day of production.

CHAPTER II

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CHAPTER III

THE CLASS PRODUCTION

Introduction:

The chapter will cover the methodology of study taken, the specific learning objectives and the approaches taken in the individual lessons. As explained previously, there is no right or wrong way to approach a video production but the important aspect is that the ideas come from the students. This will instil self motivation and also cultivates personal development and confidence among the group. Every production project will be different if the approach to production is not rigid. In this case the students were given a loose brief because the project had a given role to fulfil. If projects can be community or competition based, this may also apply. In this production the member of the group was cast in the production team as well as in the role of an actor. Because this module of work involved transition year student it was important to make a link with the working environment. This

could also have been approached through the used of subject matter.

In the last 10 years the number of video camcorders (a camera and recorder/player in one unit) used in schools and colleges has increased dramatically. In the domestic consumer market the price of camcorder equipment has fallen with inflation and it is being marketed as the next major growth area for spending. In some parts of the country there are classes of students many of whom come from homes possessing a camcorder. Almost everybody, it seems has access to a video recorder. Video is now commonplace and should be readily accessible in the classroom.

Television (in the broadcast sense) is said to be a seductive industry, and the same might be said for classroom video work. Certainly the camcorder is perhaps the easiest item of media technology to use, with it array of automatic functions and its immediate results. This is at once the great advantage and disadvantage in a learning environment. Everyone can get a

picture on the screen and some sound on the speakers, but making a 'programme' involves a great deal more.

The advantage of working with a small group of students on this project is that it is easier to involve the students equally in the actual making of the video. With a large class it would take carefully organised approaches to involve every pupil and it would impossible for them all to have equal involvement.

III (I) The Production Team.

It was decided that the students would be employed in the roles of director, camera crew, lighting supervisor, sound technician, actors, floor manager, make-up costumes and they would also have to make decisions regarding post-production editing. Taking this approach we would thus duplicate the professionals roles and get an insight into the different job prospects this line of study could open up for students.

Such an attempt to make a video with an eye on a

professional model means that an effort has to be made to meet conditions customarily encountered when working under commercial pressures and the importance of deadlines. However, in the real world the avoidance of mistakes is crucial as 'time is money' but from a teaching point of view mistakes are also a valid process of learning. Schools in the past could not give their students this great opportunity because of the expense of film. Video production on an amateur level is cheap and easy to use, yet still covers all the aspects of film production without the large overheads. Video is more classroom friendly as it gives immediate results. The camera can be connected through the television to a T.V. and mistakes can be seen and corrected on the spot.

The production team was to be decided prior to production. Each person has to be responsible for one particular aspect of the video. This did not mean that pupils will not be able to work together but that each particular student would pass on his specific knowledge to the rest the of the group. It is important however, in this type of project that all the responsibility is not

passed onto the teacher and that it is viewed as a group project. It is vital that the students experience the variety of roles incorporated with the production of video. For the class production the key roles were employed because of the small number of students involved in the project.

The producer is the most important person on the production team and is answerable only to the director. He is responsible for co-ordinating the whole production. His duties include the production budget and expenditure, and he also caters for the needs of the crew and actors. The producer is also responsible for 'sorting out the red-tape', making sure that the paper work is in order and he must co-ordinate all the elements together at the given time for the shoot. He is required to book the studio and necessary equipment, transport the actors, inform the crew of the schedules and employ any extra staff needed for the day, such as make-up artists or catering. The producer may have an assistant for large productions and this person is aptly named 'The Assistant Producer'.

The director is the next essential role in the production. S/he is the creative mind behind the production. He has a vision of the end product and it is up to him/her to direct the team to produce his/her image. He/she must ensure that all the necessary elements have been recorded to a standard which is satisfactory to him. The director will also work with the editor to piece together the shots to create the desired finished piece.

The role of the Production Assistant differs from that of the Assistant Producer even though their titles are similar. The Production Assistant is responsible for organising the actors. He always carries a copy of the script and cues the actors on direction from the director. He take notes at given places for the director to aid with post production. The camera operator is responsible for operating the camera. His/her job is a technical role as he/she must know about focusing and different lens effect that the Director might require. He/She must also be able to balance the shot and must be aware of the compositional aspect discussed

previously.

The lighting designer organises the lighting before the shoot under direction of the director. He/she is required to create the necessary mood for each shot. This is an area that is often overlooked but it can make a dramatic difference to a scene. Lighting for a large production can take a day to set up for one shot. If the Director is looking for a specific image it can entail reflections, distortions, filters and coloured gels. The lighting designer must always be available on the set as he/she may also need to alter lighting during production as shooting positions change.

The Sound Recordist sets up the microphones before the shoot and may also operate a 'boom- mike' during the production. Chest mikes are often worn by actors and these need to be carefully monitored so as clothing interference is not recorded. The recordist must also ensure that each individual is recorded clearly and separate from any background noise and distinct from

the rest of the cast. This clean recording is essential for the post production process of sound mixing as the volume of each actor will need to be higher and lowered independently as required.

Before we consider approaching the production of this video there is a lot of preparation work that must be covered first. The storyline must be decided on, the script must be written the actors cast, the set designed and storyboards must be drawn up so as to minimise production time. This will be a crucial process as production has been limited to one day.

It may be argued that video production makes us, as part of the production team, more aware of our subject matter. As with the process of photography, when actually shooting a video, the eye is focused through a lens or viewfinder. It is the decision of the operator what image is recorded within that rectangular frame. S/he must therefore study with great precision the composition of each shot. The cultivation of visual awareness is one of the main goals of the art teacher. S/he aims to develop the student eye to

see what is around them. Betty Edwards (1992) concludes that once the eye is trained to see shape, form, line, volume and texture, it is a relatively simple process to record these on paper through different media[1] .

Before the video production is considered the students must understand the topic they are trying to communicate. They must decide on angle of shot and the duration of each shot required. Does he want the audience to see more than one view of the scene or object? Will the camera reflect the directors point of view? Is the audience going to be aware of a point of view or is he shooting the action with an anonymous eye? These are all questions that must be answered by the production team prior to shooting.

The actor Michael Palin, asked presenter Alan Whicker, (1991) for his thoughts on this subject prior to the shoot of his series Around The World In Eighty Days-Part 1. Whicker replied that one should not try to fool the audience into thinking that you are walking through an expanse of uninhabited desert on your

own. The viewer should be aware of the fact that you have a five man crew recording your every move [2] . Here we see a breakdown in the conventions of video/ television production, the illusion of the anonymous eye is no longer required. The video maker is allowing the viewer into his world. This approach has been taken with many television programme on different occasions. The viewer of today is an educated one and he is aware that television is a contrived version of reality.

III (ii) The Storyline

Since this project is situated in the art department, the requirements of the brief were to include the work and background of three famous artists of their choice (app.(A)). The students will also need to incorporate interview techniques, storyboards, back-up\research material and titles to complete the video.

III (iii) Planning the Production

We were fortunate to have been offered the use of

professional recording facilities for one days production. This was an ideal method of reflecting the working environment as it put the production team under the realistic pressure of a professional production. The video had to be recorded in one day and that was the deadline to work for. This deadline was non-negotiable. This link with the working environment was also ideal for a transition year module reflecting the aim of their year, to make students aware of working society and to involve them in it. Because of the tight schedule preparation needed to be thorough and story boards were of the utmost importance.

(A) Introduction to the Module

The study concerns a group of six students during the third term of their transition year in an Irish community school. It was envisaged as an experimental and innovative project on the basis of which lessons could be learned to further their education in the arts curriculum. The programme began on Monday the 22nd January 1996 and finished on Tuesday 19th March 1996, consisting of one single and two double classes a week, making a total of

fifteen lessons. It was conducted as part of the students' studies in arts and crafts.

The advantage of conducting this module with pupils in transition year is that these students were a broad mixture even within a small group - from the good junior certificate results to students who had never studied art.

(B) Major Aims and General Objectives of the Study

The principal aims of the study may be summarised as follows:

1. To teach the basic concepts and skills necessary for a critical analysis and appreciation of works of art.
2. To understand the basic techniques necessary for video production.
3. To understand the processes of research, design, construction, compiling and selecting of elements.
4. To stimulate greater visual awareness.
5. To teach art elements in an exciting and innovative way.

(C) Methodology of Study

Throughout the study, students were encouraged to work as a team. Different aspects of the production, such as set or logo design, were discussed as a group, but the necessary work was completed by individuals. In practical terms, it was a waste of time for each student to design and render their own logo, since only one design was necessary. It was decided to design a group based logo.

In the lessons which followed, group discussions, critical analysis of previous work and monitoring of progress were all assessed at the start of each class. This gave each student an opportunity to discuss difficulties, or necessary alterations to designs, with the group. This activity ensured the project was always controlled by the entire team, not the individual. This sharing of experiences gelled the team together well.

As each new production element is explained to the whole group, it is discussed and then taken on by a small sub-group. This

enabled different aspects of the project to be developed continuously. Students also discussed design issues and the general opinion of their classmates was always used for evaluation.

In this atmosphere, the role of the teacher changed. The teacher was less of an authority than usual, and the emphasis was on exploratory work and enabling the student to develop unconventional approaches to production, once the conventions were assessed. The teacher in this situation was able to become part of the group. Once this was established, discipline was not a problem. The main advantage of this project is that students are being taught something they see as practical knowledge. It is an area they all have some experience in. Some have used home video cameras. They all know the structure of T.V. programme, so this module is building on an already established foundation.

Resources used for this project included recycled materials, cardboard, wool, old clothes, paper, paint, glue, art history books,

film and video production books. All of these resources were readily available to the students, clothes for costumes were gathered by the specific individuals.

III (iv) Specific Learning Objectives of the Study

In this section the sequence of lessons and the concepts and skills with which they dealt shall be looked at in detail. As already stated, the emphasis placed upon general group decision and discussion of ideas introduced by the teacher meant that in many instances teacher and students were drawing on their collective experiences of video in their exploration of ideas.

The course began on Monday 22nd January 1996 with a general introduction to the subject of video production and continued over a three month period The module consisted of fifteen lessons to conclude on Tuesday 19th March 1996. It is important to note that the classes consist of one single and one double class per week. The structure of these classes is listed in detail in the following pages.

III (V)

LESSONS COMPLETED DURING VIDEO PRODUCTION

MODULE.

LESSONS 1 TO 15

LESSON 1:

Duration of class:35 minutes.

Objectives: 1. To assess the structure of the news programme.

2. To evaluate interview techniques.

3. To explain shooting techniques

4. To explain the post production and editing process.

Task: To understand the editing and shooting process.

An extract from Sky News provided subject for script structure as well as camera techniques. This focused the students on an area they took for granted, such as the news, and analysed it from a production aspect. Interview Techniques was another area in which they had not considered the technicalities of production. For example, one must decide whether to use two or more cameras to cover an interview "live", or does one shoot the interview using a single camera. One must then plan and structure the "shoot" to allow for the conditions created by either technique.

LESSON 2:

Duration of class:1 hour 20 minutes.

Objectives: 1.To gain a basic knowledge of one artist per student and to appreciate one work of art from that artist.

Task: To choose the work of one artist each, and to fill out the questionnaire on that artist.

The students were presented with the brief for the project (see app.A). The works of three artists were to be chosen. A large selection of material was made available and the students were invited to choose one painting that they liked. Then they had to justify why they liked it and what qualities it possessed. (app.B)

LESSON 3:

Duration of class: 35 minutes.

Objectives: 1. To explore potential storylines.

2. To understand the basic layout for a storyboard.

3. To understand the necessary roles for production.

Task: To decide on a storyline and to produce a rough storyboard.

A news style programme was decided on because it could link the three artists together through news headlines. Time travel was suggested, to return to talk to the artists in their time about their work. This was decided through a process of brainstorming and general discussion.

Cartoons were used to explain the idea of storyboards and the necessity of them on production day was discussed. A rough storyboard was laid out to visualise the running order of the programme.

LESSON 4:

Duration of class: 1 hour 20 minutes.

Objectives: 1. To develop a greater understanding of storyboards.

2. To explore methods of set design.

Task: To complete the storyboard and to explore design for a set.

The video camera was introduced into this class. Using it the students could experiment with camera shots and angles. The storyboard was now laid out to specific broadcast dimensions (fig 1). It was decided that the set must be designed so as to finish the storyboard. A futuristic setting was decided on. A simple construction, easily mobile was necessary. The Blue Screen was explained in terms of weather broadcasts and they decided to utilise a miniature set which was to be constructed. The student explored set designers and film set for inspiration. The work of Jim Fitzpatrick was also used for reference.

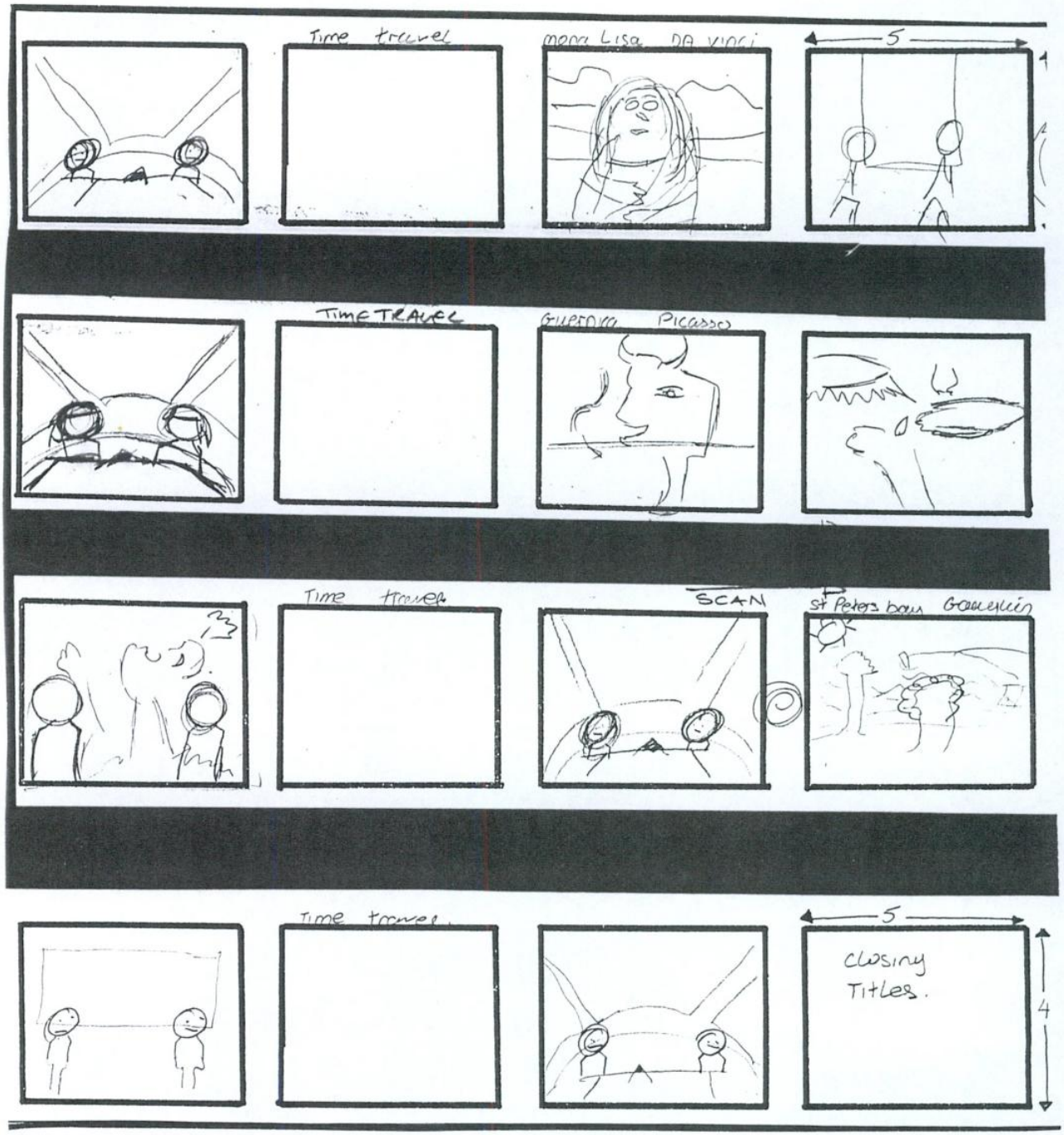

Fig. 1 The Storyboard for Time Travel News.

LESSON 5:

Duration of class: 35 minutes

Objective: 1.To explore set design, specifically backdrops.

Task: To design a set for the production.

The basic concepts of set design were explained. The student were shown a model of a set construction. The practicalities of the necessary sets were discussed. It was decided to utilise the blue screen made available to us so that a model of the set would be sufficient to construct. A futuristic model was designed using a combination of source materials. Books on the design of the Star Wars films were used for ideas both for construction and backdrop The construction was simple and made from corrugated cardboard. A painted background showing stars and space was begun.(fig.2)

Fig. 2 Set design for backdrop.

LESSON 6:

Objective: 1.To understand the design concepts of logos.

Task: To design a logo for the programme and to decide on a title.

The students were shown a variety of logo's and their function was discussed. A logo was designed. The colours needed to be considered carefully. The logo could not contain blue as we were using a blue screen this colour would disappear into the background. Strong colours were also necessary as was a clear design. The logo was to be used on a variety of scales and was to represent news flashing back through time to anywhere in the world. The title for the programme was decided on, "Time Travel News".(fig.3&4)

Since the students were to be working outside of school, parental permission was necessary. A letter of permission was sent home to be returned signed by a parent. (app C).

Fig. 3 Designing the Time Travel News logo.

Fig. 4 The Time Travel logo.

LESSON 7:

Objectives: 1. To understand the acting roles necessary for the production.

2. To develop techniques of script writing for T.V.

Task: To cast the production and to begin writing the script.

Once the roles were cast (app.D), students worked in pairs on their own sections of the script (app E) It was easily broken down into sections.

LESSON 8:

Objective: 1. To investigate methods of portraying time travel, movement and speed.

Task: To design the time travel sequence and to record it on video.

Using the video camera, students were faced with the task of producing an abstract moving image. Previous images of time travel were discussed, The Wizard of Oz, Star Trek, Quantum Leap, Time Travellers, and different approaches were discussed. Painted colour pattern and moving image was chosen and ingeniously the students used a pottery turn table to spin the image in front of the camera to test its effectiveness.(fig.5&6)

Fig.5 Time travel design 1.

Fig. 6 Time travel design 2.

LESSON 9:

Objective: 1..To investigate methods of researching authentic and fictional costume design.

Task: To design a costume for the individual characters.

The research books were used for pictures of the artists, notes taken on costume either from self portraits or photographs of the artist at work. In the case of Da Vinci, no costume was evident in any available portrait of him. The students found a painting entitled Portrait of a Musician which was painted by Da Vinci the year after the Mona Lisa and used it as a reference for their costume (fig.7). Self portraits were studied to evaluate looks and make-up. These costumes were adapted from students clothes or borrowed costumes.

Fig. 7 Leonardo Da Vinci "Portrait of a Musician."

LESSON 10:

Objective: 1.To investigate and assess the elements necessary for production.

Task: To review the elements prepared for the production and re-assess the storyboard and scripts.

A rehearsal of the full script (app.E) was recorded on the video camera, using wide shot and close-up. Key shots were checked on the storyboard (fig.1). The set backdrop was finished off. The costume list was checked and the meeting times were re-emphasised.

THE DAY OF THE SHOOT

Sunday 03 March

The day began with a production meeting. The students were introduced to the professionals that would be assisting them for the day. These people were both editors but familiar with setting up and shooting a production. This was an insight into the versatility needed when working in a small company. The students were then given their work stations and the first actor and actress went to costume and make-up.(fig.8&9)

Firstly all of the necessary Time Travel News studio shots were recorded (fig.10). The set was them cleared away and the student changed roles in accordance to the shooting list. When all the scenes, interviews and close-up's were recorded all students changed out of costume and make-up and the editing process began.

Fig. 8 Applying make-up and costumes for the character of Da Vinci.

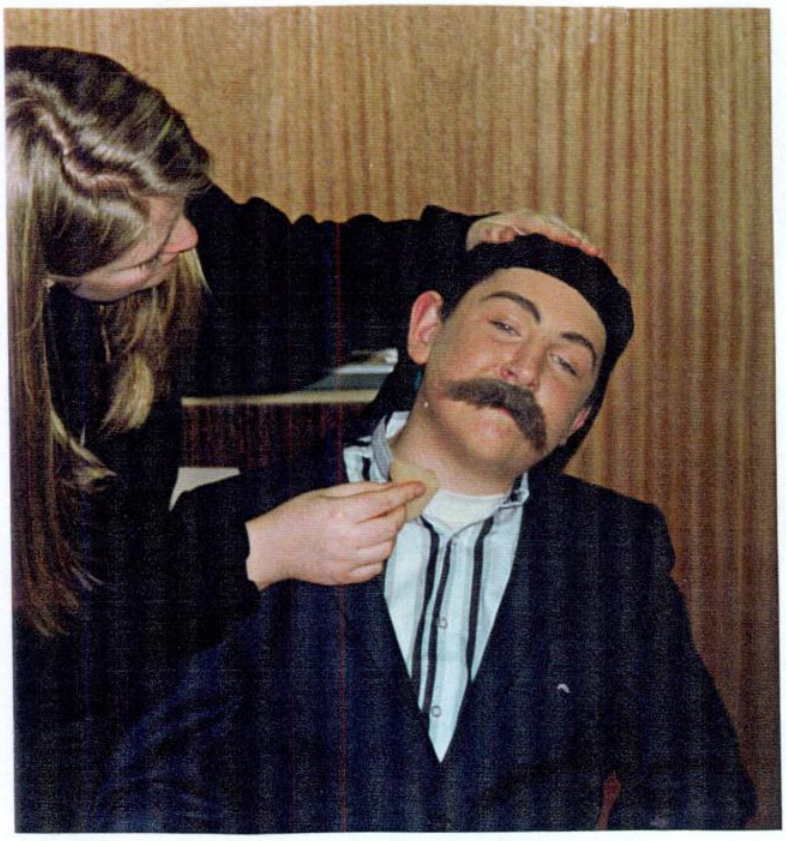

Fig. 9 Applying make-up for the character of Gaugain.

Fig. 10 Time Travel News set.

The team chose opening and background music from the library of effects available to them. They used computer graphics to animate their logo's. The backgrounds were edited in over th blue screen footage (fig.11-18) and the pictures put together in accordance with the storyboard. Finally closing titles were typed and rolled onto the end.

The learning experience of the day tied together the classroom preparations while introducing the excitement of a professional situation. (See appendices for shooting schedules (see app. F), cast lists, crew rota (See app.G) and script details.

Fig. 11 Last minute touches on Leonardo Da Vinci, Front of blue screen.

Fig. 12 A video still from the edited interview with Leonardo Da Vinci, including edited background over blue screen.

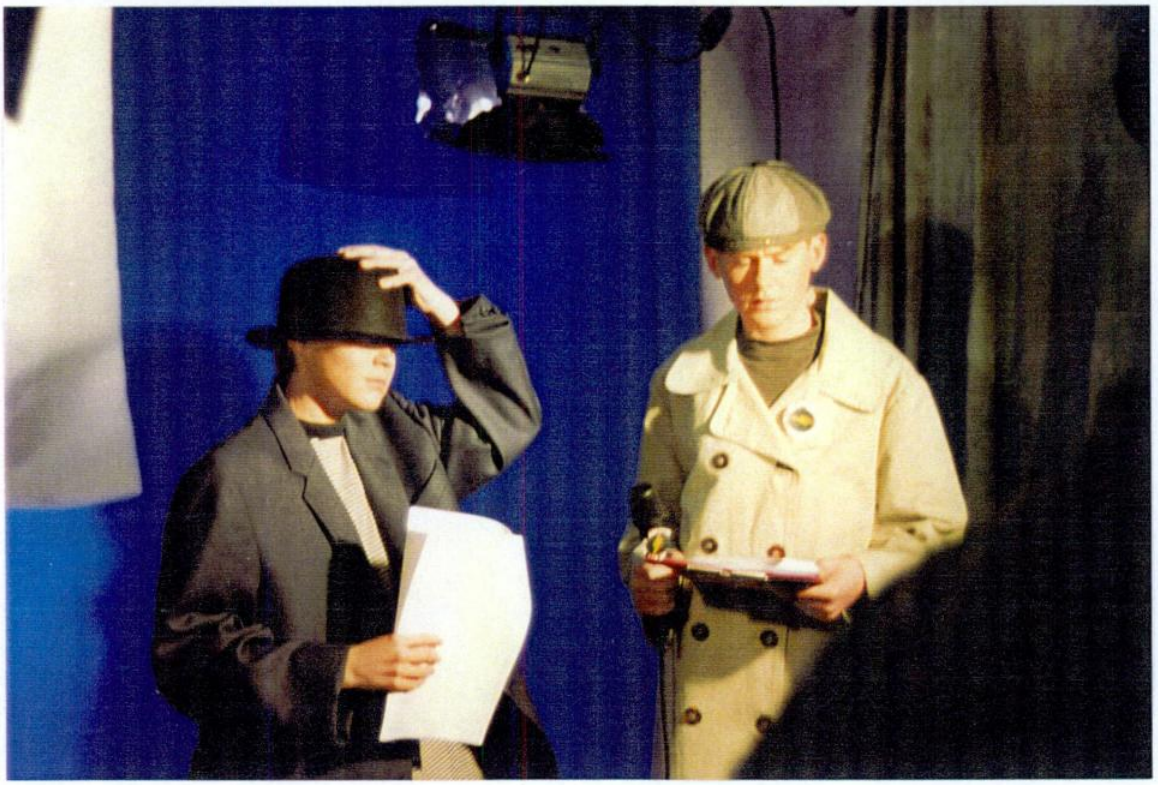

Fig. 13 Pablo Picasso interview front of blue screen.

Fig. 14 Video print of the edited Picasso interview.

Fig. 15 Interview with Paul Gaugain, front of blue screen.

Fig. 16 Video print of Paul Gaugain interview with St. Peter's Bay in the background.

Fig. 17 Video print of edited news studio scene. The background is edited over the blue screen and the caption is added on by computer.

Fig. 18 Video print of the Time Travel News set.

LESSON 11

Objectives: 1. To investigate methods of evaluation and critical assessment.

Task: To evaluate work done ,were project aims and objectives met, was the brief fulfilled.

The Time Travel News video was viewed and the work done was assessed by the students. It was agreed that, as with main stream television production, people viewing the programme could not appreciate the preparatory work that had gone into the production. To correct this the students wanted to include a discussion on camera to explain how they approached the project. This was an aspect that I wished to include in the final product but it was enlightening that the students were aware of this shortfall themselves. This section was shot along with the students feedback in the following class.

LESSON 12

Objectives: 1. To investigate methods of portraying and record project research, preparation and evaluation on video tape.

Task: Student were to explain the production research and record it onto video tape.

The students recorded each other using the camera techniques they had learned. Those not present on the day of production were taught by the students that were. This re-emphasised their learning experience. The students also had to include feedback regarding the project and the module and to answer the list of assessment questions given.

(app.F)

LESSON 13 & 14

Objectives: 1. To explore techniques of display.

Task: To mount and display preparatory work for the video production.

Students were shown a portfolio of work. Presentation was discussed. Borders and colour was considered. Application to the art college was questioned and discussed. These are students who did not know if they were to continue on to fifth year at the beginning of this module, now want to know about art college application in two years time.

The work mounted will be displayed in the library with the rest of the transition year projects at the end of the year.(fig.19)

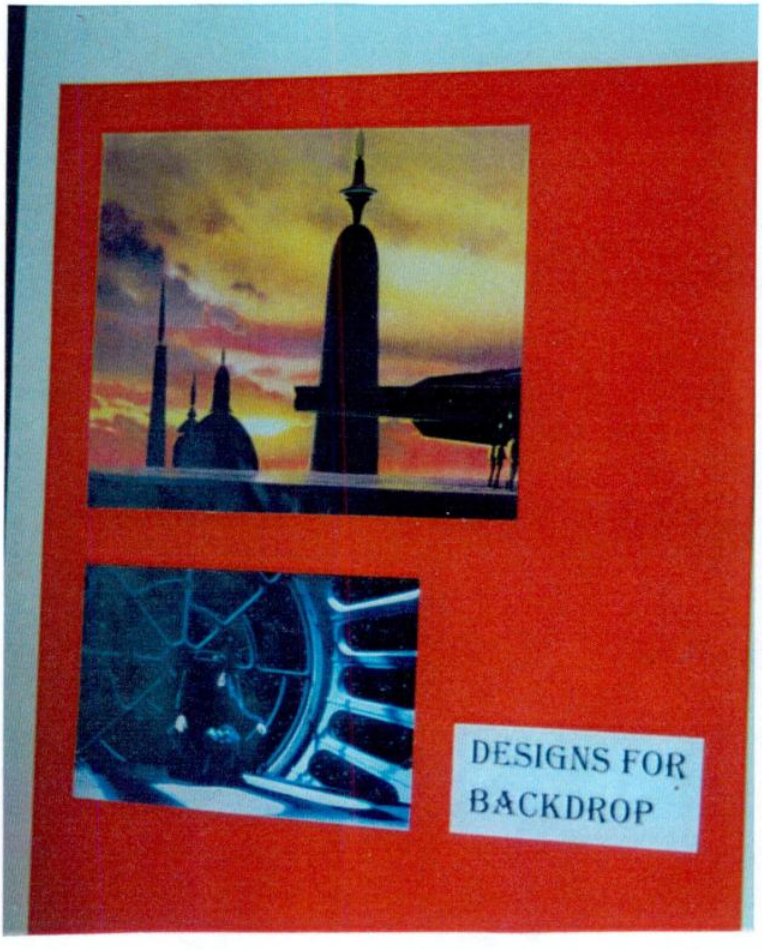

Fig. 19 Research design for backdrop.

LESSON 15

Objectives: 1.To explore and compare a large T.V. station to The Mews/Midas productions.

Task: To complete the given worksheet on the R.T.E. visit.

The students were brought to the Live at Three set to see rehearsals. They visited the Den and were amazed at the simplicity of the set and the compact size of the studio (fig.20). They were allowed to sit on the set of R.T.E. News and to read from the 'auto-cue', here they also got to see the 'green screen' used in the news as opposed to the blue screen they used in the Mews.(fig.21)

Fig. 20 The students on the set of The Den.

Fig. 21 The students on the R.T.E. News set.

The evaluation is an essential part of the production process and in it are possible indications of what the student has learned which are not necessarily evident in the finished product.

Traditional assessment methods rely heavily on written assessments. Media studies is primarily concerned with other technologies, and other language. This module lends itself well to the assessment approach taken by the Leaving Certificate applied.

Students should be able to demonstrate some ability to:

1. Work independently and comprehend the personal and social skills of organisations and communications in group productions.
2. Express personal feelings and ideas in relation to oneself and in relation to the world.
3. Research working ideas and document experiences.
4. Complete the module possessing a visual literacy and expressive power.
5. Complete the module possessing refinement in the handling and use of equipment and knowledge of the production

process.

6. Understanding the place he/she can play in society.

Connect their learning in Visual literacy and video production to other leaving certificate applied courses.

To describe the production process and individual involvement in it and to recognise the media concepts being addressed is to demand literary skills beyond all but the most able students.

The solution is to devise a further practical exercise in which some of the learning is applied. The student could be interviewed individually or in a small group or the product could be discussed by the whole class (more difficult to record). This might take longer than the simple written evaluation, but if planned carefully, the assessment can become part of the production process, not an "add-on" and it does assess the production, not the literacy skills of the candidate. This was the form of assessment used in this module.

CHAPTER III

REFERENCES

1. Betty Edwards, Drawing on the Right Side of the Brain (Great Britain: Souvenir Press,1992)

2. Alain Wicker, Around the World in Eighty Days (A BBC. production 1991)

CONCLUSION

It was impossible to cover all of the aspects of video production discussed in this dissertation because of the time limit enforced. A considerable portion was covered in the ten classes prior to production. If the time had been available the aspects of lighting and composition could have been covered more extensively but these areas are also so expanse that they could be developed into projects in their own right. The students gained a knowledgeable insight into the field of video production while learning about set design, costume design, composition, layout, logo design, art appreciation and a little history.

The students feedback to the project was recorded on video and is edited at the end of the programme. It is evident from their enthusiasm that it was a successful project. All students had gained obvious knowledge regarding the three artists covered. Their knowledge of camera work and composition of shot has improved greatly. This is obvious in the footage shot by the

students themselves while interviewing each other regarding the video.

Apart from the obvious learning in this module, it must be noted that the project invoked both intra and inter -personal development. At the beginning of this module this group of students were given to me labelled as " The worst of the transition year groups in art."[2] The student were disruptive in the beginning but I can attribute this to a pre-supposed boredom they had anticipated before this module even began. I discovered that Vanessa, Anchor Woman, was disruptive in all classes and constantly in trouble and that John was very often suspended for inappropriate behaviour. The other three students were co-operative but were very apathetic.

The nature of this module ensured team work as it was a group based production. The inter-personal development of these students was cultivated very successfully which allowed student to learn from each other as well as from the teacher. Working together as a team is one of the most valued attributes a group of

students can have. Teachers now teaching this group of transition years have noted good behaviour and a willingness to help each other. The students whose intra-personality developed most were John and Vanessa. The production day highlighted their development significantly. Both of these student were disruptive at the beginning of this module. John, who played the interviewer on the video, shows obvious development during the production itself. His first interview is nervous and unassured but by the last interview with Gaugain he is confident, clearly spoken and relaxed with an air of professionalism. Generally, both John and Vanessa are insecure and always worried about what their friends and families think of them. Vanessa's confidence on camera is obvious and this would be a professional area very suited to her.

The project was very successful from the aspect of motivation. Once the students were using the video camera as a recording tool they could see the elements that would be necessary for production. It was a very enjoyable module both from the students and the teachers point of view.

The day of production made a significant impact. This link with the working profession gave students an insight into the job prospects associated with video production. This is an important aspect of the module, as the aim of transition year is to make students more aware of and to participate in the workforce.

The equipment used for our video production was of professional broadcast standard. This type of equipment was made available to us by the generosity of a professional company and it is valid to say that this standard of production would not ordinarily be available in schools. However all exploratory work recorded in the classroom was on a home video camera and this provides sufficient quality for amateur recordings.

The teaching of visual awareness can be covered at any technical level. It is the decision of the teacher to choose the level that will provide the student with sufficient technical knowledge and new experience to cultivate interest and motivation. The quality of the end product is what instils self satisfaction in the

students and a sense of achievement.

David Rockefeller (1977) argues

> Virtually every school has (or should have) equipment for aquainting children with the extensive potential of photography, film making, and television. All these art forms can be meaningfully explored by children, beginning in the first grade [1] .

Rockefellers research was completed in 1977 when production equipment was financially inaccessible. Video was a new and unexplored technology and film making in schools was limited to the production of actual film footage. With the low cost of video today, production should be much more accessible in schools. Video can easily be edited through a home video camera or with two video record machine linked together, so equipment availability or school budget cannot be a valid argument against its use in schools. If necessary a second video machine can be borrowed or hired for editing purposes.

For many teachers, there are technical worries and fears in the use of video equipment. If video production is to be recognised

as an effective tool in education, the department needs to provide in-service training in this area. With advances in technology children and teachers can learn to exploit this new channel of expression and communication.

Video appreciation is something that needs to be cultivated from an understanding of video production. This awareness cannot be taught purely through theories and hypothesis. Students should be able to discuss visual and aural texts in terms of shapes, textures and colours as well as subject content. There are many film and video modules for second level education that would promote a very close analysis of a specific film scene, but would not expect the students ever to pick up a camera or even to draw a story board.

> "It is very difficult to gain a real understanding of the term 'continuity editing' (the concept of editing separate shots so that an audience can follow the action without attention being disrupted) if you yourself have not attempted to carry out the task"

Roy Stanford concludes that "if your class cannot break up into small groups for discussion, then it isn't likely to cope with

practical work". My research found this to be untrue. Many of my students have problems in both academic and practical classes yet they worked well on the video production. This project was divided into group tasks which allowed the students to start with an area they were confident with. As the groups shared their projects, the students were able to learn from each others experiences. This invoked a togetherness in the group even though it was split to work on different aspects.

Stanford attributes the success of a production project on the "atmosphere you create and the working relationship between you and your students." This is a valid point but it is not just confined to the field of video production. The atmosphere and approach to any project will reflect in the quality of work produced. The decision of whether to create a controlled environment where the pupil is lead in decision making or whether to approach the project with a relaxed atmosphere depends on a variety of factors:

1. Student conduct.

2. Quantity of students.

3. The time factor.

With this project it was an advantage to work in a casual atmosphere. This enabled the teacher to be a member of the production team and a guide to introduce new areas without hindering the creativity of the students.

Teaching environment is the key to successful teaching in modern society. The environment in the classroom can be manipulated successfully by the teacher. However, atmosphere is not determined merely by the aesthetic quality of the room and the addition of music stimulus to create a happy working situation. It is also governed by the stage of inter-personal development of each pupil, their ability to communicate with others and their ability to communicate with the teacher. It is just as important for the teacher to attain communication skills as it is a two way process. It is very important for the teacher to create a non threatening learning environment. Students cannot be creative if they feel unassured.

As the production expertise of the students increase, "external" commissions could be considered for productions. These could be from other parts of the school or from other local community organisations. Students should not be placed in a commercial environment where they "fear to fail" and where there are unrealistic expectations of production. A good community contact can provide both a supportive environment and a "real" client.

This project was conducted with a small number of students which was ideal. The time factor restricted the learning process in the project. Ideally this sequence could culminated a series of projects such as set design, script writing, costume design, graphics, storyboards and acting. This project would have worked more efficiently with correct cross curricular affiliation. Unfortunately in my chosen school the teachers concerned were not willing to co- operate in devising a cross curricular project. I attribute this lack of operation to a fear of change within the school system. Perhaps this resistance to participate was sparked by fear

of the unknown, a fear to participate in something alien to them. In-service training could foster an atmosphere for change.

With the introduction of the new Leaving Certificate Applied, video production will be taught in six month modules. This will provide student and teacher with time to develop the experimental processes of video production, that our time limitations would not allow. This subject should not be restricted to the sixteen plus students. Manufacturers Fisher-Price produce photographic cameras for age six plus. Since video recording is effectively a series of stills, so the concepts are the same and should be accessible to the same extent as photography. The story of video can be compared to that of the computer. Many of them lie dormant in schools, unused due to the lack of proper teacher training. Many students have extensive experience with computers because they are exposed to them at home, but teachers do not want to learn from their students because of the myth that teachers are born wise and knowledgeable in all fields. Learning is a two way process and teachers need to be aware of the knowledge their

students are being exposed to outside school. Teacher training needs to keep up with these moving technologies or teaching method will become dull and stagnant. Teachers are there to educate students for the real world, and today's world is packed with technologies in all fields. It is up to the teachers to use these new forms of communication to teach their subject with a new and exciting approach that communicates with the student of to-day.

Today's society is technically motivated. Students are aware of these developments in television, computers and many other areas. In this technological society it is becoming more difficult to capture students interest in the classroom. Unless education strives to develop alongside this technology it is fighting a losing battle. The primary motivational skill the teacher must possess is the ability to play on students strengths. By teaching through areas of student interest, reason is cultivated, thus the project can be justified in the eyes of the adolescent and they can accept that learning these skills are good for their own personal development.

The teacher can either battle against the influence of society or harness it and involve it in the students educational experienced can be explained and used as a tool of communication. The school curriculum overlaps into the area of general education and society. After all the education system is striving to produce adults. It is important to utilise contingent teaching by which the students are supported to a certain extent and then the tutor must stand back and allow the pupil to finish the work so as to attain personal satisfaction. Then they need further support to introduce new aspects and develop the work. This cultivates both skill and knowledge in the student. At all times the students learning process must be relevant to the students circumstances. The area of video production is one of the greatest assets at the disposal of the education body. This must be recognised by the Department of Education and training must be provided in this area.

CONCLUSION

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2. David Rockefeller, Coming To Our Senses. (New York: McGrath Hill, 1977) p.124
3. Roy Stanford, A Teachers Guide To Technology.(London: British Film Institute, 1993) p. 145
4. Ibid
5. Ibid

Appendices

Appendix A:Video production Brief

Brief: **To produce a short video which must include the following.**

1. **The work of 3 artists**
   One piece of work from each.

2. **Discuss the work in relation to;**
   Materials used, colour, tone, etc.
   Fill in given worksheet on each artist.

3. **To design a back drop or set design for the shoot.**

4. **To illustrate the production using a story board.**

5. **To write a script for the production.**

Appendix B. 1: Sample of students research sheet.

Students name:	Barry Tormey
Artists Name:	Gaugain
Dates, Born / Died:	June 1848 - May 1903
Name of painting chosen:	St.Peter's Bay
Year it was painted:	1887
Medium used:	Oil on canvas
Size of work:	92 cm x 72 cm

Contents of painting:

St. Peter's Bay shows the lush vegetation and the vibrant colours of the tropics.

Why you choose this painting:

I like the way the tones are emphasised by the contrast between the blue of the sea, the green of the trees, and the warm tones of the sandy earth.

Appendix B. 2: Sample of students research sheet.

Students name:	John Shortall
Artists Name:	Pablo Picasso
Dates, Born / Died:	1881 - 1973
Name of painting chosen:	Guernica
Year it was painted:	1937
Medium used:	Oil on canvas
Size of work:	137.5" x 305.75"

Contents of painting:

Painted to capture the bombing of the ancient Basque capital in 1937. A tonal work.

Why you chose this painting:

It captures the panic and frustration of the people in Spain without complicating it with colour.

Appendix B. 3: Sample of students research sheet.

Students name:	Vanessa Spencer
Artists Name:	Leonardo Da Vinci
Dates, Born / Died:	15 April- 02 May
Name of painting chosen:	Mona Lisa
Year it was painted:	1519
Medium used:	Oil on canvas
Size of work:	77 x 53 cm

Contents of painting:

It is a portrait commissioned by the Florentine merchant, Francessco Del Giocondo of his wife Lisa. Da Vinci fell in love with the work and refused to give it to him once it was completed.

Why you chose this painting:

It is a beautiful pose, the wonderful rendering of flesh tones, the wild romantic landscape. Light models the face. Everywhere tone melts into tone.

Appendix C: Letter of permission sent to parents regarding production day.

Dear parent,

As part of your child's transition year programme, S/he is participating in a video production module. We have been very fortunate to have the use of professional facilities to "shoot" this video.

The date is Sunday 3RD of MARCH.

Your child will be required to travel to "**Green's Book Shop**"- Merrion Square (7 or 7A Bus). From there s/he will travel with me to ;

Midas Productions,

34 Lower Baggott Street.

Meeting time 10.30 a.m.

They will be involved in the production for that day.

At 6.00 p.m. I will accompany them back to the bus stop to return home.

Yours, K. Scally.

I Give my son /daughter_____of TY2 permission to attend the video production day in Midas Production on :

Sunday 03 March from 10.30 am to 6.00 pm.

Signed:----------

Father / Mother

This section of form to be returned at least 3 days before the outing takes place.

Appendix D:Time Travel News Cast.

Anchor Person 1	Vanessa Spencer
Anchor Person 2	Tara Ring
Interviewer	John Shorthall
Da Vinci	Vanessa Spencer
Picasso	Tara Ring
Gaugain	Barry Tormey

Actual Cast on Day of Production

Anchor Person 1	Vanessa Spencer
Anchor Person 2	Barry Tormey
Interviewer	John Shortall
Da Vinci	Vanessa Spencer
Picasso	Vanessa Spencer
Gaugain	Barry Tormey

Appendix E: Script for "Time Travel News"

Scene 1: The News Studio.

Tara: Good evening I'm Tara Ring. This is the time travel news at six, and now with the headlines, Vanessa Spencer.

Vanessa: Hello. To-days top stories. Gauguin's painting "St. Peters Bay" was auctioned today for recording breaking £30,000,000.

We talk to Picasso regarding his recently restored work "Guernica" and get an insight into the concepts behind it. And tonight's top story. The recovery of a long lost Da Vinci during a Raid last night on the Central Bank. Here's Tara with that story.

Tara: The police received an anonymous tip off last night regarding the work of art. The Raid was successful in recovering a large quantity of paintings. The identity of the works has not yet been discovered although it is thought that they are connected with the robbery of the

Louvre in the year 2010. Our reporter John Shortall went back to 1519 to talk to Da Vinci about the piece.

Scene 2:John Shortall interviews Leonardo Da Vinci

Reporter: (To Leonardo) "Hey Leonardo! What's up?"(to camera) "Good evening. I'm back in time to interview Leonardo Da Vinci, a great artist (to Da Vinci) "which you are, or were. In my time you've been dead for over a thousand years."

Da Vinci: (looking confused)"What?....What are you talking about? I'm not dead you fool. Look at me...I'm alive"(jumping around)

Reporter: (To Camera) "Barely alive by the look of him"(To Da Vinci)"Mr Da Vinci, I'm from Time Travel news. I'm from the future."

Da Vinci: (Still looking confused)"The future? Get out of here, you're mad. I didn't come down in the last shower of rain"

Reporter: (To Da Vinci) "But Mr Da Vinci, you are a very famous

artist in the future."

Da Vinci: "(Bending his head to indicate he's a little deaf) Fa.. Fa.. Fa... Famous did you say?"

Reporter: (To Da Vinci) "I sure did, and I'm here to interview you about your most famous painting of all. The Mona Lisa"

Da Vinci: (In a panic)"How did you know about the 'Mona Lisa' I've only just finished painting it. Did Francessco Del Giocondo send you to get it?"

Reporter: (Looking confused)"No, No, and who....."

Da Vinci: (interrupting) Well tell him he can't have it now. I've falling in love with this painting, he'll never have it."

Reporter: (very confused) "I'm not here to take anything but who is this Fran what ever his name is?"

Da Vinci: (Calming down)"Oh, I'm sorry. You see Del Giocondo commissioned this painting of his wife Lisa. The face is so beautiful I can't bear to be parted from it."

Reporter: "How long did it take you to complete the Mona Lisa?"

Da Vinci: I've been painting this lady for four years now."

Reporter: You've captured the pose beautifully, the highlights on her face, and the wonderful rendering of flesh tones. What medium did you use for this painting?"

Da Vinci: "Oh, oil paints. I love to work with oil paints."

Reporter: "Well congratulations on a brilliant piece of work.(Da Vinci still looking confused) This is John Shortall for Time Travel News. Now back to Vanessa in the studio with more exciting stories."

Scene 3: The News Studio

Vanessa: "Thanks for that John.

The recently restored Picasso has caused great excitement in the art world. Little is known about this work so we sent John to meet the man himself"

Scene 4: John Shorthall interviews Pablo Picasso

Reporter: (To camera) I'd like to introduce you to the famous

Pablo Picasso. Were back in 1937 to talk to him about his painting Guernica. "Hello Picasso, I'm John Shortall, I've come back from Time Travel News to interview you"

Picasso: From where? To interview ME? What ever for? Wait a minute what's going on here."

Reporter: Hold on...cool down, I am here from the future, were you are a very famous Artist for your painting "Guernica", I would like to interview you? That's all.

Picasso: Okay, make it quick, as I am in the middle of another painting.

Reporter: What inspired you to create this painting?

Picasso: I painted this work to capture the bombing of the ancient Basque capital of Guernica by the Germans, earlier this year.

Reporter: Why did you make this a tonal work?

Picasso: Because I wanted to capture the panic and sense of frustration of the people, without complicating it with

colour. The greyness reflect the mood here in Spain.

Reporter: Congratulations on this piece. We'll be back to talk to you about your next work before too long. (To camera) Sooner than he thinks. (To Picasso) Thanks Pablo, it's been nice talking to you, 'til next time. Goodbye. And now back to you Tara.

Scene 5: The News Studio

Tara: Now a story of record breaking News. To-day a painting was sold for a record breaking £30 billion pounds. Our reporter went back to talk to the artist Paul Gaugain.

Scene 6: John Shorthall interviews Gaugain

Reporter: I,m back here for the second time to interview Mr. Paul Gaugain. It's 1888 and it's just a year since he painted St. Peters Bay. So Paul, I'm just going to ask you a few questions on St. Peters Bay, after all you should be

used to Time Travel News, This is the second time we've interviewed you. So Paul, what gave you the desire to paint St. Peters Bay.

Gaugain: I was completely overwhelmed by the bush and vegetation, and the vibrant glowing colours of the tropics.

Reporter: And....and what was the medium you used?

Gaugain: The medium was oil on canvas. The tones are emphasised by the contrast between the blue of the sea, the green of the trees, and the warm tones of the sandy earth.

Reporter: Personally Paul I love your work and St. Peters Bay looks like a place just ideal for my break next week. Me, just baking on that beautiful sand. (Sigh) Thank you for your time Mr. Gaugain. This is Time Travel news, with me John Shorthall signing off. Back to the studio.

Scene 7: The News Studio.

Tara: This is Tara Ring for Time Travel News and that was

our reporter John Shorthall back in 1937 to interview Pablo Picasso.

Vanessa: Well that's all we have time for this evening. I'm Vanessa Spencer..

Tara: ..and I'm Tara Ring..

Tara and Vanessa: ....goodnight.

Appendix F: Time Travel News Shooting Schedule Sunday 03 March

11.00 am	Arrive at Midas Productions
11.00 - 11.30	Welcome and Production meeting.
11.30 - 12.00	Prep. Anchor / News Studio.
12.00 - 1.00 pm	Shoot Anchor Studio.
1.00 - 1.15	Prep Da Vinci (costume / rehearsal)
1.15 - 1.45	Shoot Da Vinci
1.45 - 2.00	Prep Picasso
2.00 - 3.00	Shoot Picasso
2.30 - 3.00	Lunch
3.00 - 3.15	Prep Gaugain
3.15 - 3.45	Shoot Gaugain
3.45 - 4.30	Graphics
4.30 - 6.00	Editing and sound

Appendix G: Revised rota for a crew of three.

Shoot 1: News Set

Presenters front of camera.....Barry (Anchor)
.....Vanessa (Anchor)

Camera.....John

Shoot 2: Da Vinci Interview

Front of camera.....John (Interviewer)
.....Vanessa (Da Vinci)

Camera.....Barry

Shoot 3: Picasso Interview

Front of camera.....Vanessa (Picasso)
.....John (Interviewer)

Camera .....Barry

Shoot 4: Gaugain Interview

Front of camera.....Barry (Gaugain)
.....John (Interviewer)

Camera.....Vanessa

Appendix H: Time Travel News Vox Pops.

This is a list of questioned asked to students at the end of the module. Their answers are recorded on tape at the end of the Time Travel News programme.

1. What did you learn by preparing for this production?
2. How were your drawings and paintings used in the final production?
3. What role did you play in the production?
4. What were you expecting the facilities in the Mews to be like?
5. Is video production an area of employment you had considered before doing this project?
6. Did you enjoy the module?
7. What did you enjoy best about it?

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