

Introduction to Video Production

Spring 2017

Course Description

Introduction to Video Production is a hands-on introduction to video field production and editing. By conceiving, planning and executing a series of short creative productions, students explore how video techniques are used to structure meaning in media messages. Students learn specific techniques of video production and post production and put them into practice. We will also engage in the analysis and critique of student projects. The course will focus on:

- * The basic principles of videography, audio recording, and editing.
- * The study of narrative production techniques.
- * How to operate video cameras, Adobe Premiere Pro, and lighting equipment.
- * The production of several short video projects.

Faculty

Jeff Harder

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Office Hours: Tues. 5 -6:45, Wed. 5 - 6:30, Thur. 1 - 3, and by appointment.

Required Texts:

All texts used for this class are electronic texts available through the library.

Video Production Techniques by Donald Diefenbach - EBL

Voice and Vision by Mick Hurbis-Cherrier - EBL

Premiere Pro CS6 Digital Classroom by Jerron Smith - EBL

On-Line Resources

Adobe TV: Introduction to Adobe Premiere Pro CS6 www.youtube.com/watch?v=kTJYwQhbKpA

Creative Cow: Premiere Pro www.youtube.com/watch?v=HBwZ3pA_YFE

Editing Assignment Link: smb:\\147.126.88.36/

The editing assignment can only be accessed and downloaded from a university computer.

Be sure to review the on-line class resources on Sakai.

Reserve Readings:

Film Art: An Introduction by David Bordwell and Kristin Thompson (Optional)

The Digital Filmmaking Handbook (Fourth Edition) by Sonja Schenk and Ben Long (Optional)

The Videomaker Guide to Video Production by Videomaker Editors - EBL (Optional)

The Story of Film: An Odyssey (2011) by Mark Cousins (Documentary Series)

Equipment

The School of Communication provides cameras, tripods, audio, lighting and editing equipment to complete assignments for class. Audio and Video equipment is checked out on a 24 hour basis during the week and Friday to Monday on weekends. Equipment must be signed out in room 004 with authorized personnel. Students will be responsible for returning equipment and materials within 24

hours and in their original condition. Equipment users must report any damage. Failure to do so may result in a suspension or loss of equipment privileges.

Required Materials:

- 1 - Class 8 (or higher) 16 GB SD card.
- 1 - external firewire/USB 3.0 drive for Mac
- 1 - 8 to 16 GB flash drive
- 1 - lens cleaning kit with; lens brush, lens tissue, and puffer
- 1 - pair of cotton work gloves
- Stereo headphones with a 1/8" (mini phone) jack.

Evaluation

- three exams 30%
- 3 short productions 30%
- script/final project 10%
- final project 25%
- participation/attendance 5%

Grading Scale

100-94 = A, 93-91 = A-, 90-89 = B+, 88-84 = B, 83-81 = B-, 80-79 = C+, 78-74 = C, 73-71 = C-, 70-69 = D+, 68-64 = D, 63-61 = D-

Assignments

- narrative/continuity editing assignment
- poetic documentary
- simple human act continuity assignment
- treatment and script for final project
- final narrative project

Student are expected to complete all of the assigned projects on time. Late projects will be penalized one full letter grade for each day the assignment is late.

All production projects must have end credits which identify who worked on the project and their production role. Because this is a production course, students are expected to do the primary work on the project; camera operation, lighting, and editing.

Plagiarism in academic work or dishonest examination behavior will result in an "F " grade for the assignment or for the course, and might carry further sanctions. (see the Loyola Undergraduate Studies Catalogue)

Attendance

Because the majority of class meetings will focus on the operation of video production and post production equipment, consistent attendance is a requirement of this course. Any absences in excess of two classes will result in the lowering of the final grade by one full letter grade. If you fail to attend classes related to the operation of a specific piece of equipment you may be prohibited from checking out equipment.

Turn off cell phones during class!

SCHOOL OF COMMUNICATION
OWL LAB

WATER TOWER CAMPUS
51 E. PEARSON
SOC 004
312-915-8830
Email: apacheco@luc.edu

OWL LAB RULES:

Request should be made 5 working days in advance of the desired time. Andi Pacheco or her student workers will schedule requests for equipment by e-mail, in person, or by phone. Email is preferred. Do not assume that if you have left a message requesting equipment that you have reserved the equipment requested, if you have not received a confirmation from Ms. Pacheco or her staff your request is not approved. Equipment is available on a first come first serve basis anytime they are not being used for classes.

Students must bring additional crew members, if needed, to the lab for production. Students should not expect the staff to act as crew for their productions.

Anyone more than 15 minute late for her/his equipment pick-up will forfeit the use of the equipment at that time.

Students must email or call well in advance of their scheduled time if they cannot make their appointment for equipment pick-up. Students who are late or fail to show up for their appointment more than two (2) times without informing a lab employee she/he may lose their equipment privileges for the rest of the semester. An email address and phone number for the lab is at the top of this page.

Audio and Video equipment is checked out on a 24 hour basis during the week and Friday to Monday on weekends. Equipment must be signed out in room 004 with authorized personnel. Students will be responsible for returning equipment and materials within the agreed upon rental period in their original condition. Equipment users must report any damage. Failure to do so may result in a suspension or loss of equipment privileges.

Students are responsible for careful handling of all equipment, and for abiding by all rules and regulations governing the use of the facility.

There is no eating or drinking at any work station.
School of Communication Equipment Checkout Policy

During Your Equipment Loan:

Students will be held responsible for damages to all equipment while it is checked out to them. This includes, but is not limited to: theft, abuse/misuse of equipment (both unintentional and intentional), neglect, or carelessness. Students will be responsible for paying Loyola University Chicago's School of Communication a replacement charge for damage to or the loss of the equipment and accessories issued to them.

Damage, destruction or loss must be reported to the School of Communication no later than the beginning of the next workday following knowledge of such damage, destruction or loss that you have caused. Any damages not reported and/or identified during the checkout process will be the responsibility of the new client.

Borrowers may be held responsible for previous damages if damage is not identified during the check-

out process.

Lost and/or Damaged Items

If the equipment you checked out is lost or damaged, you will be responsible for the cost of purchasing a replacement and/or the cost of repair to service the item(s).

Stolen Items

If the equipment you checked out is stolen, you will need to file a police report and University Incident Report. If you fail to return the equipment and do not submit a police report and a University Incident Report, you will be responsible for the cost of purchasing replacement equipment.

Tentative Course Schedule

The schedule for the course may change. You will be notified in class and by email.

1/17 introduction to course

cinematic time and space - continuity editing for narrative

***Resume, video link, and short film idea.**

readings:

Diefenbach, chapter 4

Hurbis-Cherrier, chapter chapter 4

Smith, Starting Up and Chapter 1

Videomaker, chapter 45 (Screen Direction)

Bordwell, chapter 6 (optional)

Screening: *Apricot* by Ben Briand - <http://vimeo.com/24748920>

1/24 editing

***Bring you external drive formatted for Mac to class.**

***Download footage for editing assignment.**

operation of Adobe CC editing systems

readings:

Hurbis-Cherrier, chapters 20 and 21

Smith, chapters 2 - 5, and 7

***start narrative editing assignment.**

1/31

Editing Continued. **Bring your drive with editing assignment to class.**

video cameras: basic camera features and functions

focus, exposure and white balance

lab: operation of cameras

readings:

Hurbis-Cherrier, Chapters 9, 10, 11, and 12(Metering DV)

Videomaker, chapter 1, 2, and 3 (optional)

Schenk, chapters 4 and 7 (optional)

2/7 cinematography/videography: composition

***Narrative editing assignment due.**

critique of narrative editing assignments

readings:

Hurbis-Cherrier, chapter 3

Diefenbach, chapter 2 and 3

Bordwell, chapter 5 (optional)

2/14 Lab: Class Production

2/21 principles and techniques of audio recording

production lab: recording audio

readings:

Hurbis-Cherrier, chapter 15 and 16

Diefenbach, chapter 7

Videomaker, chapters 39, 55, and 56 (optional)

Schenk, chapter 8 (optional)

2/28 principles and techniques of lighting

lab: introduction to the basic light kits and equipment

reading:

Hurbis-Cherrier, chapter 13 and 14

Diefenbach, chapter 6

Videomaker, chapter 34 - 37 (optional)

Schenk, chapter 6 (optional)

Bordwell, chapter 4 (optional)

exam

3/7 Spring Break

3/14 critique poetic documentary assignment

Lab: three point lighting

reading: Hurbis-Cherrier, chapter 1 and 2

***poetic documentaries due**

***start: simple human act assignment**

3/21 production lab - lighting

3/28 critique of simple human act assignment

pre-production planning: concept, organization, and script

readings:

Diefenbach, chapter 1

Hurbis-Cherrier, chapter 5

4/4 screen writing - narrative structure

***fictional narrative story idea for final film project**

4/11 review and discussion of treatments

Diefenbach, chapter 10

Hurbis-Cherrier, chapter 6 and 7

***Treatment for final project due**

4/18 post production: color correction and color grading

reading:

Hurbis-Cherrier, chapter 22 and 23

Smith, chapters 6, 8, and 9

Schenk, chapter 16 and 18 (optional)
Videomaker, Part V - Distribution (optional)
Script for final project due.
Start work on final film projects.

4/25 EXAM

post production continued
Sound design and mixing audio
readings:
Hurbis Cherrier, chapters 22 and 23

Final film projects are due on May 2 at 7PM.

Upload your final projects to Vimeo or YouTube at HD/1080 prior to finals screening.
Bring your final project to the screening on your external drive.
You are required to attend the final/screening.