

## **Introduction to Video**

### **Introduction to Video Production**

**Spring 2019**

#### **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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Phone: 312-915-6896

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Office Hours: Tuesday 5 - 6:30, Wednesday 3 - 4, Thursday 5-6:30 (LSC), and by appointment.

#### **Required Texts:**

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

*Video Production Techniques* by Donald Diefenbach - Online

*Voice and Vision* by Mick Hurbis-Cherrier - Online

## *Premiere Pro CS6 Digital Classroom* by Jerron Smith - Online

Online texts are available through the library..

### **On-Line Resources**

Adobe Premiere Pro CC Manual [https://helpx.adobe.com/pdf/premiere\\_pro\\_reference.pdf](https://helpx.adobe.com/pdf/premiere_pro_reference.pdf)

Creative Cow: Premiere Pro [www.youtube.com/watch?v=HBwZ3pA\\_YFE](http://www.youtube.com/watch?v=HBwZ3pA_YFE)

Adobe Premiere Pro - Beginners Tutorial <https://www.youtube.com/watch?v=JGobj8RGMs4>

\*Editing Assignment Link: <smb://147.126.88.36/introvideo>

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

**Be sure to review the online 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 10 (or higher) 32 GB SD card.
  - 1 - external drive formatted for Mac
  - 1 - lens cleaning kit with; lens brush, lens tissue, and puffer
  - 1 - a pair of cotton work gloves
- Stereo headphones with a 1/8" (mini phone) jack.

**Evaluation**

Three Exams	35%
Three Short Production Assignments	40%
Final Project	25%

**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**

Students 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 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 more than two classes will result in the lowering of the final grade by one full letter grade.

**Turn off cell phones during class!**

### **STUDENT ACCESSIBILITY CENTER (SAC)**

If you have a special circumstance that may have some impact on your course work and for which you may require accommodations, please contact the SAC as soon as possible. Formal arrangements must be made through the office before course adjustments can be made. Additional information about the services available at Loyola, including eligibility for services, is on the SAC website: <https://luc.edu/sac/sacstudents/>.

### SCHOOL OF COMMUNICATION

OWL LAB

WATER TOWER CAMPUS

51 E. PEARSON

SOC 004

312-915-8830

### 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.

## **Introduction to Video Production**

This schedule may be revised after the semester begins.

### **Spring 2019**

#### **1/15 Introduction to Course**

Continuity Editing

Readings:

Diefenbach, chapter 4

Hurbis-Cherrier, chapter 4

Smith, Starting Up and Chapter 1

Videomaker, chapter 45 (optional)

Bordwell, chapter 6 (optional)

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

#### **1/22 Editing**

Lab: Introduction to Adobe Premiere CC

\*Bring external drive formatted for Mac to class.

\*Download footage for editing assignment prior to class.

Readings:

Hurbis-Cherrier, chapters 20 and 21

Smith, chapters 2 - 5, and 7

\*Start narrative editing assignment.

### **1/29 Editing Lab**

Camera Operation: Focus, Exposure, and White Balance

Readings:

Hurbis-Cherrier, chapters 9, 10, 11, and 12

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

Schenk, chapters 4 and 7 (optional)

### **2/5 Cinematography/Videography: Composition and Depth of Field**

\*Editing Assignment Due

Critique of narrative editing assignments.

Readings:

Hurbis-Cherrier, chapter 3

Diefenbach, chapter 2 and 3

Bordwell, chapter 5 (optional)

### **2/12 Lab: Operation of Video Cameras**

\*Start Poetic Documentary Assignment

### **2/19 Audio: Field Recording**

Production Lab: Introduction to Audio Equipment and Recording Audio

readings:

Hurbis-Cherrier, chapter 15 and 16

Diefenbach, chapter 7

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

Schenk, chapter 8 (optional)

## **Exam**

### **2/26 Lighting**

Lab: Introduction to the basic light kits

reading:

Hurbis-Cherrier, chapter 13 and 14

Diefenbach, chapter 6

Videomaker, chapter 34 - 37 (optional)

Schenk, chapter 6 (optional)

Bordwell, chapter 4 (optional)

\*Poetic Documentary Assignments Due

3/5 Spring Break

### **3/12 Three Point Lighting**

Lab: Three point lighting

reading: Hurbis-Cherrier, chapter 1 and 2

### **3/19 Production Lab: Lighting**

\*Start Simple Human Act Assignment

**3/26**



Pre-production planning: concept, organization, and script

readings:

Diefenbach, chapter 1

Hurbis-Cherrier, chapter 5

\*Exam

#### **4/2 Critique of simple human act assignment**

##### **Screen Writing - Narrative Structure**

\*Simple Human Act Assignment Due

Come to class with one or two ideas for you final film project.

#### **4/9 Review and Discussion of Treatments**

Diefenbach, chapter 10

Hurbis-Cherrier, chapter 6 and 7

\*Proposal for final project due.

#### **4/16 Post Production: Color Correction and Exposure**

readings:

Hurbis-Cherrier, chapter 22 and 23

Smith, chapters 6, 8, and 9

Schenk, chapter 16 and 18 (optional)

Videomaker, Part V - Distribution (optional)

**Exam**

**4/23**

**Post Production: Audio**

readings:

Hurbis Cherrier, chapters 22 and 23

Final film projects are due on 4/30.

Upload you final projects to Vimeo or YouTube at HD/1080.

Bring your final project to the screening on your external drive.

You are required to attend the final/screening.