

Course Title:	Cinematography I (Laboratory)
Course Number:	COMM 232 201 (3710) SP23
Prerequisites:	COMM 135 & COMM274
Instructor Name:	Vincent Singleton (Professor Singleton)
Instructor Email:	<a href="mailto:vsingleton@luc.edu">vsingleton@luc.edu</a>
Office Phone:	312-915-6558
Office Location:	51 E Pearson (SOC), Room 219
In-person Office Hours:	Mondays, 10:00a to 11:00a Please email to schedule appointments. Walk-ins welcome.
Zoom Office Hours:	Mondays, 11:00a to 12:00p <a href="https://luc.zoom.us/j/7936162599">https://luc.zoom.us/j/7936162599</a>
Class Meeting Location:	51 East Pearson (WTC) SOC Room 100 – Convergent Studio
Course Dates:	Mondays, Jan 23 <sup>rd</sup> to May 1 <sup>st</sup> , 2023
Course Times:	1:40pm to 4:00pm
Program Director:	Ayesha Abouelazm ( <a href="mailto:aabouelazm@luc.edu">aabouelazm@luc.edu</a> )
Deans:	Elizabeth Coffman ( <a href="mailto:ecoffman@luc.edu">ecoffman@luc.edu</a> ) John Slania ( <a href="mailto:jslania@luc.edu">jslania@luc.edu</a> )

### **Course Description:**

In this course, students will develop their ability to apply practical and aesthetic principles of cinematography. Topics include lensing, digital camera systems, cinematography approaches, camera/G&E department roles, and lighting techniques. Students work on individual and group projects involving basic project development, production, and editing.

### **Outcome:**

Students will demonstrate deliberate control over cinematographic aesthetics, camera systems, production process and set protocols, lighting equipment, safety, and visual storytelling.

### **Required Production Items** (Student Purchase Responsibility). Below are suggested models:

SD Card for video recording. (Recommended stats: 32-128GB, Class 10, 90-130MD/s)

<https://www.amazon.com/SanDisk-64GB-Extreme-UHS-II-Memory/dp/B01MFCQVLB/?tag=cameratimes-20>

Portable, External Hard Drive (HDD) or Solid-State Drive (SSD recommended). (1–2TB)

[https://www.amazon.com/G-Technology-0G06053-G-Drive-Portable-Storage/dp/B0765QBGZZ/ref=sr\\_1\\_8?crd=266LNZF9V5SSDA&keywords=g%2Bdrive%2Bssd&qid=1661353337&s=electronics&sprefix=g%2Bdrive%2Bssd%2Celectronics%2C93&sr=1-8&th=1](https://www.amazon.com/G-Technology-0G06053-G-Drive-Portable-Storage/dp/B0765QBGZZ/ref=sr_1_8?crd=266LNZF9V5SSDA&keywords=g%2Bdrive%2Bssd&qid=1661353337&s=electronics&sprefix=g%2Bdrive%2Bssd%2Celectronics%2C93&sr=1-8&th=1)

**Grading Scale (Points):**

A	A-	B+	B	B-	C+	C	C-	D+	D	D-	F
100-94	93-90	89-88	87-83	82-80	79-78	77-73	72-70	69-68	67-63	62-20	59-0

**Projects, Assignments, Requirements, and Points:**

Attendance and Participation	Presence, Punctuality, Attitude	10	
Quizzes	On-line and In-Person	5	
Lighting Journal 1 – 3pt Lighting	Single shot video with analysis	10	DUE: 2/6/23
Lighting Journal 2 – Focal Length	3-shot video with analysis	10	DUE: 2/13/23
Lighting Journal 3 – Contrast Ratio	4 iterations of a shot with specs	10	DUE: 2/27/23
Lighting Journal 4 – Color Schemes	2 shots w/ unique color schemes	10	DUE: 3/27/23
Midterm Exam - Written	Assessment of concepts	15	ON: 4/3/23
In-Class Group Project	Practical Set Operations	10	Begin 4/17/23
Final Cinematography I Film	3-minute silent film	20	DUE: 5/1/23

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ASSIGNMENT NAME	DETAILS AND DESCRIPTION
<b>Lighting Journal 1 - Three Point Lighting</b>	<p>Using practical and/or studio lighting sources, create and assess a moving image using traditional three-point lighting.</p> <p>For this journal, it is not expected that you have studio lighting equipment, but lighting kits can be checked out from the OWL Lab if desired. Find the light sources around you (available light, practicals, bounce cards, angle, etc) and shape it utilizing the basic principles of three-point lighting and/or utilize film lighting. The shot must feature a living, human subject and should imply some sense of story/concept/character/theme.</p> <p>Deliverables:</p> <ul style="list-style-type: none"> <li>• 1-minute video of a subject lit using the concept of 3-Point Lighting, once with broad key lighting (30 seconds) and once using narrow key lighting (30 seconds)</li> <li>• 1920x1080 Resolution</li> <li>• H.264 QuickTime Compression</li> <li>• 1-page Assessment Paper discussing the theme, lighting tools utilized, identification of lights, intent, observations of differences in tone between broad and narrow key lighting, and ½ page lighting diagram/overhead for each set up. Assessment Paper and Overheads should be combined and submitted as a PDF.</li> </ul> <p>Note: Lighting diagrams can be created in any application or by hand but must:</p> <ul style="list-style-type: none"> <li>• Include the name of each light</li> <li>• illustrate the light’s relative position in the space</li> <li>• indicate the position of the camera</li> <li>• indicate the position of the subject</li> </ul>

	<ul style="list-style-type: none"> <li>• indicate the basic layout of the location</li> </ul>
<b>Lighting Journal 2 – Focal Length</b>	<p>To explore the emotional, psychological, and spatial effects of the lens, students will film a three-shot scene, each shot at one of the three general focal lengths, and then edit the shots together for appropriate emotional affect. Attention to 3-point lighting concepts should be observed.</p> <p>Deliverables:</p> <ul style="list-style-type: none"> <li>• 1-minute video consisting of a shot on a wide-angle lens, a shot on a normal lens, and a shot on a telephoto lens. Each shot should be approximately 20 seconds. At the end of the unedited shots, a 30 second edit of the shots should be included to depict the emotional, psychological, and spatial effects of focal length on story, concept, and character.</li> <li>• 1920x1080 Resolution</li> <li>• H.264 QuickTime Compression</li> <li>• 1-page observation response. This response should indicate the student’s observations of focal length variations on storytelling. Save as a PDF.</li> </ul>
<b>Lighting Journal 3 - Contrast Ratio</b>	<p>Create four shots with lighting ratios of 2:1, 4:1, 8:1, and 16:1. Keep the content of the shots the same to observe how tone and mood is established by the contrast ratio.</p> <p>Deliverables:</p> <ul style="list-style-type: none"> <li>• 1:30 minute video consisting of the same action/scene/moment depicted in a progressively higher contrast ratio. Each shot should be approximately 20 seconds.</li> <li>• 1920x1080 Resolution</li> <li>• H.264 QuickTime Compression</li> <li>• 1-page reflection on the use of light meters. Where do they fit in as the world becomes progressively more digital? What are the benefits? What are the drawbacks?</li> </ul>
<b>Lighting Journal 4 - Color</b>	<p>Use color schemes, color temperature, and gels to create a 1-2minute scene that addresses a specific theme.</p> <p>Deliverables:</p> <ul style="list-style-type: none"> <li>• 1-2 minute scene utilizing color as a key storytelling component.</li> <li>• 1920x1080 Resolution</li> <li>• H.264 QuickTime Compression</li> <li>• 1-page explanation of the intended theme, the color scheme(s) used, the tools and techniques applied, and your overall response to the work.</li> </ul>
<b>In-Class Group Project</b>	<p>Working as a crew, students will prep and execute the filming of a short film. A skeleton script will be provided and each week of the group project, 1- 2 cinematographers per class session will be given a portion of the class time to lead the crew in executing their assigned shots.</p> <p>Crew Roles: Cinematographer, Gaffer, 1<sup>st</sup> AC, 2<sup>nd</sup> AC, Key Grip, Grip(s), Camera Operator, Digital Utility/DIT, Best Electric,</p>

	<p>Deliverables:</p> <ul style="list-style-type: none"> <li>• Pre-production plan including overhead, reference images, and shot list</li> <li>• Footage from the in-class shoot</li> <li>• 1920x1080 Resolution</li> <li>• H.264 QuickTime Compression</li> </ul>
<p><b>Final Cinematography I Film</b></p>	<p>Utilizing the techniques, theories, and content from the course, students will create a silent 3-minute short film demonstrating their understanding of, and control over, cinematography.</p> <p>Rubric:</p> <ol style="list-style-type: none"> <li>1. Clearly demonstrates mastery of 3-point lighting</li> <li>2. Effectively utilizes focal length to convey emotion, space, and psychology</li> <li>3. Focus and depth of field are managed with discipline and deliberate intent</li> <li>4. Coverage clearly conveys the story or idea, and provides material for the edit</li> <li>5. Lighting continuity is apparent and logical (or effectively illogical).</li> <li>6. Pre-production consisting minimally of shot list, overheads, and references</li> <li>7. All shots are correctly slated.</li> <li>8. File management is deliberate and</li> <li>9. Script can be acquired or written</li> <li>10. Student can serve as Director/DP or enlist a director for the film</li> <li>11. Student must serve as the cinematographer</li> </ol> <p>Deliverables:</p> <ul style="list-style-type: none"> <li>• 3-minute silent short film with an emphasis on cinematography</li> <li>• 1920x1080 Resolution</li> <li>• H.263 QuickTime Compression</li> </ul>

## COURSE SCHEDULE

WEEK INFO	TOPIC	ASSIGNMENT AND DUE DATE
<i>WEEK1: 1/23/23</i>	<i>INTRO AND ORIENTATION</i>	<i>HOMEWORK:</i>
<ul style="list-style-type: none"> <li>• Activity: Wrapping cables</li> <li>• Activity: Apple Box Operations</li> <li>• <a href="#">Grip Tips - G&amp;E Dept</a></li> <li>• <a href="#">Gaffer &amp; Gear - Safety Clothing</a></li> <li>• Camera Specs</li> </ul>	<ul style="list-style-type: none"> <li>• Intro to the Course</li> <li>• Camera/G&amp;E Department Hierarchy</li> <li>• Set Terminology</li> <li>• Set Protocols &amp; Safety</li> <li>• Equipment Demos (C-stands, Apple Boxes, Stingers)</li> </ul>	<p><b>READING:</b></p> <p>Motion Picture and Video Lighting: Pages 190-202 <i>"The Team and Set Operations"</i></p> <ul style="list-style-type: none"> <li>• <b>DUE: 1/30/23</b></li> </ul> <p><b>QUIZ 1: Sakai Tests &amp; Quizzes</b></p> <ul style="list-style-type: none"> <li>• <b>DUE: 1/30/23</b></li> </ul>
<i>WEEK2: 1/30/23</i>	<i>FUNDAMENTALS OF LIGHTING</i>	<i>HOMEWORK:</i>
<ul style="list-style-type: none"> <li>• Activity: 3-point Lighting Demonstration</li> </ul>	<ul style="list-style-type: none"> <li>• Defining Light</li> <li>• Behavior of Light</li> <li>• Three Point Lighting</li> <li>• Quality of Light</li> <li>• Shaping Light (Flags, Nets, Silks, Diffusion, Bounce, GoBos)</li> </ul>	<p><b>READING:</b></p> <p>Motion Picture and Video Lighting: Pages 35-57 <i>"Fundamentals of Lighting"</i></p> <ul style="list-style-type: none"> <li>• <b>DUE: 2/6/23</b></li> </ul> <p><b>QUIZ 2: Sakai Tests &amp; Quizzes</b></p> <ul style="list-style-type: none"> <li>• <b>DUE: 2/6/23</b></li> </ul> <p><b>Lighting Journal 1: 3pt Lighting</b></p> <ul style="list-style-type: none"> <li>• <b>DUE: 2/6/23</b></li> </ul>
<i>WEEK3: 2/6/23</i>	<i>OPTICS AND SENSORS</i>	<i>HOMEWORK:</i>
<ul style="list-style-type: none"> <li>• Activity: Camera Build Seminar</li> <li>• Video: <a href="#">How Lenses Function</a></li> </ul>	<ul style="list-style-type: none"> <li>• Optics – <a href="#">Lenses</a></li> <li>• Focal Length</li> <li>• F-Stops/T-Stops</li> <li>• Depth of Field</li> <li>• Shutter</li> <li>• Film Speed/ISO/ASA/EI</li> <li>• Exposure Triangle</li> <li>• Filters (ND, Polarizing, UV, Pro Mist, 85A, 80A, Graduated Filters)</li> </ul>	<p><b>READING:</b></p> <p>Motion Picture and Video Lighting: Pages 99-125 <i>"Exposure Theory"</i></p> <ul style="list-style-type: none"> <li>• <b>DUE: 2/13/23</b></li> </ul> <p><b>QUIZ 3: Sakai Tests &amp; Quizzes</b></p> <ul style="list-style-type: none"> <li>• <b>DUE: 2/13/23</b></li> </ul> <p><b>Lighting Journal 2: Focal Length</b></p>

		<ul style="list-style-type: none"> <li>• <b>DUE: 2/13/23</b></li> </ul>
<i>WEEK4: 2/13/23</i>	<i>LIGHTING CONTINUITY</i>	<i>HOMEWORK:</i>
<ul style="list-style-type: none"> <li>• Activity: Contrast Ratio Setups</li> <li>• Activity: Basic Light Metering</li> </ul>	<ul style="list-style-type: none"> <li>• Elements of Lighting Continuity</li> <li>• High Key v Low</li> <li>• Contrast Ratio</li> <li>• Light Metering</li> <li>• Luminance v Illumination</li> <li>• 18% Gray Card and the Color Checker</li> <li>• Dynamic Range and Latitude</li> </ul>	<p><b>READING:</b></p> <p>Motion Picture and Video Lighting: Pages 1-9 "The History of Lighting"</p> <p><b>Lighting Journal 3: Contrast Ratio</b></p> <ul style="list-style-type: none"> <li>• <b>DUE: 2/27/23</b></li> </ul>
<i>WEEK5: 2/20/23</i>	<i>COMPOSITION AND CONTINUITY</i>	<i>HOMEWORK:</i>
<ul style="list-style-type: none"> <li>• Activity: Camera Operator Techniques</li> </ul>	<ul style="list-style-type: none"> <li>• 180 Degree Rule</li> <li>• Lighting Space</li> <li>• Rule of Thirds</li> <li>• Interlocking "L's"</li> <li>• Dominant and Subsidiary Contrasts</li> <li>• Camera Movement</li> </ul>	<p><b>READING:</b></p> <p>Motion Picture and Video Lighting: Review and/or catch-up week</p> <ul style="list-style-type: none"> <li>• Narrative 1</li> <li>• <b>DUE: 2/27/23</b></li> </ul>
<i>WEEK6: 2/27/23</i>	<i>ASSISTANT CAMERA</i>	<i>HOMEWORK:</i>
<ul style="list-style-type: none"> <li>• Activity: Focus Pulling, slating, labeling</li> <li>• Activity: Ditty bag review</li> </ul>	<ul style="list-style-type: none"> <li>• Focus Pulling</li> <li>• Labeling, Loading</li> <li>• Slate Operation</li> <li>• Tape, Marks</li> <li>• Camera Prep and wrap</li> <li>• Lens Care</li> <li>• Tools</li> <li>• Understanding Build elements</li> <li>• Video Village/Monitoring</li> <li>• In-Camera Settings</li> <li>• Camera Logs</li> </ul>	<p><b>READING:</b></p> <p>Motion Picture and Video Lighting: Pages 173-189 "Gripology"</p> <ul style="list-style-type: none"> <li>• <b>DUE: 3/13/23</b></li> </ul>

	<ul style="list-style-type: none"> <li>• Tripods</li> </ul>	
<i>WEEK7: 3/6/23</i>	<i>SPRING BREAK</i>	<i>NO CLASS</i>
<i>WEEK8: 3/13/23</i>	<i>ELECTRICITY</i>	<i>HOMEWORK:</i>
<ul style="list-style-type: none"> <li>• Activity: Test Outlets, study breaker box/fuse panel</li> </ul>	<ul style="list-style-type: none"> <li>• Defining Electricity</li> <li>• Safety and Electricity</li> <li>• “Power Equation” – Determining Circuit Capacity/Load</li> <li>• “Distro”</li> <li>• Volts, Watts, Amps</li> <li>• Wire Colors/Gauge/Type</li> <li>• Connection Types</li> <li>• Ohm’s Law</li> <li>• Tools for Dealing with Electricity</li> <li>• Electrical Diagrams</li> <li>• Lights (Naming, Wattage, Characteristics)</li> <li>• Lumens vs Wattage vs Foot Candles</li> </ul>	<p><b>READING:</b></p> <p>Motion Picture and Video Lighting: <i>Pages 149-172 “Electricity”</i></p> <ul style="list-style-type: none"> <li>• <b>DUE: 3/20/23</b></li> </ul> <p><b>Online Handout:</b></p> <p>Electrician’s Set Protocol</p> <ul style="list-style-type: none"> <li>• <b>DUE: 3/27/23</b></li> </ul>
<i>WEEK9: 3/20/23</i>	<i>COLOR</i>	<i>HOMEWORK:</i>
<ul style="list-style-type: none"> <li>• Activity: Color Mixing</li> </ul>	<ul style="list-style-type: none"> <li>• Defining Color</li> <li>• Color Temperature</li> <li>• Color Schemes</li> <li>• Color Correction Filters</li> <li>• Color Correction Gels</li> <li>• Primary Colors</li> <li>• Color Theory</li> </ul>	<p><b>READING:</b></p> <p>Motion Picture and Video Lighting: <i>Page 128-148 “Theory and Control of Color”</i></p> <ul style="list-style-type: none"> <li>• <b>DUE: 3/27/23</b></li> </ul> <p><b>Lighting Journal 4: Color</b></p> <ul style="list-style-type: none"> <li>• <b>DUE: 3/27/23</b></li> </ul>
<i>WEEK10: 3/27/23</i>	<i>PREP</i>	<i>HOMEWORK:</i>
<ul style="list-style-type: none"> <li>• Activity: In-class shoot prep</li> <li>• <a href="#">Lighting Jeopardy Review</a></li> <li>• Video Links:</li> <li>• <a href="#">Quantum</a></li> <li>• <a href="#">Lighting</a></li> </ul>	<ul style="list-style-type: none"> <li>• Prep day for in-class production practicing all roles in a live set.</li> </ul>	<ul style="list-style-type: none"> <li>• Review Script</li> <li>• Divide into Crews</li> <li>• Create basic prep materials</li> <li>• Study for Midterm Exam</li> </ul>
<i>WEEK11: 4/3/23</i>	<i>MIDTERM WRITTEN EXAM</i>	<i>HOMEWORK:</i>

	<i>PREP DAY 2</i>	
<ul style="list-style-type: none"> <li>• Activity: Take the written midterm exam</li> <li>• Activity: In-class Prep</li> <li>• <a href="#">Script</a></li> </ul>	<ul style="list-style-type: none"> <li>• In-Class Midterm.</li> <li>• Prep day 2.</li> </ul>	<ul style="list-style-type: none"> <li>• Prep for upcoming class shoot</li> </ul>
<i>WEEK12: 4/10/23</i>	<i>EASTER HOLIDAY</i>	<i>NO CLASS</i>
		Begin prep for Final Film <b>DUE: 5/1/23</b>
<i>WEEK13: 4/17/23</i>	<i>CLASS SHOOT DAY 1</i>	<i>HOMEWORK:</i>
Activity: In-class shoot	<ul style="list-style-type: none"> <li>• Production Day 2</li> </ul>	<ul style="list-style-type: none"> <li>• Work on Final Film prep</li> <li>• <b>DUE: 5/1/23</b></li> </ul>
<i>WEEK14: 4/24/23</i>	<i>CLASS SHOOT DAY 1</i>	<i>HOMEWORK:</i>
	<ul style="list-style-type: none"> <li>• Production Day 2</li> </ul>	<ul style="list-style-type: none"> <li>• Work on Final Film</li> <li>• <b>DUE: 5/1/23</b></li> </ul>
<i>FINALS WEEK:</i>	<i>SCREENING</i>	<i>HOMEWORK:</i>
<i>WEEK15: 5/1/23</i>	<i>NO WRITTEN FINAL</i>	
<ul style="list-style-type: none"> <li>• Activity: Wrap</li> </ul>	<ul style="list-style-type: none"> <li>• Screening Cinematography 1 Final Films</li> <li>• <b>Screening In-Class Project</b></li> <li>• Enjoy Summer break!</li> </ul>	<p><b>Normal Class Time meeting.</b></p> <p>Continue exploring cinematography!</p>



## **School of Communication Statement on Academic Integrity**

A basic mission of a university is to search for and to communicate truth as it is honestly perceived. A genuine learning community cannot exist unless this demanding standard is a fundamental tenet of the intellectual life of the community. Students of Loyola University Chicago are expected to know, to respect, and to practice this standard of personal honesty.

Academic dishonesty can take several forms, including, but not limited to cheating, plagiarism, copying another student's work, and submitting false documents. These examples of academic dishonesty apply to both individual and group assignments.

Academic cheating is a serious act that violates academic integrity. Cheating includes, but is not limited to, such acts as:

- Obtaining, distributing, or communicating examination materials prior to the scheduled examination without the consent of the teacher;
- Providing information to another student during an examination;
- Obtaining information from another student or any other person during an examination;
- Using any material or equipment during an examination without consent of the instructor, or in a manner which is not authorized by the instructor;
- Attempting to change answers after the examination has been submitted;
- Taking an examination by proxy. Taking or attempting to take an exam for someone else is a violation by both the student enrolled in the course and the proxy.
- Unauthorized collaboration, or the use in whole or part of another student's work, on homework, lab reports, programming assignments, and any other course work which is completed outside of the classroom;
- Falsifying medical or other documents to petition for excused absences or extensions of deadlines; or
- Any other action that, by omission or commission, compromises the integrity of the academic evaluation process.

Plagiarism is a serious violation of the standards of academic honesty. Plagiarism is the appropriation of ideas, language, work, or intellectual property of another, either by intent or by negligence, without sufficient public acknowledgement and appropriate citation that the material is not one's own. It is true that every thought probably has been influenced to some degree by the thoughts and actions of others. Such influences can be thought of as affecting the ways we see things and express all thoughts. Plagiarism, however, involves the taking and use of specific words and ideas of others without proper acknowledgement of the sources, and includes, but is not limited to, the following:

- Submitting as one's own material copied from a published source, such as Internet, print, CD-ROM, audio, video, etc.;
- Submitting as one's own another person's unpublished work or examination material;
- Allowing another or paying another to write or research a paper for one's own benefit; or
- Purchasing, acquiring, and using for course credit a pre-written paper.
- Submitting the same work for credit in two or more classes, even if the classes are taken in different semesters. If a student plans to submit work with similar or overlapping content for credit in two or more classes, the student should consult with all instructors prior to submission of the work to make certain that such submission will not violate this standard.

The above list is in no way intended to be exhaustive. Students should be guided by the principle that it is of utmost importance to give proper recognition to all sources. To do so is both an act of personal, professional courtesy and of intellectual honesty. Any failure to do so, whether by intent or by neglect, whether by omission or

commission, is an act of plagiarism. A more detailed description of this issue can be found at [https://www.luc.edu/academics/catalog/undergrad/reg\\_academicintegrity.shtml](https://www.luc.edu/academics/catalog/undergrad/reg_academicintegrity.shtml).

Plagiarism or any other act of academic dishonesty will result minimally in the instructor's assigning the grade of "F" for the assignment or examination. The instructor may impose a more severe sanction, including a grade of "F" in the course. All instances of academic dishonesty must be reported by the instructor to the Associate and Assistant Deans of the School of Communication. Instructors must provide the appropriate information and documentation when they suspect an instance of academic misconduct has occurred. The instructor must also notify the student of their findings and sanction.

The Associate and Assistant Deans of the School of Communication may constitute a hearing board to consider the imposition of sanctions in addition to those imposed by the instructor, including a recommendation of expulsion, depending on the seriousness of the misconduct. In the case of multiple instances of academic dishonesty, the Dean's office may convene a separate hearing board to review these instances. The student has the right to appeal the decision of the hearing board to the Dean of SOC. If the student is not a member of the SOC, the dean of the college in which the student is enrolled shall be part of the process. Students have the right to appeal the decision of any hearing board and the deans of the two schools will review the appeal together. Their decision is final in all cases except expulsion. The sanction of expulsion for academic dishonesty may be imposed only by the Provost upon recommendation of the dean or deans.

Students have a right to appeal any finding of academic dishonesty against them. The procedure for such an appeal can be found at: [http://www.luc.edu/academics/catalog/undergrad/reg\\_academicgrievance.shtml](http://www.luc.edu/academics/catalog/undergrad/reg_academicgrievance.shtml).

The School of Communication maintains a permanent record of all instances of academic dishonesty. The information in that record is confidential. However, students may be asked to sign a waiver which releases that student's record of dishonesty as a part of the student's application to a graduate or professional school, to a potential employer, to a bar association, or to similar organizations.

#### **Student Accommodations:**

Any student who needs special accommodation during exams or class periods should provide documentation from the Student Accessibility Center confidentially to the instructor. The instructor will accommodate that student's needs in the best way possible, given the constraints of course content and processes. It is the student's responsibility to plan in advance in order to meet their own needs and assignment due dates.

#### **Privacy Statement:**

Assuring privacy among faculty and students engaged in online and face-to-face instructional activities helps promote open and robust conversations and mitigates concerns that comments made within the context of the class will be shared beyond the classroom. As such, recordings of instructional activities occurring in online or face-to-face classes may be used solely for internal class purposes by the faculty member and students registered for the course, and only during the period in which the course is offered. Instructors who wish to make subsequent use of recordings that include student activity may do so only with informed written consent of the students involved or if all student activity is removed from the recording.

#### **Student Diversity, Equity and Inclusion:**

As Loyola's mission statement holds, "We are Chicago's Jesuit, Catholic University—a diverse community seeking God in all things." Together, as a community rich in diversity, we are called to "expand knowledge in the service of humanity through learning, justice and faith."

Recognizing and appreciating the diverse collection of identities, experiences, perspectives, and abilities of the students, faculty, staff, and community partners with whom we collaborate, the School of Communication commits itself to enriching academic experiences through the advancement of diversity, equity, inclusion, anti-racist, and anti-oppressive practices.

**Managing Life Crises and Finding Support** : Should you encounter an unexpected crisis during the semester (e.g., securing food or housing, addressing mental health concerns, managing a financial crisis, and/or dealing with a family emergency, etc.), I strongly encourage you to contact the Office of the Dean of Students by submitting a CARE referral ([LUC.edu/csaa](http://LUC.edu/csaa)) for yourself or a peer in need of support. To learn more about the Office of the Dean of Students, please find their websites here: [LUC.edu/dos](http://LUC.edu/dos) or [LUC.edu/csaa](http://LUC.edu/csaa); phone number 773-508-8840, email [deanofstudents@luc.edu](mailto:deanofstudents@luc.edu)