

# Introduction to Video Production

Spring 2023

COMM 135



*“Video is the new literacy...”*

Lawrence Lessig (2006)

**Class Meets:** Th 1-3:30pm

**Classroom:** SOC 002

**Office Hours:** By Appointment

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## **Course Objectives:**

As Lawrence Lessig acknowledges in his Wikimania talk, now on Youtube, “writing words is the Latin of our modern time.” Video and sound are now the “ordinary language of the people.” Similar to learning grammar to create sentences or speaking the sounds of a foreign language, Video Production will train you in the art and craft of small format digital video. You will be exploring non-fiction, narrative, and experimental genres and will be asked to demonstrate competency in visual story-telling, camera, editing, sound, lighting, scripting and design work. You will also be asked to integrate theoretical and ethical ideas about the media into the creative context of visual/aural expression. By the end of the course you will have a portfolio of short works to take with you in a number of formats. And you will be literate in a new language...

## Course Materials:

Selected videos/articles, available on Sakai

A portable hard drive storage device that is Mac compatible, recommended **minimum** 320 GB (at Target, Amazon, Wal-Mart, etc..), and **32+ GB SD card (Class X or better)**

## Grade Requirements and Course Expectations:

Regular attendance is required. Technology demonstrations will not be repeated. A note from the doctor or infirmary will excuse you for illness. Work must be turned in on time; for everyday it is late; 5 points will be docked. Speak with me *before* the deadline if you have a conflict. **Always backup a copy of your work in two places—your External Drive and your LUC Box (similar to drop-box).** Hard drives fail and you will lose all of your work unless you save the program to a backup. Written work must be typed, emailed to me, and must be done for this course. Plagiarism results in an “F” for the course.

- Your final grade will be based on the following percentages:

15% Partner Narrative/Experimental Short

15% Quizzes

10% 1 Page Script Assignment

25% Documentary “Process” Short

5% Collaboration

5% Participation

25% Final Project

## Video Projects:

- a. “Partner Narrative/Experimental” Project—Create a sequence/Scene that includes an establishing shot, MS, CU, ECU, and reverse shot--2-3 minutes. Narrative/Experimental format. Edit to music. No sound.

5% Treatment

5% “Cell Phone” Lookbook (Visual examples of style/mood/color)

5% Editing, based on your partner, constructed together effectively with music.

- b. Documentary process short with one interview—Use lights for interview--3-5 minutes

5% Topic/Content - Does it relate to a Social Justice issue?

10% Proper use of Lighting and Videography (Color, Balance, Focus, Etc)

5% Proper use of Sound

5% Piece must be no more than 5 minutes and edited with coverage

- C. Final Project in genre of your choice—5-7 minutes. These projects may develop from one of your earlier 2 project assignments, or may be entirely new material

10% Script/Lookbook/Shot List

5% Proper use of Lighting

5% Proper use of Sound

5% Final must be a narrative under 7 minutes, use continuity properly, and must follow the criteria of things not to do in a student film.

Note: A Storyboard/Script/Lookbook/Shot List that includes images with dialogue/sound is due for your final project.

Emphasis in these projects is on trying out different story dynamics, developing a strong framing and visual composition style and learning to grasp your creative relationship to the timing and sequencing of motion imagery. (It is more difficult to do a good 3-minute project than a 10-minute one!) You will learn and apply skills, such as storyboarding and script writing, to make your creative ideas concrete. You will complete three assignments that require the creation of material to show to and get feedback from your peers. You will collaborate/assist your classmates (and they will assist you.) Your projects will demonstrate your acquisition of technical information and focus on narrative, documentary and experimental formats and aesthetics.

You are expected to help your classmates out during production of these assignments, which will count for participation. You will be able to track it in your last assignment; The Peer Review Assignment

### **Presentation and Discussion of Work**

Public presentation of your work and group critique is the foundation for most fine arts courses. Your thoughtful participation in this process contributes significantly to your overall performance in the class.

### **Knowledge of Film Language**

There are three quizzes comprised of short answer questions on the films/readings/powerpoints that are assigned for homework. These quizzes are held at the start of class; be punctual.

### **Script Assignment**

You are expected to write a one-page script about a classmate in the proper format. This will help you prepare for your final project.

## CALENDAR

**Week 1**                      **January 19th**

### **Ideas and Images**

Introduction

- Syllabus/Course
- Instructor Introduction
- Student introductions
- Goals for the semester

Scripts/treatments, Storyboards--Lookbooks; Composition, Framing

**Screen:** Narrative/experimental shorts

Meet with a partner for the last 20 minutes of class to help kick start your first video assignment.

**Homework:** Read Sakai folders on Cameras, Framing and Storyboards, Scripts, Treatments, Lookbooks. Look over notes you gathered from your partner and write a treatment and make a Lookbook with your cell phone.

**Week 2**                      **January 26th**

### **Camcorder, tripods**

Microphones and good sound

**Due:** Treatment and “Cell Phone” Lookbook

Practice with cameras (Sony PXW-X70) and microphones

Meet Paul Quinn – Audio and Visual Production Coordinator

**Homework:** Record Project with Sony X70

**Week 3**                      **February 2nd**

### **Editing—Premiere Intro**

Practice editing

**Due:** Bring “Experimental/Narrative video” to class to edit

**Homework:** Finish editing Partner experimental/narrative project; study Sony X70 Camera Manual and specific terms I’ve posted on Powerpoint 3

**Week 4**                      **February 9<sup>th</sup>**

**Interview Lighting**

**QUIZ 1**

**Due/Screen:** Rough cuts of project one; revise/edit in class

**Homework:** Finish project one; Read Documentary article on Sakai.

**Week 5**                      **February 16<sup>th</sup>**

**Documentary Style**

**Due/Screen:** Project 1: Narrative/Experimental film due in class; discuss various types of Documentaries; Screen short documentaries

**Homework:** Record Documentary Interview and Coverage; screen *The Interrupters* online. You will be quizzed next week.

**Week 6**                      **February 23<sup>rd</sup>**

**QUIZ 2**

**Guest Speaker - Editor**

**Collaboration Day**—Work/Produce doc project during class time. Give feedback to others and begin editing.

**Homework:** Continue work on Documentary Project.

**Week 7**

**March 2<sup>nd</sup>**

**Story**

**Discuss:** Character Introductions/Framing; Go over Lookbook, Script, and Shot List

Meet with a partner for the last half of class and take notes for One Page Script Assignment.

**Week 8:**

**March 9<sup>th</sup>**

**NO CLASS**

**Spring Break holiday**

**Week 9**

**March 16<sup>th</sup>**

**Due: One Page Script Assignment**

**Due/Screen:** Rough cuts of project two-documentary

**Homework:** Fine cut of Documentary Project. Read the articles on Shooting for Continuity Editing on Sakai.

**Week 10**

**March 23<sup>rd</sup>**

**Shooting for Continuity Editing**

**QUIZ 3**

**Due/Screen:** Documentary, Project Two

**Answer any questions on Final Project!**

**Homework:** Script or Treatment/Lookbook/Shot List for Final Project

**Week 11**                      **March 30<sup>th</sup>**

**Due:** Hard Copies of Script or Treatment/Lookbook/Shot List for Final Project /Nov 1st

Individual Conferences for final project

**Homework:** Initiate production plans for final; COLLABORATE!

**Week 12**                      **April 6<sup>th</sup>**

**Due/Screen:** Footage for final

**Homework:** Revise script or treatment/Lookbook/Shot List for final project; continue recording

**Week 13**                      **April 13<sup>th</sup>**

**Due/Screen:** Footage/rough cuts for final; Revised treatment or script/storyboards for final project.

**Homework:** Work on rough cuts for final projects.

**Week 14**                      **April 20<sup>th</sup>**

**Screen:** Rough cuts of final project; edit in class

**Homework:** Complete fine cut for final project

**Week 15:**                      **April 27<sup>th</sup>**

Final Project Screenings; 1pm on Thursday



**Week 16:            May 4<sup>th</sup>**

**Due:** Peer Review Assignments posted by 1:00pm on Sakai or emailed to me

**\*Syllabus is subject to change and students will be updated and informed of any change immediately. \***

**GRADING** 100-93%=A 92-90%= A- 89-87% = B+ 86-83%= B 82-80%= B- 79-77% = C+ 76-73%= C 72-70%= C – 69-60% = D 59% and Below = F

A (Excellent): Mastery of the material ability to express and apply the material in a creative way (I.e. Not simply what's been covered in class or the main text.) B (Good): Presentation of the material is in a clear, organized, and complete fashion. C (Fair): Basic concept and facts correct and covered in adequate depth; inconsistency (Some areas covered well; others done poorly, indication of some confusion over the material); or inability to express your understanding clearly. D (Poor): Perfunctory coverage of the material; much misunderstanding of the material; incomprehensive use of skills; excessive absences or lateness. F (Failure): Failure to do the assignments as stated; failure to hand in an assignment; Complete or near complete misunderstanding of the material-- plagiarism, illiteracy, excessive lateness. Grading System

- In-class participation accounts for 20% of overall grade – this includes attendance, quizzes, exams and classroom involvement in critique and question and answer sessions.
- Individual and group projects account for 40% of grade.
- Final project accounts for 40% of grade.

**ATTENDANCE** Regular and on time attendance is essential for the educational process to work. Loyola University expects all students to attend every scheduled class on time. Exceptions may be made for University sponsored or work related activities, illness, or valid emergency situations.

You should make every effort to inform me ASAP of any absence. If you know of a conflict with a school program outside this class, please don't wait to inform me at the last minute. You will not be allowed to make up any in-class work on a day you are absent unless it is an excused absence. Remember, we are in the School of Communication...so please make an effort to communicate. More than two unexcused absences will automatically result in a lower attendance grade.

Late work or failure to complete assignment(s) Any work turned in after the designated deadline will receive a one letter grade reduction for each week it is late, even if by one day. Work not turned in with-in two weeks of the due date will receive no credit for that assignment. Any exceptions to this policy must be discussed prior to late work being accepted, and will only be granted in the event of documented, unforeseeable and serious circumstances.

**HOMEWORK** Students will be given multiple homework assignments to be completed outside the normal scheduled classroom. Initially these assignments will be conducted working with assigned partners. Students will do their best to coordinate times to work on each project at the same time.

**CLASS PARTICIPATION** An overall grade for class participation will be given for students actively involved in all class discussions. Participation is always valued and is expected of all students.

**GRADING COMPONENTS** The following are the major areas by which each assignment may be reviewed and graded: • Following directions of assignment • Content • Storytelling • Pacing • Sequencing • Framing • Screen Direction • Use of proper settings on camera • Use of proper video export settings • Use/quality of audio • Video stability • Tri-pod usage • Hand-held shots • Jump cuts • Flash frames

**LOYOLA'S POLICY ON ACADEMIC DISHONESTY** The basic commitment of a university is to search for and to communicate the truth, as it is honestly perceived. The university could not accomplish its purpose in the absence of this demanding standard. To the extent that this standard is respected, a genuine learning community can exist. Students of this university are called upon to know, to respect, and to practice this standard of personal honesty. Plagiarism is a serious form of violation of this standard. Plagiarism is the appropriation for gain of ideas, language, or work of another 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 deliberate taking and use of specific words and ideas of others without proper acknowledgement of the sources. The faculty and administration of Loyola University Chicago wish to make it clear that the following acts are regarded as serious violations of personal honesty and the academic ideal that binds the university into a learning community: Submitting as one's own: • Material copied from a published source: print, Internet, CD-ROM, audio, video, etc. • Another person's unpublished work or examination material. • Allowing another or paying another to write or research a paper, shoot or edit a video for one's own benefit. • Purchasing, acquiring, and using for course credit a pre-written paper or video story. The critical issue is to give proper recognition to other sources. To do so is both an act of personal, professional courtesy and of intellectual honesty. Plagiarism on the part of a student in academic work or dishonest examination behavior will result minimally in the instructor assigning the grade of "F" for the assignment or examination. In addition, all instances of academic dishonesty must be reported to the chairperson of the department involved. The chairperson 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 upon the seriousness of the misconduct. Academic cheating is another serious act that violates academic integrity. Obtaining, distributing, or communicating examination materials prior to the scheduled examination without the consent of the teacher; providing information to or obtaining information from another student during the examination; attempting to change answers after the examination has been submitted; and falsifying medical or other documents to petition for excused absences all are violations of the integrity and honesty standards of the examination process. In the case of multiple instances of academic dishonesty across departments, the academic dean of the student's college may convene a hearing board. Students retain the right to appeal the decision of the hearing board to the academic dean of the college in which

they are registered. The decision of the dean 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.

**CLASSROOM CONDUCT** • Please turn off cell phones and other electronic devices such as iPods before entering class. • You will not need a personal laptop for this course, so please do not bring it to class. Once class has started, do not sign onto a classroom computer unless instructed to do so. Non-compliance will have a negative impact on your participation grade. • Be respectful of other people's opinion in discussions. We can disagree without disrespecting each other. • Do not take naps or fall asleep during class. It is disrespectful toward the other students and the instructor. If you sleep during class, you will be asked to leave and your participation grade will be negatively affected. • Do not leave class early. Do not come in to class to take a quiz and then leave. If you foresee that you will not be able to stay the whole class, let me know beforehand. • If you have any questions or concerns, let me know as soon as possible.

**SPECIAL NEEDS** Students are urged to contact me should they have questions concerning course materials and procedures. If you have a special circumstance that may have some impact on your course work and for which you may require accommodations, please contact me early in the semester so that arrangements can be made with the Services for Students with Disabilities (SSWD). Additional information about the services available at Loyola, including eligibility for services, is on the SSWD website: <http://www.luc.edu/sswd/index.shtml>

**LIABILITY ISSUES** Students will be instructed prior to their first assignment on the general nature of privacy and trespassing laws. From time to time students may find themselves in a position where someone may not approve of them capturing their image. In cases such as this, it is best to honor the wishes of this person. Even though you may very well be within your rights to gather this information to include both audio and video, it would be best if students "walk away" from the situation before it escalates. In the event something does occur, please do the following: • Contact faculty advisor • Contact the department head M. **EQUIPMENT USE** • Loyola University prides itself on providing state-of-the-art equipment for its students to learn the craft of visual story telling. • The School of Communication provides cameras, tripods, microphones, lighting and editing equipment that can be checked out from the Equipment Room in SOC 004. • This equipment passes through the hands of many students and in order to assure that the equipment remains in good working order, treat it like your own. You are financially responsible for all of the equipment you use and should treat it with great care. This kind of equipment is not indestructible and it is susceptible to various environmental situations such as a dirt, dust, rain, snow, water, and heat. • Caution should be taken when transporting all equipment as this equipment is fragile and can easily be damaged. Be aware of your environment and where you are at all times. This type of equipment is popular with thieves and can easily be pilfered if you are not paying attention. Do not rely on your lab partners to be the one responsible for "watching" the equipment. In the event something should happen, everyone in the group will be considered a responsible party. • Do not leave equipment in a parked vehicle where it can easily be stolen from the backseat. If you do have to leave equipment in your car, do so by placing in the trunk. But again,

as a reminder, do not let the equipment roll around uncontrollably. • You may use your own equipment, but first clear this with me before any assignment. YOU WILL ASSUME ALL RESPONSIBILITY FOR LEARNING PROPER USAGE AND COMPATIBILITY OF ANY EQUIPMENT BEYOND THE SPECIFIC EQUIPMENT COVERED IN THIS CLASS.  
SCHOOL OF COMMUNICATION - PRODUCTION FACILITIES WATER TOWER CAMPUS  
SOC 51 E. PEARSON Audio and Visual Production Coordinator: Paul Quinn 312.915.8830 or pquinn3@luc.edu

**FACILITY AND EQUIPMENT RULES** • Schedule all equipment use through Paul Quinn. When individuals request use of the equipment outside of class time, the request should be made 5 working days in advance of the desired time. Paul will schedule requests for equipment and facilities in person, by phone, or by e-mail. Do not assume equipment is reserved unless you have confirmation from Paul. Equipment and use of facilities are available on a first come first serve basis anytime they are not being used for classes. • Whenever possible, students should telephone Paul well in advance of their scheduled equipment pick-up or facility appointment should they anticipate a problem in arriving at the scheduled meeting time. Anyone more than 15 minute late for equipment pick-up may forfeit the use of the equipment at that time. Students who are repeatedly delinquent may lose their equipment privileges. • 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 SOC 004 with authorized personnel. Students will be responsible for returning equipment and materials within 24 hours and in their original condition. Students must report immediately any damage or theft of equipment. Failure to do so may result in a suspension or loss of equipment privileges. • Students may bring additional crew members, if needed, to the lab for production. • There is no smoking in any lab space. No eating or drinking at any work/edit station. • Students are responsible for careful handling of all equipment, and for abiding by all rules and regulations governing the use of the facility.

**Suggestions for Success** • Treat the class like a job • Show up on time • Come to class prepared • Pay attention • Do the work • Stay for the entire class period • Be fully engaged in class • Pay attention and take good notes • Don't be afraid to ask for help • Be resourceful • Take the initiative to learn and succeed • Communicate • Make no excuses • Don't wait until the last minute to do the assignment.