

Introduction to Video Production
Spring 2017
COMM 135



“Video is the new literacy...”

Lawrence Lessig (2006)

Class Meets: Mon. 12:35-3:20

Office Hours: Mon, 3:30-5:00 and by appointment

Instructor: Elizabeth Coffman

Phone: (312) 915-6716

Classroom: SOC 002

Office: SOC 219, WTC

Email: Ecoffma@luc.edu

Text: (813) 789-4645

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 documentary, 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 articles and videos, available on Sakai

A portable hard drive storage device that is Mac compatible, recommended 32 GB (at Target, Amazon, Wal-Mart, etc..), and Class 10 SD cards,

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. Speak with me *before* the deadline if you have a conflict. **Always backup a copy of your work in two places—your computer, the LUC drive, the clouds.** Hard drives fail and you will lose all of your work unless you save the program to a backup. Written work must be typed 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:

25% Cell Phone--Narrative/Experimental Short	15% Technical Exam
25% Documentary "Process" Short	10% Collaboration

25% Final Project

Video Projects:

- a. "Cell phone" Project—Create a sequence that includes an establishing shot, MS, CU, ECU, and reverse shot--2-3 minutes. Narrative/Experimental format. May also use Sony cameras.
- b. Documentary process short with one interview—Use lights for interview--3-5 minutes
- c. Final Project in genre of your choice—5-7 minutes; longer projects may be discussed. These projects may develop from one of your earlier 2 project assignments, or may be entirely new material

Note: A Storyboard/Script that includes images with dialogue/sound is due for each project. Use "[The Plot](#)" link on Sakai.

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. Please mark on Sakai every time you assist.

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 Technical Apparatus

There is a written, comprehensive test comprised of multiple choice and short answer questions on the technical operation of the equipment. The test is given when technical training is complete and will be based on information on Sakai and given in class.

CALENDAR

Week 1 January 23rd

Ideas and Images

Microphones and good sound

Scripts, Storyboards--Lookbooks; Composition, Framing

Screen: Narrative/experimental shorts—[10 best one minute films of past decade](#)

Homework: Read Sakai folders on Cameras, Framing and Storyboards, Scripts, Treatments, Lookbooks. Create storyboard on iPlot for Project 1. Inspirational starting points to develop ideas may include a childhood object, a newspaper photograph or article, an abandoned street lot, an old portrait in an antique shop, a scrap of graffiti, an unusual sound, an overheard conversation, etc...

Week 2 January 30th

Camcorder, tripods

Practice with cameras and microphones

Due: Review storyboards and script

Homework: Record Cell Phone Project (with cell or Sony NX5U) with External Sound; Read Editing folder—Ingesting media, etc.. on Sakai (except Writing Voiceover)

Week 3 February 6th

Editing—Premiere Intro

Practice editing

Due: Bring “Cell phone video” to class to edit

Homework: Finish editing Cell phone project; Read Liz Lerman guidelines for feedback

Week 4 February 13th

Interview Lighting

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

Homework: Finish project one; Read Documentary folder (Nichols, etc..) and Writing Voiceover on Sakai; Create Treatment/Lookbook/Storyboard for Documentary Project

Week 5 February 20th

Post-production—Effects

White balance, color correction, speed, scale

Due/Screen: Project 1: Narrative/Experimental film due in class; Discuss Documentary script; Screen short documentaries

Homework: Record Documentary Interview and Coverage; Study for exam and take online before next class

Week 6 February 27th

Take Technical Quiz online by Feb. 27th

Collaboration Day—Work/Produce doc project during class time

Homework: Continue work on Documentary Project

Week 7 **March 6th**
NO CLASS **Spring Break**

Week 8 **March 13th**
Due/Screen: Rough cuts of project two-documentary
Homework: Treatment or Script for Final Project
Distribution/Portfolio reading, Sakai

Week 9 **March 20th**
 Distribution/Portfolio
Due/Screen: Documentary, Project Two
Discuss: Distribution, film festivals, market strategies

Week 10 **March 27th**

Due: Final Treatment or Script & Storyboard for Final Project
Individual Conferences for final project
Homework: Initiate production plans for final; COLLABORATE!

Week 11 **April 3rd**
Due/Screen: Footage for final
Homework: Revised treatment or script/storyboards for final project; continue recording

Week 12 **April 10th**
Due/Screen: Footage/rough cuts for final; Revised treatment or script/storyboards for final project.
Homework: Shoot final projects; Post on Sakai description of collaborative activities.

Week 13 **April 17th**
NO CLASS **Easter holiday**

Week 14: **April 24th**
Screen: Rough cuts of final project; edit in class
Homework: Complete fine cut for final project

Week 15: **May 1st**
Final Project Screenings; 4:15 pm