Creating professional video takes many discrete steps. Video Communication will give you hands-on experience with remote and studio-based television production. You will also examine media literacy to better inform the decisions crucial to creating successful videos. As a final project, groups conceptualize, write, shoot and edit a video on a topic of their choice.

Prerequisite

Communication 201, Communication 305

Relationship to curriculum

This course serves as an elective for Communication majors.

This course fulfills a General Education requirement in Communication. You will learn then practice effective video communication skills. Key elements of effective video communication include:

Student Learning Outcomes

Upon completion of Video Communication you will understand:

- The Process Message and how it affects video production decisions
- Studio and field cameras and their operation
- How camera lenses should be properly used to frame shots
- Three-point lighting
- Proper use of lighting instruments
- How to record perfect audio using the proper microphone
- How microphones pick up sound
- Framing shots for maximum impact
- Writing scripts
- Interpreting scripts for studio and field
- Non-linear editing concepts
- Sequencing action shots in one-camera productions
- Operating Final Cut—an advanced video editing program
- How to plan major studio productions
- How to plan large remote productions
- How to create graphics with impact

Students with disabilities who need accommodation (seating placement, arrangements for examinations, etc.) should inform the instructor at the beginning of the course. You may also contact the Disability Resource Center on campus for additional accommodation. You can reach them at 852-6938.

**Required Reading**

*Video Production: Disciplines and Techniques*, 11th edition
By James C. Foust, Edward J. Fink, and Lynne S. Gross

**Evaluation**

There will be 3 traditional tests worth 10 points apiece. The rest of your grade will be based on your ability to use professional video equipment.

There is a shooting exercise worth 15 points. You will shoot an interview worth 10 points and an action sequence worth 10 points. Your final project is worth 35 points.

You will be graded on your participation in the group work on a sliding scale based on my observations. Your fellow group members will also evaluate you. Those who “coast” through group work will be marked at least 2 grades lower than the others. Ask students from past classes—if you don’t help your group you will suffer.

Tests may be made up only with documented excuses (e.g. doctor’s excuse for sickness, obituary for funeral). You should treat this class like a full-time job: be on time and prepared to work. Attendance is ABSOLUTELY MANDATORY. I will keep track of your attendance and it affects your final grade. Read all assigned chapters BEFORE class!
January

8          Intro to Video Production
          Pre- and post-production. Production path,
          Production elements (camera, lighting, audio)
          Convergence, History, What is video literacy?
          Chapter 1
          (Assign groups and final project)

13 & 15    Cast and Crew
          What is producing? Directing? Jobs available in the
          industry, visualization cues
          Chapter 2

20 & 22    Producing
          Types of producers, Generating ideas, 
          Treatments, script formats, storyboards,
          Budgets, timelines, scheduling, legal issues
          Chapter 3
          (Test One Jan. 20)

27 & 29    Directing
          Manager role, Artist role, Psychologist role.
          Rehearsing and creating productions, Scheduling
          equipment and personnel. Multi-camera studio
          productions, Rehearsing, Crew Commands, transitions
          Chapter 4
February
3 & 5  Cameras

10 & 12  Lighting, Studio and Field
Studio/Field lighting instruments, color temperature intensity, lamp types, color media, lighting techniques, contrast, operating studio/field lights. Chapters 6

17 & 19  Audio – What Did I Hear?
How microphones work, types of microphones, analog and digital audio equipment, mixers and mixing, controlling quality. Chapter 7
(Shoot interview February 19)

24 & 26  Graphics and Design
Aspect ratio, scanning, info density, color, style How messages can be stilted, contorted. Chapter 8

March

3 & 5  Editing – assembling the final cut
On- and offline editing systems, capture and compression, decision making and lists, transitions. Ethics. Editing Functions and Principles Continuity, complexity, transitions, vectors Chapter 11
(Test #2 March 3)
10 & 12  Recording and Playback
Chapter 10
*(Shoot sequence March 12)*

Spring BREAK

24 & 26  Field Production and Big Remotes
ENG and EFP Productions
Chapter 12
*(Test Three March 24)*

April

31 & 2  Video Switchers
Studio, Production, Live and post-production
How the timeline replaces switcher in digital remote editing
Full studio crew, roles and responsibilities
Chapter 9

7 & 9  The Production Process—
Storyboard, shooting schedule, shot sheet, log, Script, offline editing. Reviewing Video Literacy

14 & 16  Editing in Class
Lab: Strickler Video Lab LL14
**CAMERA EXERCISE WITH GROUPS**

20  **Projects Due: 5 p.m.**

21  View Final Projects in Planetarium