

COMM 232
Digital Cinema Production
Fall 2018

In this digital cinema production course, students will demonstrate their ability to apply aesthetic and theoretical principles and cinema production skills. Topics include idea development, scripting, story boarding, pre-production planning, digital cameras systems, cinematography, audio recording, and editing. Students will work on individual and group projects, which involve project development, filming and editing short narrative projects.

Learning Outcomes

Upon successful completion of the course, the student should be able to:

1. Analyze and develop an idea, then construct a narrative by writing a short script.
2. Apply the aesthetics and visual language of film to digital cinematography by filming a series of production assignments.
3. Construct a narrative film using digital cinema production and post production equipment.
4. Exhibit technical proficiency in camera operation, framing, lighting, audio production, and editing.

Faculty

Jeff Harder

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

Textbooks

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

Cinematography: Theory and Practice, Blain Brown (EBL)

Voice and Vision by Mick Hurbis-Cherrier (EBL)

Placing Shadows by Chuck Golman (EBL)

Optional Text

Adobe Premiere Pro Power Tips by Larry Jordan (EBL)

On Reserve

Alternative Scriptwriting: Beyond the Hollywood Formula by Ken Dancyger and Jeff Rush (EBL)

The Filmmakers Eye by Gustavo Mercado

The Digital Filmmaking Handbook by Sonja Schenk

The Filmmakers Handbook, Ascher and Pincus (Third Edition)

Films On Library Reserve

The Conformist (1970) by [Bernardo Bertolucci](#)

2048 (2004) by [Kar-Wai Wong](#)

Moonrise Kingdom (2012) by [Wes Anderson](#)

Tokyo Story (1953) by [Yasujirô Ozu](#)

Days of Heaven (1978) by [Terrence Malick](#)

Melancholia (2011) by [Lars von Trier](#)

Locke (2013) by [Steven Knight](#)

Upstream Color (2013) by [Shane Carruth](#)

Amelie (2001) by [Jean-Pierre Jeunet](#)

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-

All production assignments must have complete end credits which identify all individuals who worked on the production and their roles.

Late work will be penalized one full letter grade for each day a project or paper is late. An unexcused absence from an exam will result in a grade of zero for that exam. Plagiarism and/or any other form of academic dishonesty such as cheating on an exam will be penalized and could result in a failing grade for the class.

(Refer to University “Statement on Plagiarism”)

Attendance

Consistent attendance is a requirement of this course. Students who miss more than two classes should expect a grade penalty of one full letter grade on the final grade for the class. Please notify me if you must miss class for a legitimate reason. Please turn off all electronic devices during class.

Required Supplies

1- External drive formatted for Mac.

1- 16 GB Class 8 or higher Flash Card

Lens cleaning kit: puffer, brush, lens cloth, and lens cleaning fluid.

Cotton Gloves

On-Line Materials

Sony NEX-FS100 Operating Manual: <http://nxcamhd.info/nexfs100manual.pdf>

Assignments

Style/Cinematography Analysis Paper (3-5 pages) - 5%

Exterior Location - 15%

Interior Lighting Assignment - 15%

Film Scene - 15%

3 Exams - 25%

Final Production Project: 5 minute short narrative film. Includes treatment and script. 25%

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.

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8/29

Class 1 - Introduction to Course
Cinematography

Screening: *Luther*

*Film Style Analysis Paper (3-5 pages)

Reading: Hurbis, chapter 1

9/5

Class 2 - Optics, Exposure, White Balance, and Basic Camera Functions

Lab: Introduction to the NEX FS-100 Camera

Readings:

Brown, Optics, and Exposure

Hurbis, Chapter 9, 10, and 12

Gloman, Chapter 1 (optional)

Mercado, pages 21 - 28 (optional)

*Paper Due

9/12

Class 3 Cinematography

Lab: Composition and Depth of Field

Readings:

Brown, Filmspace and Continuity & Visual Language & Lens Language

Hurbis, chapter 3 and 4

Mercado, pages 1 - 41 (optional)

*Start first production assignment.

9/19

Class 4 Cinematography – Lighting

Filming with available light

Lab: Color Temperature, Exposure, and Dynamic Range

Readings:

Hurbis, Chapter 13

Golman, chapter 1

Brown, Tools of Lighting, Lighting as Storytelling, and Set Operations
Mercado, pages 41- 65 (optional)

9/26

Class 5 - Three Point Lighting

Lab: 3 Point Lighting

Readings:

Golman, chapters 3, 4, 5, 6, and 7

Pincus, chapter 8 (optional)

Mercado, pages 65 - 95 (optional)

*First production assignment due.

10/3

Class 6 - Audio for Film

Introduction to microphones, audio recorders, and field mixer

Lab: Audio Field Recording

Readings:

Hurbis-Cherrier, chapters 15 and 16

Pincus, chapters 10 and 11

*Exam 1

*Start second production assignment

10/10

Class 7 - Lighting: Color Theory

Lab: Lighting Assignment

Readings:

Hurbis, Chapter 14

Brown, Color Theory and Controlling Color

Mercado, pages 95 – 119 (optional)

10/17

Class 8 - Camera Movement

Readings:

Brown, Camera Dynamics
Mercado, pages 125 - 173 (optional)
*Second production assignments due.
*Start third production assignment.

10/24

Class 9 - Audio Field Production

Lab: Double System Sound

Reading: Pincus, chapters 15 and 16

*Exam 2

10/31

Class 10 - Production Lab

*Third production assignment due

*Story Summary Due

11/7

Class 11 - Review of Scripts for Final Project

*Start production work on final projects.

Reading: Hurbis-Cherrier, chapter 17

*Script for final project due.

11/14

Class 12 - Post Production: Color Correction and Grading

Readings:

Hurbis, chapters 21 and 22

Pincus, chapter 13 and 14

11/21 No Class

11/28

Class 13 - Post Production: Audio

*Exam 3

12/5

Class 14

Progress reports on final production projects.

Review footage for final projects.

12/12 FINAL - SCREENING