PHOTOGRAPHY AND VIDEO PRODUCTION

GRADO EN COMUNICACIÓN Y MEDIOS DIGITALES

Professor: DANIEL LOPEZ LEBOREIRO
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Academic year: 18-19
Degree course: FIRST
Semester: 1º
Category: COMPULSORY
Number of credits: 6.0
Language: English

PREREQUISITES

SUBJECT DESCRIPTION

In this course, students will have a first immersion into the basics of photography and video production (pre-production, shooting and post-production). From a practical perspective, they will learn the basic principles for creating image and audiovisual content effectively, thus, developing the necessary skills to take more advanced courses in content creation and video production.

The first third of the course will cover an introduction into the basic principles of still photography, including DSLR camera functions and exposing images in natural and artificial light, image composition, editing, manipulating and output of images using Adobe Photoshop, and creating sequences and series of images. In this portion of the course, the work will be mainly individual.

The second third of the course will cover video and sound recording, how to plan a video shooting, and to properly light a scene. In this portion of the course, the work will be mainly done in groups, as in actual video productions.

The last third of the course will cover the principles of post-production, which include how to organize and transcode the dailies with Adobe Media Encoder and to edit and do basic post-production work in an audiovisual piece using Adobe Premiere Pro. In this portion of the course, the work will be both individual and done in groups.

OBJECTIVES AND SKILLS

The main objectives to fulfill in the course are:
- The basic functions and controls of a DSLR Camera
- Image exposure techniques
- The use and possibilities of color in digital photography
- The basics of image composition
- Using Adobe Photoshop to edit and manipulate images
- Creating series or sequence of images to create a larger story (shooting boards).
- Learn how to plan a recording (anticipate needs, location scouting, script, director’s treatment, etc.)
- Know how to plan camera shots taking into account future needs for editing (raccord, sight line, etc).
- Proper recording of video and sound.
- Acquire a basic knowledge of lighting motion pictures.
- Learn the proper workflow of a motion picture, advertising campaign or TV show.
- Organize and transcode the dailies and source material.
- Video edition and post-production basics.

At the end of the course students have to develop the following skills:
- Create high quality photographic images
- The ability and understanding to edit and manipulate digital images
- The ability to work with existing lighting conditions.
- The ability to create proper lighting conditions using professional lightning equipment.
- An understanding of how to put multiple images together to create larger meaning.
- Plan a small video production regarding the necessities of story telling.
- Record a small video piece paying special attention to the importance of composition, light and sound.
- Edit and do basic post-production work with coherence.
- Export and transcode the final product.

**METHODOLOGY**

<table>
<thead>
<tr>
<th>Teaching methodology</th>
<th>Weighting</th>
<th>Estimated time a student should dedicate to prepare for and participate in</th>
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</thead>
<tbody>
<tr>
<td>Lectures</td>
<td>23.33 %</td>
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<td>Discussions</td>
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<td>Exercises</td>
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<td>Group work</td>
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<tr>
<td>TOTAL</td>
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</table>
PROGRAM

SESSIONS 1 - 2
COURSE OVERVIEW. COMPOSITION TECHNIQUES AND EXPOSURE
During these sessions students will learn:
- The basics of good image composition, including frame, focus, leading lines, visual weight, symmetry, point of view and the rule of thirds.
- Understanding the theory and basics of photography concepts such as aperture, shutter speed, ISO and focus.

SESSIONS 3 - 4
CAMERA LENSES, COLOR AND LIGHTING TECHNIQUES
During these sessions students will learn:
- Difference between wide-angle lenses and telephotos, as well as which one should be used in order to take a particular picture.
- Depth of field.
- How to analyze and approach existing lighting situations.
- Understanding color and light as both a technical components of image making and also a compositional and aesthetic elements.
- Color Temperature and its manipulations.

SESSIONS 5 - 6
DSLR CAMERA FUNCTION AND CONTROL (I)
FIRST PRACTICAL CASE: LIGHTING A PORTRAIT IN A STUDIO
During the first session, students will learn the basics of manual camera control including aperture, shutter speed, focus, ISO and depth of field. The students will also learn what file type they should select for any given picture as well as the basics of camera care and maintenance.
During the second session, students will practice in the Photo Studio how to light a model with hard and soft light using different artificial lighting equipment.

Homework: Portraits using soft light and hard light. (Individual)

SESSION 7
DSLR CAMERA FUNCTION AND CONTROL (II)
SECOND PRACTICAL CASE: SHUTTER SPEED AND ITS ARTISTIC POSSIBILITIES
During this session students will experiment with different lightings and shutter speeds in order to create artistic pictures and compositions in the Photo Studio.

Homework: Portraits using fast and slow shutter speed. (Individual)

SESSION 8
STILL PHOTOGRAPHY EXAM
A twenty questions test on the theory and practical cases explained during the previous seven sessions.

SESSIONS 9 - 12
EDITING THE DIGITAL IMAGE
These four sessions will provide an overview and introduction to working with Adobe Photoshop to edit the digital images taken in the studio. The students will learn the basics of image size and resolution as well as file types, layers, color Mode and color Space, adjustments to color, contrast and tonal range.

SESSION 13
THE IMPORTANCE OF STILL PHOTOGRAPHY AND VIDEO REFERENCES IN DIRECTOR’S TREATMENTS FOR FILMS
An overview to different approaches to working with multiple still images (sequences). Treatments for films and advertising AV campaigns. Working with photo and film references.

Homework: Treatment for a video campaign that students will shoot as a Final Project. (Groups)

SESSION 14
BASICS OF FILM NARRATIVES
During this session students will learn:
- Types of shots, angles, camera movements.
- The 180° Rule.
- When to shoot cover-shots, pick-ups and establishing shots.
- Knowing how much material to record so as not to be short of coverage while editing.

SESSIONS 15 - 16
DIRECTION OF PHOTOGRAPHY AND SOUND RECORDING FOR VIDEO
From the knowledge acquired in the previous sessions, students will learn the basic parameters for a correct recording of moving images and sound. In addition to the technical characteristics of the camera, students will learn how to plan the recording of small audiovisual pieces, based on the narrative and technical needs that such pieces demand, from pre-production to post-production.
Students will then record the pieces in groups according to their production plan and schedule, to then edit their respective pieces individually.

During session 16, professor will give feedback to the different workgroups on their treatments for video campaigns.

SESSIONS 17 - 20
FILM EDITING THEORY
Students will learn the theory behind the art of film editing, from the early pioneers (Kuleshov, Eisenstein, Pudovkin) to nowadays’ digital editors such as Walter Murch and Lee Smith.

Mandatory viewing for these sessions:
SESSIONS 21 - 28

VIDEO EDITING AND BASICS OF DIGITAL POST-PRODUCTION

Editing is one of the most creative stages of the production of an audiovisual piece, but a clever use of footage requires developing certain skills. Students will learn different editing techniques as well as the basic tools of video editing and post-production (effects, color correction, transitions, etc) with Adobe Premiere Pro.

During these sessions students will learn:
- Hierarchy of units (frame, shot, scene…) and their organization in bins in the editing software.
- The proper use of video and audio tracks in a sequence timeline.
- Color grading with Adobe Premiere Pro.
- The proper use of video effects and transitions.
- Codecs, video formats and different types of compression.
- Basic sound editing with Adobe Premiere Pro.

SESSIONS 29 - 30

FINAL PROJECTS PRESENTATION

Presentation of the final videos written, produced and edited by the different Work Groups. Each group will have 20 minutes to screen and explain their project to the class.

During these last two sessions each group should submit the Final Project.

SESSION 31

SESSION 32

SESSION 33

SESSION 34

SESSION 35

SESSION 36

SESSION 37

SESSION 38
**BIBLIOGRAPHY**

**COMPULSORY**

Title: “Read This If You Want to Take Great Photographs”  
Author: Henry Carroll  
Publisher / Edition / Year: Lawrence King Publishing, 2014  
ISBN / ISSN: 978-1-78067335-6

**RECOMMENDED**

Title: “Film Art: An Introduction”  
Author: David Bordwell & Kristin Thompson & Jeff Smith  
ISBN / ISSN: 978-1-25953495-9

Title: “In the Blink of an Eye: A Perspective on Film Editing”  
Author: Walter Murch  
ISBN / ISSN: 978-1-87950562-9

Title: “Film Directing: Shot by Shot”  
Author: Steven D. Katz  
Publisher / Edition / Year: Michael Wiese Productions, 1991  
ISBN / ISSN: 978-0941188104

Title: “Film Directing: Cinematic Motion”  
Author: Steven D. Katz  
Publisher / Edition / Year: Michael Wiese Productions, 1992  
ISBN / ISSN: 978-0941188906

Title: “Video Production Handbook”  
Author: Gerald Millerson & Jim Owens  
Publisher / Edition / Year: Focal Press, 2008  
ISBN / ISSN: 978-0240522203

Title: “Directing the Documentary”  
Author: Michael Rabiger  
Publisher / Edition / Year: Focal Press, 2004  
ISBN / ISSN: 978-0240810898

Title: “Man With a Camera”  
Author: Nestor Almendros  
Publisher / Edition / Year: Farrar Straus Giroux, 1986  
ISBN / ISSN: 978-0374201722
Title: “On Film Editing: An Introduction to the Art of Film Construction”
Author: Edward Dmytryk
Publisher / Edition / Year: Focal Press, 1984
ISBN / ISSN: 978-0-240-51738-4

Title: “The Technique of Film Editing”
Author: Karel Reisz & Gavin Millar
Publisher / Edition / Year: Focal Press, 1968
ISBN / ISSN: 978-0-803-87025-3

Title: “The Conversations: Walter Murch and the Art of Editing Film”
Author: Michael Ondaatje
Publisher / Edition / Year: Alfred A. Knopf, 2004
ISBN / ISSN: 978-0375709821

Title: “When the Shooting Stops… the Cutting Begins”
Author: Ralph Rosenblum & Robert Karen
Publisher / Edition / Year: Da Capo Press, 1986
ISBN / ISSN: 978-0-306-80272-0

Title: “Langford’s Basic Photography”
Author: Michael Langford & Anna Fox & Richard Sawdon Smith
ISBN / ISSN: 978-0-240-52168-8

Title: “The DSLR Field Guide”
Author: Michael Freeman
Publisher / Edition / Year: Focal Press, 2010
ISBN / ISSN: 978-0-24-081720-0

Title: “The Rules of Photography and When to Break Them”
Author: Haje Jan Kamps
Publisher / Edition / Year: Focal Press, 2012
ISBN / ISSN: 978-0240824338

**EVALUATION CRITERIA**

<table>
<thead>
<tr>
<th>Criteria</th>
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<th>Comments</th>
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<tr>
<td>Still Photography Test</td>
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<td></td>
</tr>
<tr>
<td>Individual Photo Assignments</td>
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</table>
EVALUATION SYSTEM

The sessions will consist of lectures and practical application of the contents. At the end of each module, students will have to do a series of individual and/or group exercises related to what has been learned in class. These assignments are MANDATORY to pass the course and will constitute students’ grades. Whereas in the still photography portion of the course, the assignments (and the final exam of the module) will be individual, during the video production portion of the course students will take on different roles in the different departments that typically constitute a production team (Production, Direction, Cinematography, Lighting, Sound Recording) in each exercise. Students will rotate through these different positions. We will discuss the works in class, at the end of each module.

6.1. Attendance policy

Attendance in this course is mandatory to all the classes. There will be a daily monitoring of attendance. Those students who do not attend 70% of all sessions will automatically fail the course and will lose July’s retake chance. Please be punctual: whoever arrives more than 10 minutes late may enter in class, but it will count as absent in the attendance register.

Students who fail the course will have a second chance in July. The retake will consist of an exam together with an exercise. The maximum grade in July would not exceed 8 out of 10. Dates and location of the retake will be announced in advance and shall not be changed. Be aware of this when planning your summer vacation.

Each student can take 4 exams per subject in 2 consecutive courses.

6.2. Evaluation and weighting criteria

Each student will be evaluated using the following criteria:

- Individual assignments + Still Photography exam: 40%
  1. Photo portraits using hard/soft light. (Individual; 10% of the final grade)
  2. Photo portraits using fast/slow shutter speed. (Individual; 10% of the final grade)
  3. Still Photography exam. (Individual; 20% of the final grade)

- Final Project: 40%
  Arithmetic mean of:
  1. Treatment for Video Project (Group)
  2. Shooting of the Video Project (Group)
  3. Editing the Video Project: submission of the final video (Group)

- Class participation: 20%

6.3. Use of laptop in class

Personal computers with Adobe Photoshop, Adobe Media Encoder and Adobe Premiere (installed and running) will be required for sessions 9, 10, 11, 12, 21, 22, 23, 24, 25, 26, 27 and 28.
During the sessions not mentioned above the use of laptops will be strictly forbidden.

6.4. Plagiarism
It is your responsibility to follow IE's policies regarding academic honesty. Plagiarism is, in all cases, a serious academic offence which can result in failing an assignment, failing the course or even expulsion from the University.

PROFESSOR BIO

Professor: DANIEL LOPEZ LEBOREIRO
E-mail: dlopezl@faculty.ie.edu

Daniel López Leboreiro

Professor in Photography and Video Production and Visual Narratives.

Ph.D. in Visual Communication at Universidad Complutense de Madrid. BA in Visual Communication at Universidad Complutense de Madrid.

Daniel is a film editor and a documentary filmmaker. He received his PhD in Visual Communication from the Complutense University in 2008. Since then, he has alternated his professional activity as a film editor and filmmaker with his lectures at IE and U-TAD Universities and an active research work. He has written more than a hundred articles in both scientific and non-scientific publications and has contributed to four edited collections on Film History: “Cien miradas de cine” (“One Hundred Cinema Glances”), “Listas negras en Hollywood” (“Hollywood Blacklists”), “Los mensajeros del miedo” (“Fear Messengers”) and “Las películas de Almodóvar” (“The Films of Pedro Almodóvar”).

As a film editor, Daniel has edited hundreds of international advertising campaigns for brands such as Coca Cola, Red Bull, Toyota, Nestlé, BWIN, AXA, ING Direct, BBVA, Nationale Nederlanden, Vodafone, Vueling and William Hill, among many others. He has also been senior editor for many Spanish TV Shows broadcast by the four leading Spanish TV private Networks: Antena 3, Cuatro, Telecinco and LaSexta. He has worked as assistant film editor, post-producer and trailer editor for the film “Temporal”, directed by José Luis López González “Catxo”. He currently collaborates with Condé Nast Publications, editing fashion films.

As a documentary filmmaker, Daniel has filmed some TV documentaries including “Los rostros del olvido” (“The Faces of Oblivion”), produced by Mediaset, and “El precio de los alimentos” (“The Food Price”), produced by Atresmedia.

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Web: http://cargocollective.com/daniellopezleboreiro

OTHER INFORMATION

CODE OF CONDUCT IN CLASS

1. Be on time: Students arriving more than 5 minutes late will be marked as “Absent”.
Only students that notify in advance in writing that they will be late for a specific session may be granted an exception (at the discretion of the professor).
2. If applicable, bring your name card and strictly follow the seating chart. It helps faculty members and fellow students learn your names.

3. **Do not leave the room during the lecture**: Students are not allowed to leave the room during lectures. If a student leaves the room during lectures, he/she will not be allowed to re-enter and, therefore, will be marked as “Absent”.

   Only students that notify that they have a special reason to leave the session early will be granted an exception (at the discretion of the professor).

4. **Do not engage in side conversation.** As a sign of respect toward the person presenting the lecture (the teacher as well as fellow students), side conversations are not allowed. If you have a question, raise your hand and ask it. If you do not want to ask it during the lecture, feel free to approach your teacher after class.

   If a student is disrupting the flow of the lecture, he/she will be asked to leave the classroom and, consequently, will be marked as “Absent”.

5. **Use your laptop for course-related purposes only.** The use of laptops during lectures must be authorized by the professor. The use of Social Media or accessing any type of content not related to the lecture is penalized. The student will be asked to leave the room and, consequently, will be marked as “Absent”.

6. **No cellular phones**: IE University implements a “Phone-free Classroom” policy and, therefore, the use of phones, tablets, etc. is forbidden inside the classroom. Failing to abide by this rule entails expulsion from the room and will be counted as one absence.

7. **Escalation policy: 1/3/5.** Items 4, 5, and 6 above entail expulsion from the classroom and the consequent marking of the student as “Absent.” IE University implements an “escalation policy”: The first time a student is asked to leave the room for disciplinary reasons (as per items 4, 5, and 6 above), the student will incur one absence, the second time it will count as three absences, and from the third time onward, any expulsion from the classroom due to disciplinary issues will entail 5 absences.