

COM425-1 SP16 – Advanced Television Workshop

Instructor – Dr. Alan Hueth

Copy of Syllabi from Canvas

Introduction: Purpose, Course Description & Learning Outcomes

Purpose:

This course is an extension/embodiment of PLNU's mission--see below:

To Teach ~ To Shape ~ To Send

Point Loma Nazarene University exists to provide higher education in a vital Christian community where minds are engaged and challenged, character is modeled and formed, and service becomes an expression of faith. Being of Wesleyan heritage, we aspire to be a learning community where grace is foundational, truth is pursued, and holiness is a way of life.

The purpose of this course is to teach and shape. It will provide you with the opportunity to practice and learn more about the writing, production, and promotion of TV/film programming. This is one (1) of only three (3) courses offered in the major (other than the LAFSC courses for film studies students) that are designed to be used for "building your reel" -- which will display your best work from college. This reel will be a part of your portfolio that you will use to present to future employers and convince them to hire you. This course was also created to provide a structure and system for PLNU's *Point TV-Channel 23* cable station management and production crew to produce programs to serve the PLNU ASB student body and resident community.

Course Learning Outcomes

As a result of this course, you will display knowledge and skill in one (1) -- or more -- of the following activities in your projects:

1. The film and/or television production process; and
2. Pre-Production--including producing, script conceptualization and writing; and/or
3. Production--including camera, lighting, sound, graphics, teleprompting, floor direction, switching, engineering, producing, directing; and/or
4. Post-Production editing--including all image and sound assembly into a completed project; and/or
5. Program exhibition--including loading finished projects onto the Point TV--Channel 23 campus cable channel and/or Vimeo channel.

The goal is to help you to improve your skills in at least a few (or more) of these areas.

This course is based on the following assumptions:

1. We (students & faculty) are **stewards** of these technologies and PLNU *Point TV-Channel 23*--along with the Point TV... Facebook page, Vimeo page, and all other social media venues.
2. *Point TV*... exists to **serve** the PLNU community.
3. *Point TV*... programs should **inform, nurture and uplift**, and (especially) **entertain** PLNU viewers.
4. *Point TV*... should showcase student scriptwriting, performance/talent, and/or production skills, providing students the opportunity to create an "**audition tape/reel**" that they can use for future job opportunities.
5. *Point TV*... should **showcase and celebrate the wider PLNU community's gifts and talents**.

General Expectations & Timesheet

You will be required to do the following in this course:

1. Invest a minimum of forty (40) hours (for C-grade) on production of projects during the semester and, if you are interested in a future leadership position with *Point TV...*, you should invest as many hours as possible working with a present *Point TV* student manager. This could involve attending meetings (in and out-of-class) with one (or more) of the managers, or working and assisting them with management tasks, and/or shadowing them as they work in their management role. You should track and document all time spent in these different activities, and note them on your production timesheet (filed attached at the bottom of this page). More details about hours and grading are included in the Evaluation and Grading section of this website;
2. Display evidence of an increasing interest in and appreciation for the development of writing and production skills that display professional production values. This includes being engaged and involved in the different areas of production, including leadership & teamwork, producing, scriptwriting, directing, camera, set design, lighting, sound, graphics, editing, and other crew positions. It also means faithfully-attending and actively participating in the in-class production planning and screening sessions; and
3. Exhibit evidence of sympathy and appreciation for the principles and doctrines of our Christian faith at PLNU in the programs that are produced for *Point TV*.

Timesheet (uploaded on canvas) [FA15 Timesheet COM243 425.xlsx](#)

Show List

Links to samples of *Point TV...* shows on the Point TV... Vimeo channel, along with a link to the *Point TV...* production schedule and crew lists:

Point TV Vimeo Site: <http://vimeo.com/channels/pointtv/52421676> (Links to an external site.)

For show production schedules and crew lists--go to the Point TV website:
<http://pointtv23.com/com425and243/> (Links to an external site.)

SHOWS TO BE PRODUCED – Spring, 2015

Coastline News—six (6) shows. Live 20 minute (or so) news shows.

Reel Students—Five (5) shows. The shows should be about 15-20 minutes long (depending on the length of their film) and will include a short, 5-6 minute live-to-tape studio interview w/a PLNU student filmmaker from the spring, 2015 COM 442 Studio Production course -- along with showing their film.

Comedy show—*The Bye Weekly Show* pilot--(length?) -- show description: *satirical news and late night show, the viewer will laugh while being informed of some relevant news, as well as some irrelevant news as well. It would also incorporate recent news from the last week(s), hence the punning title of the show. The show will feature a humorous satirical host, various comedic news segments with guest news correspondents, as well as experience an interview with changing guests.*

For other ideas for comedy shows: check out the funniest at [Splitsider](#) (Links to an external site.) and [Laughspin](#) (Links to an external site.), and [Refinery 29](#) (Links to an external site.), and others that you can find! Just some ideas and suggestions! :-)

Acoustic Showcase—two (2) shows--or more (15-20 minutes). A music show that includes an interview with a talented PLNU student guitarist/instrumentalist, and three song-performances. The performance portion of the show must be a carefully pre-planned, multi-camera, live-to-tape studio-produced performance. You can add effects (eg. well-timed defocuses--and other FX) in post.

Sea Lions Basketball--one (1) -- or more -- women's and men's basketball game(s). Includes three (3) camera EFP shoot w/intro, graphics (including score tally throughout game), pre-produced stories, color and play-by-play commentary, floor reporter and interviews, etc. You can also include live studio reporters--if you wish. PLNU athletic department contact: Steve Riddle.

Possible dates:

Sat, Nov 21st (homecoming)
Womens: 6 pm vs. NNU
Men's 8 p.m. cal state east bay

Thurs, Dec 3rd
Womens: 5:30 APU
Men's: 7:30 pm. Azusa Pacific

Sat, Dec 5th
Womens: 2 p.m. Dixie State
Men's: 4 pm. Dixie State

Loma Sports Tonight-- four (4) 15-20 minute sports shows on PLNU sports teams and/or games.

The Beat--three (3) 15-20 minute studio or field-interview-based interview-documentary shows that include interviews and b-roll that deal with the following topics--script drafts already available for show 1,2, and 4 below--depending on what was produced last year.

1. *The PLNU Covenant* -- focusing on what it includes, where it came from and why it exists, and the differing student thoughts, attitudes, and experiences with this policy/subject
 2. *The PLNU Chapel Requirement* -- focusing on why it exists and the differing student thoughts, attitudes, and experiences with chapel
- AND
3. *Church Search* -- focusing on the top-three (or more) churches that PLNU students attend and why. Will focus on the location, worship and preaching, and students' thoughts, feelings, and experiences at these churches. The objective: to let present and new PLNU students know about their Sunday worship options while attending PLNU.
- OR
4. *The PLNU Wellness Center: The Status of PLNU Student Health* -- focusing on the physical and psychological wellness of the PLNU student community--including most-common problems counselors, nurses, and others are dealing with in the present PLNU student population, and the unique challenges of this group and what and how students can be helped. You could also turn this into a regular (5 minute) or less health show on a variety of health topics.

Journeys documentaries (unfinished from last year)--transcribe interviews and presentations, then outline, write, and shoot supplementary video, and edit two (2) documentaries.

1. "Creation-Evolution: Key Issues & Conflicts" (tentative title). This documentary will reveal the foundational assumptions of both perspectives, and how and why it is such a polarizing topic. Video footage was shot last school year by PLNU students who documented a creation-evolution conference at PLNU. This project includes transcribing interviews with speakers and their presentations using our new "Dragon" transcription software and logging and capturing sound bites. There's a need for more interviews, lots of b-roll, and an engaging and compelling story/structure...there are many resources for this online, on-campus, in greater San Diego area and beyond. You'll be working closely with instructor on this project from beginning to end. (length: could be a half hour or less or longer--depending on what we discover in the interviews)
2. "The Beatles and Their Influence on Rock Music." This documentary will reveal who the Beatles are, where and when they started, their influences and how they influenced rock music of the day (and to this day), and why they were so popular. What was it about this band that caused young girls to shriek, cry, and faint at their concerts...and

become (what many consider them to be) the top rock band of all time? Video footage was shot this past fall in London, England, by PLNU students who recorded interviews of Beatles fans waiting for a Beatles-copy-cat band to play at a concert in London. It also consists of video footage of the Beatles' museum in Liverpool, England. Project includes transcribing interviews, logging and capturing soundbites and b-roll. There's a need for more interviews, lots of b-roll, and an engaging and compelling story/structure...there are many resources for this online, on-campus, in greater San Diego area and beyond. You'll be working closely with instructor on this project from beginning to end. (length: could be a half hour or less or longer--depending on what we discover in the interviews and the b-roll, and how student-s and instruction envision the project).

***60-Second Challenge - Short Films**--up to four (4) short films --each no longer than one (1) minute.

For inspiration and ideas, see some sample films at: [Filminute \(Links to an external site.\)](#). Please submit 1st draft of scripts to Hueth (for review, critique, and rewrite) at least one week before production.

*NOTE: what's the point of longer films? Hold off on those and produce them in com 442 or 443 in spring semesters, or as com 420 com practicum projects.

Point TV-Client Commercials— one (1) -- is our goal -- a 30-second commercial for a Point TV client (a store, restaurant, etc.)...that can give us free food or gift certificates as awards to viewers/Point TV non-crew participants, etc.

Point TV Show Promos--five (5) 30-second show promo-commercials for *Reel Students*, *Acoustic Showcase*, *Coastline News*, and/or other shows. These must have a theme and be creatively-scripted and include clips (short soundbites, scenes, etc.) from past shows. Writers: please, please, please utilize knowledge from com 175 before you write this script.

Examples: see [Show Promo Examples](#)

Heynouncements - informal PLNU events & news video blog ---- ten (10) weekly fun, informal, brief updates on Loma events and news (social media interaction)--Length: 1-minute each.

Shuttle Surprise (number of shows--TBDed)-- a game show that includes a show host who quizzes students riding the shuttle--with prizes for those who get the right answers.

***The Camera Drone: Operational Controls and Techniques** (in process--some planning started last spring)-- a 5-7 minute training video on how to set-up and operate the camera drone with an attached GoPro HD camera. Video will include VO narration and imagery demonstrating the different toggle control functions. The program will include a circle-wipe insert of the drone control box with CU and ECU shots of the thumb-toggle controls--along with cover shots and CU shots of the drone movement as the toggle controls are being shown. This video will be a part of our student certification process that students will have to pass before you can check out and use the drone and camera for your projects.

*NOTE: a possible show--depending on what we hear from PLNU legal advisors

Pitch an idea for a show! The Point TV mgt team and instructor will consider pitches for new shows--depending on need, creative approach, etc.. For more details, see Dr. Hueth or Caleb Daniels, Point TV Station Manager.

"The Unit"

For those that may not know, PLNU media com and broadcast journalism students have been providing production services for on and off-campus non-profit and for-profit organizations since 2005. The exponential number of requests over the past few years has prompted the creation of, for lack of a better term, an organized *group* -- which includes those students involved in this kind of activity. These are students who have proven their skills, work ethic, dependability, and trustworthiness through their individual, group, and class projects. The name of this group has been-- to date -- the PLNU Professionals Unit. I'm leaning toward *The Unit* as an official name.

This past year, students worked on number of projects:

- Several videos for Lord & Gladden (a local investment company)
- A video for a local producer in town who does projects for a public school in Vista, CA
- Two faculty and technology videos for PLNU's Provost office
- A 15-minute grant-funded documentary called *Stay With Me* -- for Point Loma School district

This year, we'll be writing and shooting the following:

- More faculty and technology videos (goal: 4-5 videos)--throughout this school year
- Seventeen (17) short videos--nine (9) or so involving a *Point TV* studio interview show featuring popular PLNU admins and faculty on campus; and eight (8) or so -- short 2 minute informational videos for the FYE students. Plan is to script and prep these videos this semester, and shoot them next semester.
- Thirty (30) short videos for PLNU's first completely online bible course: *Biblical Perspectives*. Dr. John Wright and I are creating the videos, and goal is to complete these by mid-October.
- I'm getting more inquiries from both on and off-campus entities

We're looking for students with proven skills, work ethic, dependability, and trustworthiness to work on these projects. I'll be talking with Rick and some of the *Point TV* leadership team about possible students to approach. These are paid positions -- it's minimum wage for PLNU funded projects. Outside projects can involve higher pay -- as much as \$12-15/hour (depending upon your role, complexity of project, project budget, etc.).

Production Teams-3 (link in canvas)

Click [here \(Links to an external site.\)](#) to see what shows you're assigned to produce--along with additional sign-up opportunities.

Policies: Recording Permissions, Copyright, Professional Use of Equipment, & Posting Projects on the Internet

Recording Permission Process

First: **to shoot indoors** you must secure permission, in advance, if you wish to shoot INSIDE a building. We have a list of the phone numbers of the various building managers on campus, including dorms, that you can have a copy of to take with you.

Plan ahead. You must secure permission from the building manager BEFORE you can shoot. Don't assume you can get permission on your way to the shoot. Also, when you check out equipment, you will be issued a "Press Pass"—to be worn by the camera operator for the shoot—which lets the building managers know that you're PLNU students and that are working on a PLNU class projects.

Second: **to record outdoors**. We have arranged a system with Public Safety whereby, if you are shooting in an exterior common area (ie. outdoor areas between or around buildings), you have permission to shoot in those public areas on campus. That system is the "press pass." IF YOU ARE WEARING the press pass that will be in your camera bag when you check out your gear, you have permission from our department, and public safety, to shoot video outdoor on the PLNU campus. You need special permission to shoot in and around the Fermanian Business Center. Please call and get permission early. The camera operator must wear the "press pass."

Third: **to record off campus**. You are responsible to obtain permission for all off-campus shoots. This means that if you are setting up a tripod and/or lighting and any kind of extensive sound systems with crew and talent in public or private areas, you are responsible for getting permission to shoot--depending which entity (the city, county, state, or federal govt) "owns"/is responsible for that property. If you are shooting indoors on private property, you must get permission from the property owner. This can often require that you show that you have liability insurance--which PLNU provides for student shoots. You must contact Jim Bergherm in PLNU accounting office about insurance forms.

COPYRIGHT POLICY

If you shoot video with signage (ie. Coca-cola) in the picture you must obtain the rights to show their logo in your footage if you plan to make your video public in any way. An example would be if you want to enter your video into a festival or post it on YouTube. This goes for PLNU signage as well. If you plan to have PLNU logos or signage in your video, you need to get permission from the school to use their copyrighted identifiers. The reason for this is clear. If your video defames the school in any way, you will not get permission. (The same is true of Coca-cola.) In most cases, assuming you are not doing anything to denigrate or besmirch the reputation of the school, permission will, most likely, be granted. We want you to be aware that use of PLNU signage is not automatically assumed. My suggestion is, if you want to do something controversial, don't include signage (PLNU or other) in your footage.

COPYRIGHT RELEASE

The PLNU Dept of Communication and Theatre owns the copyright to all student video and film projects created as individual or group projects. This includes projects created by the use of student's personal equipment OR the university's equipment in regular production courses and independent practicum course credit projects. The department has the right to make copies of student video and film projects, and display them on PLNU's Channel 23--the closed-circuit student cable channel, on the Point TV Vimeo channel, and at conferences and conventions for educational and program promotion purposes.

EQUIPMENT USE FOR PROFESSIONAL PROJECTS

The student cannot use equipment for professional production purposes without notification to the instructor. This includes getting paid by third parties for production services using university equipment or selling partial or completed projects to third parties. If a student desires to use university equipment for professional projects and wants to rent the equipment, they may do so -- going through the request process with the instructor. Also, if a student takes on a professional project, and the project was referred to the student by university personnel or the instructor, then the project client must agree to a financial donation to the university -- above and beyond payment to the student. This amount must be negotiated by the client and the instructor.

INTERNET POSTS OF STUDENT PROJECTS

Students cannot put their programs on the Internet or distribute their programs in any way without university permission. The student may receive permission from the department by notifying the department and specifying what project they would like to distribute, in what venue (eg. YouTube, Vimeo, etc.) and when. The department will work with students to find the widest possible audience for their projects.

NOTE: Any violation of these policies will incur loss of equipment privileges.

Evaluation & Grading

Your grades for this course will primarily be based upon two things:

1. The total cumulative number of hours that you invest in producing shows and other activities in this course; and
2. Your class attendance during the semester.

We'll continue to focus on the importance of striving to produce programs that reflect commitment, faithfulness, dependability, and especially an appreciation for -- and ability to -- produce work that reflects professional production values. As always--you will also be evaluated on your ability to work with others on the group and class projects--this includes your interpersonal skills, flexibility, dependability, teamwork skills, AND ESPECIALLY YOUR COMMITMENT DISPLAYED BY FAITHFULLY FOLLOWING THROUGH ON PROJECTS, MEETING DEADLINES, etc.

What you will **not** be evaluated on is the amount of EFFORT and/or DIFFICULTY you experienced to accomplish the assignments in this course.

Your final grade will be based on the following:

1. You have a minimum time investment/requirement of 40 hours of project production time for this course. This 40 hour requirement is a baseline that is based upon the university-wide assumption (and dean's guidelines) for COM 420 Practicum and COM 421 Internship courses: 40 hours (minimally) is required per credit. Consider this total hourly requirement relatively light--as other academic programs on campus, along with previous schools that I've taught at (and other Christian universities) require substantially more hours... and/or they operate as a volunteer activity where you don't get any credit.

Also, your **earned hours** will be based on **which role you have in the different projects**. Students will earn **one (1) hour** (per hour) for the following positions:

Setting up sets in studio, lighting (studio or field), camera (studio or field), performance, sound (studio or field), graphics (studio), teleprompter, and floor directing for any shows.

Students involved in the positions below will earn **1.5 hours for every hour** invested in the roles below:

TO BE EDITED...Writer-producers, directors, and/or editors (for *Coastline News*, *Acoustic Showcase*, *Point Loma Sports*, *comedy shows*, *short films*, *Journeys*, and *show promos*), and TD's (for *Coastline News* only), and editors for *The Beat*.

SPECIAL NOTE: For those students who do multiple jobs on the project, make sure that you count one (1) hour for an hour's work on your shooting, lighting, etc. roles, and 1.5 hrs on other roles that qualify.

2. Your ability to be a **trustworthy, dependable, energetic, positive, and cooperative team member** in your production projects and management team activities. This means that you will be expected to diligently attend all planning and production meetings in the programs that you have signed up for and are involved in producing. It also means that your presence and participation in group projects will be characterized by preparation, readiness, and skill to accomplish the task(s) that you are assigned to do. This means that if you are assigned to run a studio camera, graphics, sound, or whatever role, that your knowledge and understanding of the equipment is current--that you have taken time in advance of production to review and practice with the equipment in order to help assure that conventional techniques are followed, and that fundamental mistakes are not made. Afterall, your team members are depending on you to do good work. If you do not show up for a project, and/or you arrive late or leave early without permission from the producer or other person in charge of this shoot--this is a serious violation and, upon notification to instructor, **YOU WILL BE IMMEDIATELY DE-ENROLLED FROM THE COURSE**. Also, all producers will be penalized a full grade point (in the course) for late submissions for in-class screenings;

ADDITIONAL EVALUATION FOR *COASTLINE NEWS* TALENT & CREW:

All broadcast journalism and media com majors who are working on *Coastline News* will have an additional evaluation made by the *Coastline News* Manager. Click [Coastline News Crew Evaluation Sheet.pdf](#) to see the content and criteria for this evaluation. This will be used for formative evaluation purposes so that you can track your progress in these areas throughout the semester. All other expectations and requirements for evaluation are also applicable to *Coastline News* show production.

3. Your faithful, dependable, and active participation in class. In our in-class program screening sessions, I will be providing you (for those who request it) with an assessment of your work based on "**entry-level professional expectations.**" These expectations are based on past assessments of PLNU seniors' (and other school's I've taught) film and TV portfolios submitted to professionals in film and TV. The range of assessment is based on the following:

- 4 = outstanding
- 3 = above average
- 2 = average
- 1 = below average
- 0 = poor

PLNU's graduating student portfolios are consistently given average (2.5) to outstanding scores

Grading Criteria:

Course Grade and Total Hours:

- 60+ A
- 50-59 B
- 40-49 C
- 30-39 D

Students who submit timesheets that have less than 40 total hours for the semester will incur an "F" grade in the course. There are no "I" grades issued in this course.

Class Attendance:

Given the purpose and logic connected to this course---eg. it is created for formative evaluation purposes and can only work if students are present in the in-class screening sessions--there are penalties for absences.

Penalties for class absences:

One (1) absence will incur a .5 reduction in your course grade (giving you an A- if you earned an A...but had one absence)

Two (2) absences will incur a full-grade point reduction

Three (3) absences--that's 20% of course attendance for the semester and grounds for being kicked out of the course

All grades are final and will not be changed.

REMINDER: Missing A Project Commitment

The penalty for missing a production project shoot which you have committed to is de-enrollment from the course.

Top 10+ Commandments of Outstanding Camerawork and Recording

Click on the attachment for some tips on how to be an outstanding camera operator/director, etc.

SPECIAL NOTE: these tips are established conventions/rules for production. However, there are times when such rules are violated (i.e. stylized camera, direction, editing, etc. throughout a particular show). If you have questions about this, see Dr. Hueth.

Attachment (in canvas):

1. Thou shalt always have correct white balance.
2. Thou shalt have every shot in focus and use manual focus.
3. Thou shalt have every shot using correct exposure (f-stop/iris setting) and with manual iris.
4. Thou shalt stage/position the subject/object in a place that doth not have bright backgrounds that would cause the subject/object to be too dark.
5. Thou shalt have mostly static shots, and every static shot steady (use a tripod), your lap, the ground, lean against a pole, whatever it takes to make the shot steady.
6. Thou shalt have every moving shot smooth and steady (use a wide angle lens and/or steadycam junior, jib, etc. to assure this).
7. Thou shalt have every shot with good framing and composition, with good head room, nose room, etc.
8. Thou shalt record three-quarter face shots for interviews (not profiles), with camera at eye level.
9. Thou shalt have camera movements (pans, tilts, zooms, dollies, etc.) that are motivated/have a reason—and they will be limited.
10. Thou shalt utilize the “law of natural glance” to get good camera coverage of an event, scene, etc.
11. Thou shalt shoot cutaways and cut-ins (when needed) to show important stuff or cover possible edits--or for other reasons.
12. Thou shalt record natural sound wherever thou shalt shoot.
13. Thou shalt use the “big key/back/side light in the sky” (the sun) and other lights/accessories to get good lighting on the face (e.g. white bounce card) when shooting outside.
14. Thou shalt use portable lights to see and make the main subject of the shot stand out from the background.

15. Thou shalt use the right mic and put it in the right place for every recording situation to insure that the voice/main sound you're recording has strong presence and can be heard properly.
16. Thou shalt use a long lens (and shallow depth of field) to focus attn on the face, and a short lens (and deep depth of field) to show the subject & background environment.

For show production schedules and crew lists--go to the Point TV website:
<http://pointtv23.com/com425and243/> (Links to an external site.)

COM425 SP16 PRODUCTION SCHEDULE

WEEK 1 (Jan. 13)

Introduction to class, structure, role expectations, and production schedule.

WEEK 2 (Jan. 20)

Review of sign ups—IN CLASS

WORKSHOPS IN STUDIO: Field lighting & advanced graphics and switcher.

WEEK 3 (Jan. 27) - COASTLINE PRODUCTION WEEK (Thurs. Jan 28)

MEET IN STUDIO. Coastline News workshop.

WEEK 4 (Feb. 3) - LST PRODUCTION WEEK (Thurs. Feb. 4)

THE BEAT: POINT TV VENTURES PRODUCTION (Tues. Feb. 2)

DUE TO VIEW: Coastline News 1

WORKSHOP IN STUDIO: Editing Q&A w/ Caleb and Juan.

WEEK 5 (Feb. 10) - COASTLINE PRODUCTION WEEK (Thurs. Feb. 11)

REEL STUDENTS PRODUCTION WEEK (Tues. Feb. 9)

DUE TO VIEW: Loma Sports Tonight 1, Heynouncements 1, Promo 1

WORKSHOP IN STUDIO: How to Set Up Field Cameras w/Studio Configuration (for multi-camera sports production, Tedx Talks)

WEEK 6 (Feb. 17) - LIVE BASKETBALL PRODUCTION WEEK (x2: Feb. 15, Feb. 19)

DUE TO VIEW: Coastline News 2, Heynouncements 2, The Beat: Point TV Ventures, Promo 2

WEEK 7 (Feb. 24) - TEDx TALK PRODUCTION WEEK

Set up & paper-rehearsal of show Feb. 25th

Shoot Feb. 26, 10 a.m. to 2 p.m. recording in Crill Auditorium, followed by strike and return equipment to studio

DUE TO VIEW: Live Bball highlights, Heynouncements 3, Reel Students 1, Promo 3

PLAN TedxTalk project –staging, cameras, sound, production planning, etc.

WEEK 8 (March 2) - COASTLINE PRODUCTION WEEK (Thurs. March 3)

WORKSHOP—IN STUDIO: Acoustic Showcase Practice & Run-Through (Hueth & show director directing)

WEEK 9 (March 9)

NO CLASS SPRING BREAK

WEEK 10 (March 16) - COASTLINE PRODUCTION WEEK (Thurs. March 17)

DUE TO VIEW: Coastline News 3, Reel Students 2, Promo 4, Heynouncements 4, Heynouncements 5

WORKSHOP: “This is a mic and how you use it” starring Juan Carlo Iniguez Jr.

WEEK 11 (March 23) - ACOUSTIC SHOWCASE PRODUCTION WEEK (Tues. March 22)

THE BEAT: ACROSS THE TABLE PRODUCTION WEEK

DUE TO VIEW: Heynouncements 6, Short Film 1, Journeys Doc: Dottie, The Make-Up Artist (FIRST CUT-full soundtrack), Journeys Doc: Behind-the-Scenes (FIRST CUT—full soundtrack)

WORKSHOP: TBD

WEEK 12 (March 30) - LST PRODUCTION WEEK (Thurs. March 31)

THE BEAT: WELLNESS CENTER PRODUCTION WEEK (If needed, Tues. March 29)

DUE TO VIEW: Coastline News 4, Heynouncements 7, Short Film 2, Point TV Client Commercial(s)

WEEK 13 (April 6) - COASTLINE PRODUCTION WEEK (Thurs. April 7)

DUE TO VIEW: Loma Sports Tonight 2, Heynouncements 8, Short Film 3, Journeys Doc: PLNU’s Award-Winning Speech & Debate Team (FIRST CUT—complete soundtrack)

WEEK 14 (April 13) - LST PRODUCTION WEEK (Thurs. April 14)

DUE TO VIEW: Coastline News 5, Heynouncements 9, The Beat: Wellness Center, The Beat: Across the Table

WEEK 15 (April 20)

BEA/NAB Trip.

WEEK 16 (April 27)

DUE TO VIEW: Coastline News 6, Heynouncements 10, Journeys Docs--Final Cuts

Cheating and Dishonesty

It is assumed that students will be honorable in all of their academic work. Dishonesty in assignments, examinations, media projects, or any other academic work is an affront to fellow students and faculty and will not be tolerated. This is a serious breach of honesty. This kind of behavior can incur anything from an automatic "F" grade on an assignment, to an automatic "F" grade for a course, to expulsion from the university. See the PLNU "Cheating and Dishonesty Policy" link below for more details about definitions of these behaviors and the consequences.

Students should demonstrate academic honesty by doing original work and by giving appropriate credit to the ideas of others. As explained in the university catalog, academic dishonesty is the act of presenting information, ideas, and/or concepts as one’s own when in reality they are the results of another person’s creativity and effort. Violations of university academic honesty include cheating, plagiarism, falsification, aiding the academic dishonesty of others, or malicious misuse of university resources. A faculty member who believes a situation involving academic dishonesty has been detected may assign a failing grade for a) that particular assignment or examination, and/or b) the course following the procedure in the university catalog. Students may appeal also using the procedure in the university catalog.

Link to Cheating and Dishonesty Policy:

<http://www.pointloma.edu/experience/community/student-life/student-handbook/student-policies-regulations/academic-honesty>

Equipment & Facilities

EQUIPMENT AND FACILITIES

Camcorders, microphones, lighting kits, and other equipment are available for check-out at the PLNU studio. Check-out and return times and policies are posted on the PLNU TV & Film bulletin board by the studio door. You are responsible to be aware and abide by the policies. Students who do not abide by the policies will be penalized.

Unfortunately, we do not have enough equipment for everyone to use simultaneously. Therefore, it is very important that you practice what you're learning in this and other past production courses: plan ahead, schedule shooting times and edit sessions in advance, abide by the policies, and be a good steward of the resources that are provided. Our equipment and facilities are not only academic labs, but are also professional production facilities for on and off-campus constituents. The success and improvement of the academic program in media studies at PLNU is dependent upon the condition, quality, and success of this facility.

Eating and drinking is especially forbidden in the control room, the edit bays, and the studio. You will be required to clean-up, strike, and return all equipment and other items to their proper places after labs and project sessions. Also, please take everything out of the facility that you bring into the facility. If I, other faculty, or department TA's consistently find papers, books, scripts or other items traceable to a student, that student's participation grade will be affected. The studio and edit bays are work areas that need to be kept as neat and clean as possible.

A Final Note: please treat equipment as if it were your own, you depended upon it for your own livelihood, and you did not have any money to fix or replace it.

Attendance & Participation

INTRODUCTION:

This course is one of the keys to student success in our program. The purpose of this course is for students to improve their knowledge and skills in television and film production. The only way that one can detect improvement is if they get constructive feedback from the instructor and peers about the quality of their work. This kind of evaluation happens in this course during our in-class screenings. Therefore, your success in this course is based on your faithful attendance and the presence of the two different kinds of evaluation:

Formative evaluation involves submitting work and getting instructor and peer feedback about the quality of your work w/o being assigned a grade. All of your production work in this course will involve formative evaluation.

AND

Summative evaluation involves submitting work and receiving a grade for that work. Your course grade in this class will be based upon the amount of time and your faithfulness to follow through on your commitment to do the work that you volunteered for and/or were assigned to do.

ATTENDANCE POLICIES:

*SEE THE "EVALUATION & GRADING" PAGE FOR PENALTIES FOR CLASS ABSENCES.

From the Provost: Regular and punctual attendance at all classes in which a student is registered is considered essential to optimum academic achievement. Therefore, regular attendance and participation in each course are minimal requirements to be met. There are no allowed or excused absences except when absences are necessitated by certain university-sponsored activities and are approved in writing by the Provost.

Whenever the number of accumulated absences in a class, for any cause, exceeds ten percent of classes (this is equivalent to one and one-half weeks or longer in a 16-week semester course), the faculty member has the option of filing a written report to the Vice Provost for Academic Administration which may result in de-enrollment, pending any resolution of the excessive absences between the faculty member and the student. If more than 20 percent (three weeks or longer in a semester-long course) is reported as missed, the faculty member may initiate the student's de-

enrollment from the course without advance notice to the student. If the date of de-enrollment is past the last date to withdraw from a class, the student will be assigned a grade of "F" or "NC." There are no refunds for courses where a de-enrollment was processed.

This is not like a normal college course. You are working on projects together in a simulated professional environment--a TV Station/TV-film production company. This is an upper-division course in the major. I expect you to approach this course in a serious way, and to especially consider the following:

1. Unexcused absences (or tardiness) from production project assignments are serious infractions. See "Special Note" below.
2. You will all be evaluated by *the Point TV* station management team, the program producers, our media operations manager, Rick Moncauskas, and the instructor. The purpose of these evaluations is not to "rat each other out," but to provide feedback to me about your professional socialization--an important part of this course, and which includes your attitude, dependability, maturity, and faithfulness in meeting the demands of this course. This is similar to what happens in professional TV stations, independent production companies, and TV and film studios. We are accountable to one another, and your grade (and continued enrollment in the course) will be based on this aspect of your participation in this course.

SPECIAL NOTE:

Any student that signs up for a project and does not follow through on their commitment for the scheduled production (or leaves early--without advance notice and producer permission before production is complete), **will automatically be de-enrolled from the course by the instructor.**

University Policies

Academic Accommodations

While all students are expected to meet the minimum academic standards for completion of this course as established by the instructor, students with disabilities may request academic accommodations. At Point Loma Nazarene University, students must request that academic accommodations by filing documentation with the [Disability Resource Center](#)(DRC), located in the Bond Academic Center. Once the student files documentation, the Disability Resource Center will contact the student's instructors and provide written recommendations for reasonable and appropriate accommodations to meet the individual needs of the student. See [Academic Policies](#) in the (undergrad/graduate as appropriate) academic catalog.

FERPA Policy

In compliance with federal law, neither PLNU student ID nor social security number should be used in publicly posted grades or returned sets of assignments without student written permission. This class will meet the federal requirements by only revealing student grades to individual students -- based on the accumulated production hours invested this course -- as provided on the course Timesheet. Also in compliance with FERPA, you will be the only person given information about your progress in this class unless you have designated others to receive it in the "Information Release" section of the student portal. See [Policy Statements](#) in the (undergrad/ graduate as appropriate) academic catalog.

Final Exam Policy

Successful completion of this class requires taking the final examination **on its scheduled day**. The final examination schedule is posted on the [Class Schedules](#) site. No requests for early examinations or alternative days will be approved. The cumulative in-class critiques and your course timesheets will suffice as the exam for this course, and must be submitted to the instructor by/before this date.

In-Class Computer Use

- During the class sessions, computers are to be used only for script research and writing assignments for this course, and during class timeframes assigned for those purposes. Please do your web surfing, email, and homework (for this or other classes) at other times. Also, **no personal laptops or other electronic devices are allowed to be used during class sessions**. Also, you need to save all material written during in-class writing sessions to a university-provided shared hard drive, or a thumb drive.

University Policies

- **Campus Computer/Network Usage**
- Careful and ethical use of computing resources is the responsibility of every user. Students will be held to a standard of accountability for how they use computers at PLNU.

Link to Computer Use Policy:

<http://www.ptloma.edu/studentdevelopment/StudentHandbook/index.htm>

Cheating and Dishonesty

Students will be honorable in all of their academic work. Dishonesty in assignments, examinations, or any other academic work is an affront to fellow students and faculty and will not be tolerated. In addition, dishonesty as a student is not acceptable. ...Student Handbook

Link to Academic Honesty Policy:

Academic Accommodations

All students are expected to meet the standards for this course as set by the instructor. However, students with learning disabilities who may need accommodations should discuss options with the Academic Support Center during the first two weeks of class. The ASC will contact professors with suggested classroom needs and accommodations. Approved documentation must be on file in the ASC prior to the start of the semester.

Link to Academic Support Center:

<http://www.ptloma.edu/studentdevelopment/StudentHandbook/index.htm>

Class Alumni Links

Kyle Stanley (2010 Media Comm): <http://kyleraystanley.webs.com/> (Links to an external site.)

Katie Conner (2010 Broad Journ): <http://katieconner.com/KatieConner/Welcome.html> (Links to an external site.)

Producer Responsibilities: Point TV on Social Media

click above (in canvas) for expectations of producers posting their shows on social media sites.

Producer Responsibilities: Social Media

Social Media Requirements for each individual show -

In an effort to grow our audience by increasing our presence on social media all producers will be required to promote their shows and create hype by doing the following for each show: (producers can do this themselves or select someone from their crew to complete these tasks)

1. submit pictures of the production process (smartphone pics are okay)
 - a. examples: actors on the set, camera work, edit room, etc.
 - b. be sure to include the names of each person in the picture as well as which show they are working on.
 - c. Send pictures to plnupointtv@gmail.com
2. short “behind the scenes” videos/interviews with cast or crew (this can be done with a smartphone or ipad, etc)
 - a. send video with description to plnupointtv@gmail.com

3. sneak peeks/previews videos
 - a. send video with description to plnupointtv@gmail.com