

Welcome to COM 243 Intro to TV and Film Production

If you're able to access this website, it means that you are officially enrolled in this course. Be sure to read **all of the course information** contained in this site -- as your understanding of this information is critical to your success in this course. The first class meeting will be on Thursday, January 10, 2019.

We look forward to our Tuesday & Thursday, 1:30-2:45, RLC 108 and studio class sessions this semester! We'll be meeting in RLC 108 for our first session!

See you in class,
Dr. H and Rick

Dr. Alan C. Hueth

alanhueth@pointloma.edu

619-849-2358

Office Location Cabrillo 203

Office Hours 10-11 a.m.--and best by appointment MWF. Drop in, call, or email me for an appointment

Personal Link

<http://www.pointloma.edu/experience/academics/schools-departments/department-communication-theatre/faculty/alan-c-hueth>

Professor Rick Moncauskas

Media Operations Mgr & Point Radio Advisor

Adjunct Professor of Communication

TV Studio: 619-849-2910

Office Location: Point Radio

Office Hours: by appointment

Welcome to COM 243 Intro to TV and Film Production --PLNU's intro-level TV and film production course!

This promises to be an exciting term. You will be learning about many aspects of video/film and audio production in this course, and it will include a combination of both theory and hands-on production.

This course is an overview of production operations and process for studio and field production, including camera operation and technique, sound, lighting, graphics, make-up, teleprompting, floor directing, technical directing, basic engineering, producing, directing, editing, and on-camera performance. Your learning will occur via lectures and class discussion about textbook and DVD-ROM content, lab demonstrations, and ungraded lab exercise, and equipment/ performance competencies that you will be required to complete for this course. In addition, you will have one team project (graded) in this course, and a class project (ungraded) on the last day of the course. Also, a substantial portion of your learning about theories and techniques of production will be via the VideoLab 4.0 DVD-ROM, which is described in the required resources/textbook part of this website.

This course will also introduce you to PLNU's *Point TV* -- our student-operated online television station. This includes the *Point TV* website -- along with our *Point TV*

Facebook and *Vimeo* pages. This includes an introduction to the programming and management staff responsible for the production and exhibition of all programs produced in the COM 425 TV Workshop class. You will also be allowed to serve as studio or field production crew for *Point TV* projects with the TV Workshop class--for extra credit points. The requirements for this part of the course are described in the "Assignments" section of this website.

Teamwork AND Specialization:

Producing a television program requires teamwork. Therefore, it is necessary to have at least a general knowledge and understanding of the various staff and crew positions involved in producing a program. Also, depending upon where you work after you graduate from PLNU, you may be called on to "wear many hats"--writing, directing, editing, etc. Such "one-person bands" are common, so a diverse knowledge of production is also important in these situations. You do not have to be an expert on everything, but you must at least have some knowledge of the basic technical and creative aspects of each area of production. Specialization still is a part of production, however, every responsibility is affected by the others in the production process. Therefore, you need to begin to develop a working knowledge of all aspects of television production at an early stage.

Multiple Skills:

This field requires many different kinds of skills--especially good interpersonal skills. One might say that television production is "interpersonal-relations intensive"--that is, (ideally), in order to get your foot in the door and succeed and advance, you must be good at what you do and nice to work with. You need to develop your interpersonal skills and, especially at this level, primadonna attitudes are frowned upon. Things honored in TV and film (and just about every other field) are initiative, energy, enthusiasm, dependability, and humility. These are most important, and will affect my evaluation (and studio mgt, and your peer's evaluation) of you as a prospective TV/film producer. In this course (and in future media production courses), you might be called on to record sound, run camera, carry something (serve as a PA or "grip"), climb a ladder and hang/adjust a light, or just sweep the floor. In other words, be prepared to "get your hands dirty"--no matter how menial you may consider the task to be.

Professional Socialization:

Based on these assumptions, the challenge in this course is to begin to do the following: exhibit initiative, energy, enthusiasm, dependability, and humility--all in the process of beginning to understand and master the various positions in the production process. It will also provide you the opportunity to display your stewardship abilities. We are all stewards of our time, talent, and treasure. You'll display your stewardship of time via your ability to make this course a priority by getting things done on-time. You'll display your stewardship of talent by working well with others and doing well in your exercises, competencies, and assignments. And you'll display your stewardship of treasure by taking care of the equipment-technology entrusted to you in this course. You will be expected to take care of all equipment you use like it is your own and is irreplaceable. These are all important parts of your "professional socialization" in this field, and each is extremely important in your future success working in TV/film.

Resources

All students will need to have access to the following resources for this course.

- * Television Production Handbook (11th edition), by Herb Zettl (Wadsworth-Cengage Learning)
- * Video Lab DVD-ROM 4.0 and your own computer for loading and operation
- * One DVD (to dub and submit your editing competency)
- * One audio headset w/mini plug (for edit workshops in the Bresee or Mac Lab)

The textbook and DVD-ROM are available at the reserve desk in the library...just ask for the COM 243 textbook OR the VideoLab DVD-ROM...and you can check them out for two hours in the library. I'm told that there are several books, and there are ten (10) copies of the VideoLab DVD-ROM. You can purchase a DVD for your editing competency from Rick at the studio. Plan to use your own headset for the editing workshops.

A LAPTOP OR SMART PHONE

The course will include six (6) in-class online quizzes that must be taken on a laptop or smart phone that can access the course's Canvas website. Be sure to bring them to class on the scheduled quiz dates -- see the "Modules"- "Schedule" page for quiz dates.

RECORDING CARDS

Each student will be provided one card for shooting production exercises and the group project. Any additional cards will be the individual student's/group responsibility to purchase. Also, make sure that you label your card with your name neatly printed on the label (provided) that is attached to the package of the card. **I will not accept any cards (for exercises, group projects, etc.) that are not labeled and not placed in the package that the card came with.**

Edit Bays, Check-Out/Check-In Hours, and TA's:

The edit bays are open and available (along with equipment) when Rick Moncauskas or our Technical Assistants (TA's) are working. The TA's for this semester are:

Eliza Jason, Sr, Media Com-Production
 Natalie Mooney, Sr., Media Com-Production
 Riley McQuown, Sr., Media Com-Production
 Acacia Laliotis, Soph., Media Com-Production
 Sommer Fox, Soph., Media Com-Production
 Rio Gifford, Senior, Media Com-Performance

The editing and equipment hours will be posted on the bulletin board by the second week of the semester. These hours fall within the library hours--see below--however, the edit bays will not be open at all hours that the library is open...just so you know. Friday access will be limited to a couple of hours in the afternoon, and weekend access will be based solely on TA availability. If you have questions about this, please talk with Rick Moncauskas, Media Operations Manager, about this. His office is in the studio complex.

Point TV Leaders:

You'll be working with the Point TV management team (and other advanced students) in COM 425.

Station Manager: Eliza Jason, Sr, Media Com-Production
Public Relations: Brooke Sargent, Sr., Broadcast Journalism
Social Media: Natalie Mooney, Sr., Media Com-Production

Loma Sports Tonight Manager: Dakota Campagna, Sr., Media Com-Production
Productions Manager: Carter Wood, Jr., Media Com-Production

Watch Our *Point TV* Shows

See all kinds of projects and films that can inform, inspire, and stir some creative thinking for this course and beyond.

Here's the [Point TV](#) website that includes show descriptions, production schedules, crew lists for shows, press releases/news about the latest news about the station and the media com and broadcast journalism students and their activities.

Student Learning Outcomes (SLO's)

As a result of this course, students will display knowledge and/or skill in the following areas:

1. Basic technical and creative skills in the following areas: studio and field camera operation, audio production, video switching, graphics, teleprompter operation, lighting, make-up, basic engineering, camera and performer/actor staging, studio and field directing, scriptwriting and script breakdowns, digital-non-linear editing (Adobe Premiere software), and the writer-producer and performer roles in television/film production;
2. Basic principles of video and audio signal monitoring and processing;
3. Television production language and processes, and the unique demands and challenges of the production process; and
4. Through all of this, students will begin to exhibit a professional attitude and a sense of professional production values.

Course Activities

This course will include the following activities:

- Self-guided lectures, video and graphical examples, and interactive activities on the basic areas of production on the VideoLab DVD-ROM
- Six (6) in-class, online, and timed quizzes on production (from the *VideoLab DVD-ROM*), including: process, camera, lighting, audio, switching, and editing
- Completion of thirteen (13) "Production Competencies" on camera, sound, lighting, etc. (see assignments page for more details)
- In-class lectures, discussion, and labs on TV/film production techniques
- Screening examples of outstanding student and professional television & film programs
- Equipment demonstrations and labs
- Two (2) 3-hour evening editing workshops (Adobe Premiere software) **REQUIRED PARTICIPATION TO PASS THIS COURSE--see dates on course schedule and put these dates on your calendar!**
- Individual, ungraded production exercises
- Serve as an observer or production crew member in one (or more) of the COM 425 TV Workshop course's *Point TV* television or film programs (4 hours minimum--with extra credit points for additional hours)
- Production of one (1) short TV/film project (group project)-- a news package, short documentary film, or short film

- Production of class project: *Studio 243*--a live-to-tape studio based interview show featuring this semester's group projects and a member of each project's crew

Lectures

Lecture sessions will occur in two different venues:

- 1. In regular class and lab sessions; and
- 2. In the VideoLab 4.0 DVD-ROM

The lectures will be on the topics listed below:

- Camera operation and technique--framing, composition, and the technical aspects of video camera operation

Sound--including microphone types, pick-up patterns, recording techniques, levels, mixing, etc.

Lighting--for news, dramatic effect, etc.. Technique based on purpose, tone, and task

Directing--including camera angles and staging, camera movement, talent staging and movement for drama, news, and interview shows; also, basic directing language and technique for studio interview and news shows

- Technical directing--including switcher operation for multi-camera live and live-to-tape production
- Editing--including basic operational characteristics and techniques of Final Cut Pro editing software

Graphics--including purpose, and the basics of color, contrast, backgrounds, fonts and other aspects of graphic design for television and film (and a studio character generator and FCP graphics operations)

Basic engineering--including color balancing, shading (f-stop/iris control), and basic waveform monitor

Teleprompter operation--including text entry and operation for studio production

Producing--including project planning, crew assignments and meetings, project organization, and the basics of television scriptwriting

Basic performance--including narration for on and off-camera performance

- We will also spend some time doing viewing, analysis, and critique of selected professional and past student television projects, along with student exercises that are assigned throughout the semester.
- **You will also have lectures in two REQUIRED ATTENDANCE, evening Adobe Premiere editing workshops--see "Schedule" page on this website for specific dates, times, and locations. YOU CANNOT MISS THIS. If you don't, you won't pass the course. So, be sure to see the scheduled editing workshops, and put it on your calendar...and make sure your employer (or whoever needs to know) that you will not be available those two nights.**

COURSE POLICIES: Recording Permissions, Copyright & Equipment Use, and Internet Posting

- 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 in their building. Don't assume you can get permission just before OR on your way to the shoot. Ideally, it's best to request this kind of thing a week or more in advance. Some building managers may be okay with one (1) day prior to your shooting date -- but don't depend on it. 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 are working on a PLNU class project.
- 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 and studio media operations manager. 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 Dr. Hueth 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.
- ATTENDANCE AND PARTICIPATION POLICY
- 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 3 class session absences in this 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 (6 absences in this 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.

- It is extremely important that you attend all course sessions, along with all of your scheduled project production sessions. I say this for several reasons:
- 1. Television production is a team effort and works best when the entire team is present. Always remember: others are depending on you to not only be present, but to perform well.
- 2. This is a very competitive business where the person with "the edge" will gain employment before others. The "edge" is often gained by prompt, consistent attendance in college classes.
- 3. There is much to learn, therefore, time is extremely precious.
- 4. There is very little repetition of areas in this course. Therefore, if you miss class session(s) on, say, camera or lighting (etc.), your understanding of technique and operation will be affected and, thus, it's quite likely that this lack of knowledge will be reflected in your work (your equipment competencies and especially your group project), and your grade will suffer.
- 5. Your attendance and participation grade will suffer.

- Allowances are made for extreme sickness or injury (eg. you can't walk to class), death in the family, and legitimate co- or extracurricular activities and events. If you must be absent from class, a note and/or call or visit to the instructor (or fellow student-producer if you're doing a group project shoot)--well in advance--is advised.
- **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. Unfortunately, we do not have enough equipment for everyone to use simultaneously. Students who do not abide by the policies will be penalized. Penalties include substantial late fee charges, and for those that abuse policies repeatedly: loss of equipment use privileges for the semester. Also, the person that checks out the equipment is responsible for the care of equipment. If equipment is lost or damaged, students are responsible for costs to replace or repair the equipment. See additional details posted on the equipment check-out policy sheet on the bulletin board by the TV studio door.
- 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.

Test Information

- **VideoLab DVD-ROM Quizzes**
- You will have six (6) online, in-class, and timed quizzes spread throughout the semester on the textbook and VideoLab DVD-ROM content and quiz questions in each section. These sections include: process, camera, lights, audio, switcher, and editing.
- The test dates are included on the course schedule page on this website.
- **Final Exam**
- The final exam will consist of 173 selected objective questions (T/F and multiple choice) from the DVD-ROM quizzes-- AND -- selected questions from the textbook AND in-class lecture material. Here's the study guide for the textbook and in-class lecture material:
 - What "pathos" is and includes*
 - The Elements of Drama*
 - What "plot" consists of*
 - The different kinds of "diction" in TV and film programs*
 - What "spectacle" consists of*
 - The meaning of "sympathy," "empathy," and "antipathy"*
- The exam will be on the Canvas website (like the VideoLab quizzes), so you will need to bring your laptop to class for the final exam.
- Test Date: **THURSDAY, MAY 2, 2019, 1:30-4:00 P.M.**

Evaluation-Grading

- Your grades for projects will be based upon the criteria and conventions of production identified in the VideoLab DVD-ROM, in class lectures and lab sessions, and in our in-class viewing and critique sessions. 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, etc.
- What you will not be evaluated on:
 1. The amount of TIME it took to accomplish the established requirements-assignments in this course;
 2. The amount of EFFORT you expended to accomplish the assignments in this course; or
 3. Your perceptions of the relative artistic and/or technical merits OR your roommate's, friend's, mother's--or any other family members' opinions of the quality of your work.
- You will be evaluated on the basis of **THE QUALITY OF YOUR PERFORMANCE/WORK** (based on your role: camera, directing, editing, audio, etc.), as determined by the instructors' combined experiences of over 45 years of screening entry-level student projects. Your grade will also be based on meeting deadlines and due dates detailed in this course.

Assignments & Weighting:

VideoLab DVD-ROM In-Class Online Tests (177)

Production/Equipment Competencies--13 (all required or you flunk the course)--NO POINTS ACCUMULATED

Point TV Project Production (100)

Project Pitch-Proposal (100)

First-Cut-Group Project (50)

Group Project (300)

Final Exam (173)

Professional Socialization--attendance, attitude, participation, equipment care, etc. (100)

- Total Points: 1000

* Students who participate in more than the required four (4) hours for *Point TV* program production will earn an extra credit point for every hour they invest -- up to 20 hours and 20 points. All students doing extra credit must record and submit their hours on the TV Workshop Production Timesheet (available as link on "Assignments" page on course website) by/before the final exam.

Grade Calculation:

Your course grade will be based upon the following cumulative point scale:

- 920-1000 A
- 900-919 A-
- 880-899 B+
- 820-879 B
- 800-819 B-
- 780-799 C+
- 720-779 C

- 700-719 C-
- 680-699 D+
- 620-679 D
- 600-619 D-

Video Lab DVD-ROM

- This course will include interactive DVD-ROM instruction on camera, lighting, audio, switching, editing, and the video production process. Our resource for this instruction will be Zettl's Video Lab 4.0 DVD-ROM. The DVD-ROM includes mini-video lectures, graphical and animated displays, interactive activities, and quizzes. You will need to load the DVD-ROM onto your laptop -- so that may be use the DVD on your own PC or Macintosh computer.
- You are required to go through all of the content on the DVD-ROM and complete all quiz questions in every section. This content and these questions will be included on the in-class, online, and timed tests that will occur throughout the semester. The "Schedule" page on this website includes all of the test dates.

Production Competencies

- **IMPORTANT NOTE!**

Be sure to PRINT OUT all of the competency forms and the "Competency Completion Check Sheet" (at the bottom of this page) ...AND...bring them all to the studio this coming Tuesday--the FIRST Field Competency lab.

- You must complete the thirteen (13) assigned (AND REQUIRED) production/equipment competencies **to pass this course**. You must complete them during class time, or during out-of-class time by yourself (or group members) or with a studio TA. Also, the competencies must be completed by the deadlines provided--AS NOTED ON THE COURSE SCHEDULE. AND you are responsible for placing your completed and initialed competencies in your competency folder, and checked off all competencies on the "competency completion check sheet" in your folder. Your folder is located in the COM 243 cabinet drawer in the studio office area.
- Here are the competencies:
 1. Field Camera
 2. Field Lighting
 3. Field & Studio Sound
 4. Remote-Controlled Studio Cameras
 5. Studio Lighting
 6. Engineering
 7. Switcher & Servers
 8. *Editing
 9. Teleprompter
 10. Performance
 11. Make-Up
 12. Graphics
 13. *Directing
- *NOTE: the directing competency is a pencil and paper exercise and is done as homework, and the edit competency is recorded on a DVD. Both of these competencies -- along with all of the other initialed competency forms -- must be placed into your competency file in the studio office area. All of the competency due dates are listed on the course schedule.

- Links to the competency completion sheets are provided below. Some competencies will be started and **completed in lab sessions**, and others will require some out of class group or individual work. Please print out the "Competency Completion Check Sheet doc" (see below) and keep it in your competency folder in the studio office area. Be sure to bring your individual competency sheets on the day(s) that we are working on and completing these (or screening them in class)--based on the course schedule.
- **Competency Completion Check Sheet Form:** [COM 243 Competency Completion Check-Sheet.docx](#) 
- **Competency Forms**
 1. [Field Camera Competency-1.docx](#) 
 2. [Studio & Field Sound Competencies.doc](#) 
 3. [Field LightComp.docx](#) 
 4. Directing the Short Film or News/Doc competencies (handout); [Directing Competency](#) 

*Media com majors do the short film or news/doc, and journalism and broadcast journalism do the news/doc competency
 5. Editing--Adobe Premiere editing software--form provided by Rick, and you can buy DVD from him. This competency **REQUIRES ATTENDING TWO 3-HOUR EVENING EDIT SESSIONS**. This competency (as with all of the others) **ARE REQUIRED TO PASS THIS COURSE**. So, all must attend, even if you already know Adobe Premiere editing--all must be able to work with our file management and other systems. See the Course Schedule and put these dates and times on your calendar as soon as possible. **NO EXCUSES** will be accepted for missing these sessions -- except for death in the family or your own death. ;-)
 6. [EngineeringComp.doc](#) 
 7. [StudioCamCompetency.doc](#) 
 8. [Studio Lighting Competency.docx](#) 
 9. [GraphicCompetency.docx](#) 
 10. [Teleprompter Competency.doc](#) 
 11. [Switcher & Server Competency.doc](#) 
 12. [Make Up Competency.docx](#) 
 13. [PerformanceComp.doc](#) ; also, print out and bring to class: [Performance workshop.doc](#) 
- **EXTREMELY IMPORTANT NOTE:**
- YOU ARE RESPONSIBLE TO PLACE YOUR COMPETENCIES IN YOUR COMPETENCY FOLDER IN THE CABINET IN THE STUDIO OFFICE--as you complete them. Be sure to use the check-sheet (see link provided above) to keep track of your completion of your competencies in your competency folder. At the end of the semester, your folder will be checked to document that all competencies are completed--with student name, date, and either instructor (Hueth or Moncauskas) or TA initials included on each competency form. If any competencies are not completely filled out or are missing from your folder, **A COURSE GRADE OF "F" WILL BE ENTERED FOR THIS COURSE**.

Schedule

- This schedule contains course topics, the VideoLab DVD-ROM test dates, assignment and project due dates, competency due dates, and the two, evening, Adobe

Premiere editing workshops (BOTH SESSIONS REQUIRED ATTENDANCE) in this course.

- **WEEK 1**

- THURSDAY, 1/10/19 Meet: RLC 108 READING: none

- A. Student introductions & goals
 - B. Screen-scan sample *Studio 243* class project
 - C. Introduction to VideoLab DVD-ROM & Quiz Questions
 - D. *The VideoLab DVD-ROM* and the in-class tests

- **WEEK 2**

- TUESDAY, 1/15/19 Meet: RLC 108 READING: Ch's 1, 2, 3

- Process Test (IN-CLASS & BRING YOUR LAPTOP!)**

- A. Process test
 - B. Intro to course, syllabus, expectations
 - C. Pathos & the Elements of Drama
 - D. Studio tour and your production competencies folder

- THURSDAY, 1/17/19 Meet: RLC 108; then studio READING: Ch's 5, 6, 7, 8

- Camera Test (IN-CLASS & BRING YOUR LAPTOP!)**

- A. Camera test-- in class
 - B. Pitch Assignment & Readings
 - C. Group Project Assignment
 - D. Intro to cameras, lenses, operation, and composition, etc. & tripods (studio)

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- **WEEK 3**

- TUESDAY, 1/22/19 Meet: Studio

- *Bring all of your competency forms and the "Competency Completion Check Sheet" (with your names on all of them!)**

- *Pick up cams and take to grassy area between Ryan Learning Center and Nicholson Commons

- READING: review camera chapters

- A. Field camera set up and operation & Group Work: Start Field Camera Competency

- THURSDAY, 1/24/19 Meet: Studio

- A. Pick up cameras and work on field camera competency

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- **WEEK 4**

- TUESDAY, 1/29/19 Meet: RLC 108; then Studio READING: review 11 & 12

- Lighting Test (IN-CLASS & BRING YOUR LAPTOP!)**

- FIELD CAMERA COMPETENCY DUE**

- A. Screen field camera competency
 - B. Lighting treatments and angles
 - C. Lighting Kits & Set Up (in studio)

- THURSDAY, 1/31/19 Meet: Meet: Studio: pick up lighting kits and take to RLC 108 READING: review lighting chapters

- A. Start Field Lighting Competency: Group Work--Lighting an Indoor Set

- Group 1: 3-point

- Group 2: 2-point dramatic --cameo

- Group 3: 2-point dramatic w/BG color

- Group 4: Silhouette, Umbrella, and bounce light

- Group 5: outdoor set--using sun and bounce card(s)

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- **WEEK 5**

- TUESDAY, 2/5/19 Meet: RLC 108 READING: Ch's 9 & 10
Audio Test (IN-CLASS & BRING YOUR LAPTOP!)
FIELD LIGHTING COMPETENCY DUE
 - A. Audio test
 - B. Screen field lighting competencies
 - C. Review microphones, controls, aesthetics
 - D. Project Pitch Proposal Assignment (review and Q & A)
- THURSDAY, 2/7/19 Meet: Studio READING: review 9 & 10
 - A. Group A: Studio sound (in control rm); Group B: mic types, operation, placement (in studio)
- **WEEK 6**
- TUESDAY, 2/12/19 Meet: Studio READING: 11 & 12
 - A. Demo field sound competency
 - B. Pick up cameras, mics, etc., and work on field sound competency
- THURSDAY, 2/14/19 Meet: RLC 108 READING: handout/link to be provided
PROJECT PITCHES DUE
 - A. Directing News and Documentary: Pre-Production Planning, Process, Terminology & Technique
 - B. Screen news stories and documentary clips
 - C. Directing Competency: Envisioning and Directing a News/Doc (for news/doc project students)
- **WEEK 7**
- TUESDAY, 2/19/19 Meet: RLC 108 READING: review lighting ch's; ch. 19
 - A. Directing The Short Film: Pre-Production Planning, Process, Terminology & Technique
- THURSDAY, 2/21/19 Meet: RLC 108 READING: ch. 17.2, and handout/link to be provided
SOUND COMPETENCY DUE
Editing Test (IN-CLASS & BRING YOUR LAPTOP!)
 - A. Editing Test
 - B. Screen sound competency
 - C. Editing: How it Works, Functions, Principles
- **WEEK 8**
- MONDAY, 2/25/19 -- **ADOBE PREMIERE (AP) EDIT LAB 1 IN BRESEE LAB, 6-9 P.M.**
- TUESDAY, 2/26/19 Meet: RLC 108 READING: review chapter 19; read ch. 20
DIRECTING COMPETENCY DUE--just put in your file
 - A. Project Pitches returned, projects selected, & create group project production teams
 - C. Case Study & Process: Editing a News Story/Documentary program
- THURSDAY, 2/28/19 Meet: RLC 108 READING: review ch's 19 & 20
 - A. Case Study & Process: Editing a News Story/Documentary program (continued)
 - B. Case Study & Process: Editing a Short Film
- **WEEK 9--NO CLASSES (SPRING BREAK)**

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- **WEEK 10**
- **MONDAY, 3/13/19 -- ADOBE PREMIERE (AP) EDIT LAB 2 IN BRESEE LAB, 6-9 P.M.**
- TUESDAY, 3/12/19 Meet: Studio READING: review ch's 6-8
STUDIO CAMERA COMPETENCY DUE--bring form to class
A. Remote control studio camera operation & jib camera operation & practice
B. Complete studio camera operation competency--bring to studio
- THURSDAY, 3/14/19 Meet: Studio READING: review ch. 6.2
ENGINEERING COMPETENCY DUE--bring to class
A. Intro to Engineering: White Balance, Waveform Monitors, Shading, etc.
B. Complete engineering competency
-
- **WEEK 11**
- TUESDAY, 3/19/19 MEET: Studio READING: review ch's 11 & 12
EDITING COMPETENCY DUE
A. Studio lighting: equipment, operations, techniques
- THURSDAY, 3/21/19 MEET: RLC 108 & studio READING: Chapters 13 & 14; review ch. 5
Switching Test (IN-CLASS & BRING YOUR LAPTOP!)
A. Switching test
B. Group A: Intro to Video Recording & Storage Systems, Effects and Switching; Group B: Adobe Premiere -- transitions & visual FX
-
- **WEEK 12**
- TUESDAY, 3/26/198 Meet: Studio READING: review ch's 13 & 14
TD-SWITCHING COMPETENCY DUE--bring to studio
STUDIO LIGHTING COMPETENCY DUE--put in folder
A. All complete switcher competency
-
- THURSDAY, 3/28/19 Meet: RLC 108 READING: review ch's 13 & 14
GROUP PROJECTS (1ST CUT) DUE
A. Screen 1st cuts-group projects
-
- **WEEK 13**
- TUESDAY, 4/2/19 Meet: Studio READING: Chapter 16
A. Group A: Teleprompter Operation
B. Group B: Performance
C. Teleprompter, Performance, and Make Up Competency Prep
- THURSDAY, 4/4/19 Meet: Studio READING: review chapter 16
TELEPROMPTER, PERFORMANCE & MAKE-UP COMPETENCIES DUE--bring to studio
A. Complete Teleprompter, Performance, and Make Up Competencies
-
- **WEEK 14**
- TUESDAY, 4/9/19 --NO CLASS MEETING (BEA-NAB CONFERENCE)
- THURSDAY, 4/11/19 Meet: RLC 108 READING: Chapter 15.1
A. Aesthetics & techniques of graphics
-
- **WEEK 15**

- TUESDAY 4/16/19 Meet: Studio READING: review 15.1
A. Xpressions graphics software—operational features & graphics competency
- THURSDAY, 4/18/19 Meet: RLC 108 READING: Chapters 1-4
GROUP PROJECTS (FINAL CUT) DUE
A. Screen projects
B. Discuss & plan *Studio 243* class project: process & timeline, leadership roles, crew assignments, etc.
- **WEEK 16**
- TUESDAY, 4/23/19 Meet: Studio READING: review appropriate ch's – based on project role on *Studio 243*
GRAPHICS COMPETENCY DUE--save your graphics competency in Xpressions "COM 243 FALL 2018 Graphics Competency" folder
A. Rehearse *Studio 243*
- THURSDAY, 4/25/19 Meet: Studio READING: review as needed
A. *Studio 243* taping
- **FINAL EXAM: THURSDAY, MAY 2, 2019, 1:30-4:00 P.M.**

PLNU Academic Behavior Policy & Film/TV/Radio Content Policies

See the university's new policy included in the PLNU undergraduate handbook:

Both faculty and students at Point Loma Nazarene University have the right to expect a safe and ordered environment for learning. Any student behavior that is disruptive or threatening is a serious affront to Point Loma Nazarene University as a learning community. Students who fail to adhere to appropriate academic behavioral standards may be subject to discipline. Although faculty members communicate general student expectations in their syllabi and disruptive student conduct is already addressed in the Undergraduate Student Handbook, the purpose of this policy is to clarify what constitutes disruptive behavior in the academic setting and what actions faculty and relevant administrative offices may take in response to such disruptive student behavior.

“Disruption,” as applied to the academic setting, means classroom, instructor or classmate-related student behavior that a reasonable faculty member would view as interfering with or deviating from normal classroom, class-related, or other faculty-student activity (advising, co-curricular involvement, etc.). Faculty members are encouraged to communicate positive behavior expectations at the first class session and to include them in course syllabi.

Examples of disruptive classroom behavior include, but are not limited to:

- persistent speaking without being recognized or interrupting the instructor or other speakers;
- overt inattentiveness (sleeping or reading the newspaper in class);
- inordinate or inappropriate demands for instructor or classroom time or attention;
- unauthorized use of cell phone or computer;
- behavior that distracts the class from the subject matter or discussion;
- unwanted contact with a classmate in person, via social media or other means;
- inappropriate public displays of affection;
- refusal to comply with reasonable instructor direction; and/or
- invasion of personal space, physical threats, harassing behavior or personal insults.

The policy applies if the behavior is reported by a faculty member or academic administrator and occurs exclusively or primarily in a student-faculty member interaction. Incidents which involve both academic and non-academic behavior may result in responses coordinated by the Vice Provost for Academic Administration and the Dean of Students.

Civil and polite expression of disagreement with the course instructor, during times when the instructor permits discussion, is not in itself disruptive behavior and is not prohibited.

Some students possess medical or psychological conditions that may affect functioning within the standards of the university. Although such students may be considered disabled and are protected under the Rehabilitation Act/ADA, they are required to meet the fundamental university academic and behavioral policy as described in the Student Handbook, Undergraduate Catalog and/or faculty syllabi.

Human Sexuality

Given the content of present-day film and television media, human sexuality is portrayed in ways that go outside of the boundaries of acceptable behavior of the university and the sponsoring organization of PLNU...the Church of the Nazarene.

See the "Human Sexuality" section of the PLNU Student Handbook below...AND...the human sexuality statement of the Manual of the Church of the Nazarene (pp. 56-57). These statements express the values, beliefs, and behaviors related to human sexuality. They also serve as limits for PLNU student films, television, and radio shows. Students are not allowed to produce media that portray messages that serve to socialize, normalize, and/or glorify human sexuality that goes beyond the parameters included in these documents. Therefore, students are not allowed to produce such programs in PLNU media communication courses.

PLNU Handbook, 2019: HUMAN SEXUALITY

PLNU affirms the view of the Church of the Nazarene that human sexuality is one expression of holiness and beauty that God the Creator intended. Because all human beings are created in the image of God, they are of inestimable value and worth. As a result we believe that human sexuality is meant to include more than the sensual experience, and is a gift of God designed to reflect the whole of our physical and relational createdness. It is God's intention that in the sacramental union of marriage a man and woman may experience the joy and pleasure of sexual intimacy and from this act of intimate love new life may enter the world and into a covenantal community of care.

- Students are expected to abstain from sexual intimacy outside of heterosexual marriage.
- PLNU affirms that all human life, including life developing in the womb, is created by God in His image and is, therefore, to be nurtured, supported, and protected. A student, whether single or married, who becomes pregnant will receive grace-filled care and support within the PLNU community.
- PLNU seeks to be a community where lesbian, gay, bisexual, transgender and intersex persons are treated with dignity, grace, and holy love in the Spirit of Christ. We recognize the complexity of current issues related to same-sex attraction, same-sex marriage, and gender identity. The university desires to faithfully care for all students while engaging these conversations with respect, care, humility, courage, and discernment.
- A student (or potential student) who needs assistance with matters related to gender identity (such as gender dysphoria, sexually ambiguous birth, legally altered birth documentation) is invited to discuss these concerns with the Associate Dean of Student

Success and Wellness, who will provide support, care, and assistance in accessing university resources.

- Residential Life housing assignments, intercollegiate athletic team assignments, use of single gender restrooms, and locker rooms are consistent with one's assigned sex at birth.
- Developing a holistic Christian sexual ethic during the years of young adulthood is both challenging and rewarding. PLNU is a vital Christian community of Wesleyan heritage committed to helping our students develop and live out a holistic Christian sexual ethic while part of this community.

"Human Sexuality," Manual: Church of the Nazarene (2013-2017)

D. Human Sexuality

32. The Church of the Nazarene views human sexuality as one expression of the holiness and beauty that God the Creator intended for His creation. It is one of the ways by which the covenant between a husband and a wife is sealed and expressed. Christians are to understand that in marriage human sexuality can and ought to be sanctified by God. Human sexuality achieves fulfillment only as a sign of comprehensive love and loyalty. Christian husbands and wives should view sexuality as a part of their much larger commitment to one another and to Christ from whom the meaning of life is drawn.

The Christian home should serve as a setting for teaching children the sacred character of human sexuality and for showing them how its meaning is fulfilled in the context of love, fidelity, and patience.

Our ministers and Christian educators should state clearly the Christian understanding of human sexuality, urging Christians to celebrate its rightful excellence, and rigorously to guard against its betrayal and distortion.

Sexuality misses its purpose when treated as an end in itself or when cheapened by using another person to satisfy pornographic and perverted sexual interests. We view all forms of sexual intimacy that occur outside the covenant of heterosexual marriage as sinful distortions of the holiness and beauty God intended for it.

Homosexuality is one means by which human sexuality is perverted. We recognize the depth of the perversion that leads to homosexual acts but affirm the biblical position that such acts are sinful and subject to the wrath of God. We believe the grace of God sufficient to overcome the practice of homosexuality (1 Corinthians 6:9-11). We deplore any action or statement that would seem to imply compatibility between Christian morality and the practice of homosexuality. We urge clear preaching and teaching concerning Bible standards of sexual morality.

(Genesis 1:27; 19:1-25; Leviticus 20:13; Romans 1:26-27; 1 Corinthians 6:9-11; 1 Timothy 1:8-10)

PLNU ATTENDANCE AND PARTICIPATION POLICY⊕

Regular and punctual attendance at all classes is considered essential to optimum academic achievement. If the student is absent from more than 10 percent of class meetings, the faculty member can file a written report which may result in de-enrollment. If the absences exceed 20 percent, the student may be de-enrolled without notice until the university drop

date or, after that date, receive the appropriate grade for their work and participation. See [Academic Policies](#) in the Undergraduate Academic Catalog.

Project Pitch-Proposal

- **Due** Feb 14 by 1:30pm
-

Points 100

- **Submitting** a file upload
-

File Types doc and docx

Purpose: *students will learn how to pitch an idea for a film or television project.*

Learning Outcomes: *students will demonstrate their knowledge and understanding of a project pitch for a film or television project.*

Your task for this assignment is compose a pitch-proposal for a television or film project that is good enough to be selected for a group project in this course. The instructor will read all of the pitches and select the project ideas that will be developed and produced this semester. We are looking for the most interesting, creative, and producible projects at this level and for this course. Students are allowed to choose (or will be assigned) to the projects that are selected to be produced in this course. You have two different project options for this assignment.

OPTION 1: A Feature News or Hard News Story Package OR a Short Documentary

This is for those interested in news and documentary--including multimedia journalism or media com (and other) majors. The feature story can be a one (1) or two (2) person project. The short documentary (5-minutes or longer) can be a 3-person team project -- depending upon the length and complexity.

Package Option: this should be a compelling, news-worthy hard news or feature story. It can be a story based on what's going on in the PLNU campus (*bubble*) or out in the world. Program length: 1:30-2:00 (or longer--the story determines the length). This must include the typical video and sound components to show the story: a reporter VO narration that carries the story and includes an opening, lead-ins to soundbites (soundbites = short interview clips), transitional narration and a closing; the story should have LOTS OF great video b-roll that shows us what the story is about. In other words, this is not a radio class and your project can't be just a long and boring talking head television news story.

Short Doc Option: this should also be a visual story too, and some options are provided below (or another one that you have!).

PLNU-based topics/issues:

1. A campus event (social, sports, guest speaker, etc.) -- eg. we do have interviews of Nazarene scientists and religion and philosophy professors talking about the creation-evolution perspectives and controversy...could be used as a basis for filling out a story about this controversial topic.
2. A campus organization or club

3. A *unique* person (faculty, student or staff)
4. Issue or topic of importance to PLNU students (see issues of past Point Weekly's for ideas)
5. A local San Diego topic, issue, person, place, or event that is newsworthy
6. A local, national, or international topic or subject that you have some knowledge and passion for and can localize and feature a PLNU or San Diego perspective -- this must be approved by the instructor.

Each team member will have multiple roles in this project, as writer-producer, reporter-narrator, camera operator, lighting, sound, directing, and editing...and these must be included on the end credits for this project.

OPTION 2: A Short Film

This is for media comm (and other) majors who are interested in film

A short film based on an existing story or a story that you create from scratch. This film must include a complete story using images and sounds and NO VOICES/DIALOGUE/NARRATION, ETC. You may include music, ambient sound, NAT SOUND, or sound FX. Ideal program length: 2-5 minutes (MAXIMUM). You cannot go over the five (5) minute length, as the cumulative lengths of all of the group projects must be 35 minutes (or less). This is to be a two (2) to four (4) person team project. Teams will (ideally) be self-selected. Those who are not on a team will be assigned to a team by the instructor. Possible themes/ideas:

1. A Date Gone Bad (or one that went well)
2. Love at First Sight
3. A Comical or Embarrassing Moment
4. Caught in the Act (please, no sexual content)
5. A Problem Resolved
6. Made to _____ (you fill in the blank with something you or someone else was created/made to do)
7. Your own idea (to be approved by instructor)

Each team will determine each group member's responsibility(ies) and be evaluated on their role in the project. Prospective tasks/roles for each team are listed below (also, see the text or CD-ROM to review tasks for each of these roles):

1. Writer
2. Producer
3. Director
4. Camera Operator & Lighting (*Director of Photography or DP*)
5. Sound
6. Production Director/Art Director (includes: working on lighting design, setting, props, graphics, make up, costuming, etc.)
7. Editing
8. Talent--you may use students in this course, or acquire talent elsewhere

Pitch Assignment Content

Your pitch must include the following things:

1. A cover page with your name and the other name(s) of other students in the course who have consented to be team members on your project. Also, include each person's role in the project, and the title and length of the project;

2. For a *news package OR short documentary*: a treatment or full script--see link to an example of a treatment below. The treatment includes information about the story and the imagery and sounds that you are going to include to show the story. Also, include a section of the package that includes a script with examples of narration, etc. -- see examples of a script below.

OR

2. For a *short film*--minimally--you must submit a logline and a synopsis for your short film. See the link below to a short reading that includes an example of a logline and synopsis for a short film. Or, better yet, provide a complete script for your short film. See the link to a short film script below. Note that the script includes scenic descriptions of the character's actions, etc. AND dialogue. Since your film will not include dialogue, the script should only include the scenic descriptions of place and character action that reveal the story.

NOTE: the more information and detail that you provide-- the better. A detailed and complete treatment and a portion of a script OR for a short film--a complete script-- is best. The more detail that you provide in your proposal, the better chance that you'll have of getting helpful feedback and guidance from the instructor AND the better chance that you'll have of getting a good grade on this assignment AND a better chance of getting your project selected for production AND the better chance you'll have of getting an outstanding grade on the finished project. There's a strong correlation between very careful and detailed thinking on this pitch-proposal and an above-average to outstanding grade on the group project.

Links to Examples:

A treatment for a news package. This is a treatment for a documentary--which is any news story that is longer than five (5) minutes long. However, it does include the language, content, and writing style for a treatment--so use it as a model for your news package treatment. It, obviously, doesn't need to be as long as this treatment. But it should reveal the story and how you're going to present the content in your news package. [Documentary Treatment Example-The Step Ladder.docx](#) 

A logline and synopsis for a short film: [The Martyr](#) 

Link to 2-column script format (for news package or documentary): [Documentary Script Sample --The Step Ladder.docx](#) 

Here's a screenplay script example (for short film): [Life of Pi.pdf](#) 

What We're Looking For?

Who has the best and most creative and most interesting project concepts?! And can these projects be well-produced at this level?

Grading Criteria:

An interesting and complete story that is clear, visually compelling, and will be engaging and entertaining to watch. Points will be deducted for vague or incomplete stories or incomplete

content that is required and described in this assignment. PLEASE POST YOUR ASSIGNMENTS ON CANVAS WEBSITE.

100 POINTS

DUE DATE:

OCTOBER 4, 2018, 1:30 P.M.

First Cut-Group Project

- **Due Mar 28 by 1:30pm**
-

Points 50

FIRST CUT--Completed Group Project

You must submit a complete first-cut of your project on a DVD. PLEASE include show title and producer's name on the DVD (use a black marker). Also, please submit a sheet of paper that includes the title of the project and the names of those in your group. We will screen the projects in class, and you will receive a formative evaluation -- like the field camera, lighting, sound, and other competency evaluations. Rick and I will provide a critique of the project (strengths and weaknesses and areas needing improvement) AND a grade that you would receive for the project **if** you were to submit it as your final edited project for evaluation and grading. You will have the opportunity to use this information to make improvements on the project *before* the final project deadline.

DUE: THURSDAY, MARCH 28, 2019 -- IN CLASS

Final Cut-Group Project

- **Due Apr 18 by 1:30pm**
-

Points 300

You must submit your completed project for screening and planning for our *Studio 243* class project that you'll be involved in producing in the studio during the last week of classes.

Please submit the following:

1. A copy of your group project on a DVD for easy screening. PLEASE include show title and producer's name on the DVD (use a black marker) ;and
2. A sheet of paper that includes the project title and the names and roles of each class-member in your group.

SPECIAL NOTE: Every project must include the following (in the order shown below) on the final edited version of the project that is submitted:

- * A program countdown (there should be an Adobe Premiere graphical countdown feature)
- * If a short film, an appropriately-stylized graphical program title at some point during the

beginning of the program. If a news package, a black on white slide that includes the title of the story.

* Rolling credits at the end designating all course team member names and their role(s) in the project and other participants in the project--as per usual program credits. Also, you must also include a statement at the end of your credits that state that

This is a COM 243 Introduction to TV and Film Production,
Spring, 2019 course group project

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PROJECTS SUBMITTED WITHOUT THESE ITEMS WILL INCUR POINT REDUCTIONS

DUE DATE:
THURSDAY, APRIL 18 2019
(in class)