

COM243 Introduction to TV and Film Production, Hueth (as posted in Canvas)

## **Introduction**

### **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 exercises, 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 DVD-ROM, which is described (in detail) in the resources/textbook part of this website...and listed below.

This course will also introduce you to PLNU's *Point TV*, our student-operated TV-film websites. This includes an introduction to the programming and management staff for Point TV and who are 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 (a required assignment) AND an opportunity to get extra-credit points. The requirements for this part of the course are described in the "Assignments" section of this website.

### **Required Textbook and DVD-ROM:**

You must purchase the following items (AS SOON AS POSSIBLE) which are bundled together and available in the PLNU bookstore OR through last semester's fall, 2016, COM 243 students who are anxiously-awaiting your message to buy their bundle:

Television Production Handbook, 11th edition, by Herb Zettl, Wadsworth Publishing, AND Zettl's VideoLab 4.0 DVD-ROM, Wadsworth-Cengage Publishing

### **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 "evaluations") of you as a prospective TV/film producer, staff, or crew member. 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 participating in all group assignments AND 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 -- as if 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.

### **Copyright Release:**

The PLNU Department of Communication and Theater owns the copyright to all student video and film projects made at the school using school 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 internet channels, at conferences and conventions, and in film and television festivals for educational and program promotion purposes. The student cannot use equipment for professional production purposes, sell the projects that they produce using PLNU equipment, put their programming 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 (i.e. YouTube, etc.) and when. The department will work with students to find the widest audience possible for their projects, and even assist in providing financial assistance for entering projects into festivals. Any violation of these policies will incur loss of equipment usage privileges.

## Resources

Beyond the textbook and VideoLab DVD ROM, you will also be required to purchase:

- \* One DVD (to record and burn your editing competency)
- \* One audio headset w/mini plug (for edit workshops in the Bresee Lab)

Each student will be provided one camera card for recording production competencies and the group project. This card is on loan to you, and you must return it at the end of the semester. Make sure that you put your name on your card and your card holder.

SPECIAL NOTE: I cannot accept any cards (for screening production competencies in class) that are not labeled and not placed in the case that the card came with.

## When checking-out and checking-in equipment...

You'll be assisted by our Media Operations Manager, Rick Moncauskas, and our TA's. You will be working with Rick on a variety of competencies--especially the editing, graphics, and sound competencies. Our "technical assistants" (TA's) will also be interacting with you for equipment check out and any assistance with equipment, editing, etc. at the studio. The TA's for this semester are:

Jonathan Pickett, Sr, Broadcast Journalism  
Nick Macedo, Jr, Media Comm-Production  
Analise Nelson, Soph, Media Comm-Production  
Page Adlhoch, Jr, Media Comm-Production  
Sophie Proctor, Jr, Broadcast Journalism

## Edit Bay Hours:

The edit bays are open and available when Rick Moncauskas or our TA's are working. Those hours are posted by the second week of the semester on the bulletin board by the studio door. These hours fall within the library's open hours. 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.

## 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 (Final Cut Pro 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;

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 tests on production (in 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**--see dates on course schedule and put this on your calendar **NOW**
- 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 a class project: *Studio 243*--a live-to-record studio based show featuring this semester's group projects and their writer/producer

### **Lectures**

**Lecture sessions will occur in two different venues:**

1. In regular class and lab sessions; and
2. In the VideoLab DVD-ROM (bundled with the textbook)

**The lectures in venues 1 & 2 above 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 and server operations for multi-camera live and live-to-record production

Editing--including basic operational characteristics and techniques of news/documentary and drama/comedy editing on Adobe Premiere editing software

Graphics--including the purposes and the basics of color, contrast, backgrounds, fonts and other aspects of graphic design for television and film AND the operation of the Xpressions studio graphics software

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.**

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

### Recording Permission Process

First: **to shoot indoors** you must secure permission from the building manager BEFORE you do the shoot. Ideally, best to get this done well in advance--especially if it involves your group project. For the competency shoots, secure permission at least a day in advance (if possible). This means that you must plan ahead. 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 coordinators know that you're a PLNU student and that are working on a PLNU class project.

Here's the contact information below for the building coordinators on campus--see below:

[PLNU Building Coordinators](#)  

For getting permission to shoot in the dorms, you must contact the RD for that dorm.

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 outdoors on the PLNU

campus. But if you plan on shooting where you might be blocking a road or sidewalk on campus, then you must get advance permission from the PLNU Public Safety office. Also, you need special permission to shoot in and around the Fermanian Business Center. Please call and get permission from their building coordinator 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's 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 Point TV Vimeo channel, YouTube channel, and at conferences, conventions, or for TV or film festivals for educational and program promotion purposes.

#### EQUIPMENT USE FOR PROFESSIONAL PROJECTS

Students 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 well in advance of the production of the project..

## 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.

## 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 in this course, therefore, time is precious and every session is important.
4. There is very little repetition of areas in this course. Therefore, if you miss a class session(s) when we're completing a competency(ies) in class, then you will be responsible for completing that competency by yourself. And if the competency requires group involvement or some special supervision from a studio TA or media ops manager, Rick Moncauskas, this will make the completion of that competency VERY DIFFICULT--which can jeopardize getting a passing grade in this course.
5. Your attendance and participation grade will suffer. Every absence incurs a ten (10) point -- which is a 10% reduction in your attendance grade. It's not unusual for absences to make the difference in the final grade. For instance, you may have a total of 800 points (not counting your professional socialization (attendance) grade. But you have one (1) absence, which means you get a 90 for attendance -- instead of 100 points. Your total is 890 points--which is a B+. If you would have had perfect attendance, your cumulative points would have been 900--which is an A- ! As you

can see, absences can ruin your course grade if your cumulative points at the end of the semester are on the borderline of two different grades.

Allowances are made for family emergencies (i.e. death), and extreme illness--as in you're so sick that you can't walk to class. If you must be absent from class, a note and/or call or visit to the instructor --well in advance--is advised. Do your best to attend all class sessions. This is not your typical college course and an absence(s) can ruin your experience and grade in this course.

## 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 in the TV studio.

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.

### **USE THE CUBBY-SHELVES FOR YOUR BACKPACKS, ETC!**

Shelves are provided on the left hand side of the door that gives you access to the control room and studio. PLEASE put all backpacks, books, purses, etc. in a cubby space while you're in the studio complex. This will help keep the clutter away from the edit bays AND off the limited floor space that we have in these areas!

**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 Tests**

You will have six (6) online, in-class, and timed tests spread throughout the semester on the content and quiz questions included in the *VideoLab DVD-ROM*. These include: process, camera, lights, audio, switcher, and editing. The DVD-ROM is available in the PLNU bookstore for purchase, and is bundled with the required textbook.

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 our classroom to take the test.

Test Date: **THURSDAY, APRIL 27, 2017, 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 textbook and 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 40 years of screening and grading 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(s) (100)

Project Pitch-Proposal (150)

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 one (1) 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 DVD-ROM. The DVD-ROM includes mini-video lectures, graphic and animated displays and interactive activities and quizzes. Your DVD-ROM may be used on your own personal computer--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. These include process, camera, lighting, audio, switching, and editing. 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.

NOTE: Lab demonstrations and exercises will have much more meaning to you (and will be more productive for you) IF you have had the DVD-ROM instruction and have taken and passed the quizzes in advance-- in preparation for your in-class tests.

## Production Competencies & Point TV Professionals Assignment

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 with the course TA's or media operations manager. Also, they 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. Your folder is located in the COM 243 cabinet drawer in the studio office area.

Links to the competency sheets are provided below. Some competencies will be started and/or started and **completed in lab sessions**. Please print them out and bring them with you to the studio on the day(s) that we are working on these--based on the course schedule. These include:

The Competency Completion Check-Sheet...AND:

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 and placed into your competency file in the studio office area. And, you'll save your graphics competency in a COM243GraphicsFolder on the graphics computer in the control room. All due dates for these competencies are listed 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 & News/Doc competency; [Directing Competency](#)  

5. Editing--Final Cut Pro (form & DVD provided by Rick) editing software --REQUIRES ATTENDING TWO 3-HOUR EVENING EDIT SESSIONS. All must attend, even if you already know FCP editing--as all must also be acquainted with our file management and other systems. See the Course Schedule and put these dates and times on your calendar.

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, I will look at your competency check sheet with competencies checked off AND will (randomly select) student folders 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.

### **Extra Credit!**

Screen and analyze production and writing techniques of news stories, short documentaries, and/or short films -- see links below.

Submit a 2-page, typed, double-spaced report, and get up to 5 points of extra credit for each report!

Links to samples of shows below and other helpful sites:

#### **For short films:**

Broadcast Education Association award-winning university student films--just click on URL, then scroll down to "Narrative" and click on the film title. <http://www.beaweb.org/2013/festival-sv.html> (Links to an external site.)

Short student films with no diction/words/dialogue/monologue/ narration—only scenic descriptions: (past COM 243 and some advanced projects):

*Promenade*: <http://vimeo.com/channels/pointtv/52581493#/channels/pointtv/31625204> (Links to an external site.)

*The Cycle*: <http://pointtv23.com/watch-shortfilms/>

*The Best Day of Your*

Life: <http://vimeo.com/channels/pointtv/page:12#/channels/pointtv/52580992> (Links to an external site.)

*The Lot* : <http://vimeo.com/channels/pointtv/52580992#/channels/pointtv/52581493> (Links to an external site.)

### **For news stories, documentaries, etc.:**

National Press Photographers Association (NPPA) Award-Winning News & Doc stories: <https://nppa.org/spotlight/5022>

Great Short Docs by Eliot Rausch: (Links to an external site.)<http://www.eliotrausch.com> (Links to an external site.)

(Links to an external site.)News stories in Coastline News #4 at bottom of page: <http://vimeo.com/channels/pointtv/page:1> (Links to an external site.)

### **Schedule**

This schedule contains course topics, the VideoLab DVD-ROM test dates, assignment and project due dates, competency due dates, and the two, evening, Final Cut Pro editing workshops (BOTH SESSIONS REQUIRED ATTENDANCE) in this course.

Here's the *Point TV-Channel 23* 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

activities: <http://pointtv23.com/com425and243/> (Links to an external site.)

Point TV's Facebook page, see: <https://www.facebook.com/pages/Point-TV/447038881997027?ref=hl> (Links to an external site.)

*Point TV-Channel 23* programs, see the Vimeo channel

at: <http://vimeo.com/channels/pointtv/52421676> (Links to an external site.)

### **WEEK 1**

THURSDAY, 1/12/17 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. Intro to the *VideoLab DVD-ROM* and the in-class tests

### **WEEK 2**

TUESDAY, 1/17/17 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, 1/19/17 Meet: RLC 108; then to 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)

**WEEK 3**

TUESDAY, 1/24/17 Meet: Studio--pick up cams and take to RLC 108 or Cunningham Lawn READING: review camera chapters

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

THURSDAY, 1/26/17 Meet: Studio

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

**WEEK 4**

TUESDAY, 1/31/17 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, 2/2/17 Meet: Meet: Studio: pick up lighting kits and take to RLC 108 (and other avail rms)

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

**WEEK 5**

TUESDAY, 2/7/17 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, 2/9/17 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, 2/14/17 Meet: Studio READING: 11 & 12

- A. Demo field sound competency
- B. Pick up cameras, mics, etc., and work on field sound competency

THURSDAY, 2/16/17 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**

MONDAY, 2/20/17 -- **ADOBE PREMIERE (AP) EDIT LAB 1 IN MAC LAB, 6-9 P.M.**

TUESDAY, 2/21/17 Meet: RLC 108 READING: review lighting ch's; ch. 19

**SCREEN FIELD SOUND COMPETENCIES**

- A. Project Pitches returned, projects selected, & create group project production teams
- B. Screen short film
- C. Directing The Short Film: Pre-Production Planning, Process, Terminology & Technique

WEDNESDAY, 2/22/17 -- **ADOBE PREMIERE (AP) EDIT LAB 2 IN MAC LAB, 6-9 P.M.**

THURSDAY, 2/23/17 Meet: RLC 108 READING: ch. 17.2, and handout/link to be provided

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

- A. Editing Test
- B. Editing: How it Works, Functions, Principles
- C. Editing Analysis: A Short Film and News Story

**WEEK 8**

TUESDAY, 2/28/17 Meet: RLC 108 READING: review chapter 19; read ch. 20

**DIRECTING COMPETENCY DUE--put in your file**

- A. Case Study & Process: Editing a News Story/Documentary program

THURSDAY, 3/2/17 Meet: RLC 108 READING: review ch's 19 & 20

- A. Case Study & Process: Editing a Short Film

**WEEK 9--NO CLASS (SPRING BREAK)**

**WEEK 10**

TUESDAY, 3/14/17 Meet: Studio READING: review ch's 6-8

**EDITING COMPETENCY DUE**

**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, 3/16/17 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, 3/21/17 MEET: Studio READING: review ch's 11 & 12

A. Studio lighting: equipment, operations, techniques

THURSDAY, 3/23/17 MEET: RLC 108 & studio READING: review ch's 13 & 14

### **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, 3/28/17 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, 3/30/17 Meet: RLC 108 READING: Chapter 16

### **GROUP PROJECTS (1<sup>ST</sup> CUT) DUE**

A. Screen 1st cuts-group projects and feedback

## WEEK 13

TUESDAY, 4/4/17 Meet: RLC 108 READING: review 15.1

A. Aesthetics & techniques of graphics

THURSDAY, 4/6/17 Meet: Studio READING: Chapters 1-4

A. Intro to Xpressions graphics software—operational features & graphics competency

## WEEK 14

TUESDAY, 4/11/17 Meet: Studio READING: review chapter 16

A. All: Intro to Make Up Competency

B. Group A: Intro to Teleprompter Operation

C. Group B: Intro to Performance

THURSDAY, 4/13/17 **NO CLASS MEETING (EASTER BREAK)**

## WEEK 15

TUESDAY 4/18/17 Meet: Studio READING: Chapter 15.1

### **TELEPROMPTER, PERFORMANCE & MAKE-UP COMPETENCIES DUE--bring to studio**

A. Complete Teleprompter, Performance, and Make Up Competencies

THURSDAY, 4/20/17 Meet: RLC 108 READING: review as needed

### **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, 4/25/17 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 graphics competency folder**

A. Rehearse *Studio 243*

THURSDAY, 4/27/17 Meet: Studio

A. *Studio 243* taping

Friday, 4/28/17, 6:30-8 p.m., Salomon Theater: ***PLNU's Annual TV and Film Festival***

THURSDAY, MAY 4, 2017, 1:30-4:00 P.M.: **FINAL EXAM**

### **PLNU Academic Behavior Policy**

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.

### **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.

### **PLNU ACADEMIC HONESTY POLICY**

Students should demonstrate academic honesty by doing original work and by giving appropriate credit to the ideas of others. 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. A faculty member who believes a situation involving academic dishonesty has been detected may assign a failing grade for that assignment or examination, or, depending on the seriousness of the offense, for the course. Faculty should follow and students may appeal using the procedure in the university Catalog. See [Academic Policies](#) for definitions of kinds of academic dishonesty and for further policy information.

### **PLNU Copyright Policy**

Point Loma Nazarene University, as a non-profit educational institution, is entitled by law to use materials protected by the US Copyright Act for classroom education. Any use of those materials outside the class may violate the law.

### **PLNU Academic Accommodations Policy**

If you have a diagnosed disability, please contact PLNU's Disability Resource Center (DRC) within the first two weeks of class to demonstrate need and to register for accommodation by phone at 619-849-2486 or by e-mail at [DRC@pointloma.edu](mailto:DRC@pointloma.edu). See [Disability Resource Center](#) for additional information.

### **PLNU Campus Computer Network/Usage Policy**

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.pointloma.edu/discover/new-student-orientation/campus-life/computer-faqs>