

# COM425-1 SP19 - Advanced Television Workshop

## Welcome to COM 425 Advanced Television Workshop

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 it is critical to your success in this course.

I look forward to our Thursday sessions in RLC 108 from 3:00-4:15 p.m. this semester! Be sure to click on the "Modules" link on the left--and read about all that we're going to do and learn together!

See you in class,  
Dr. Hueth

**Dr. Alan C. Hueth**

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619-849-2358

**Office Location** Cabrillo 203

**Office Hours**

**Office Hours** M-Thursday, 10-11

(this and other times by appointment is best)

Okay to drop in--but with projects and other responsibilities, there's no guarantee when I'll be in my office. Best is to email me for an appointment.

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

### Introduction: Purpose, Course Description & Learning Outcomes

#### **Purpose:**

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

#### **To Teach ~ To Shape ~ To Send**

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

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

## Course Learning Outcomes

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

1. The film and/or television production process; and
2. Pre-Production--including producing, script conceptualization and writing; and/or
2. Production--including camera, lighting, sound, graphics, teleprompting, floor direction, switching, engineering, producing, directing; and/or
3. Post-Production editing--including all image and sound assembly into a completed project; and/or
4. Program exhibition and promotion--including loading finished projects and information onto the *Point TV* website AND Instagram, Twitter, Facebook, Vimeo, and YouTube pages.

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

### This course is based on the following assumptions:

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

### General Expectations & Timesheet

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

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

editing, and other crew positions. It also means faithfully-attending and actively participating in the in-class production planning and screening sessions; and

3. Exhibit evidence of sympathy and appreciation for the principles and doctrines of our Christian faith at PLNU in the programs that are produced for *Point TV*.

### **"Mentoring Program"**

One of the unique strengths of the media com major (and especially this course) is that inexperienced students have the opportunity to work with and be mentored by more experienced students. To accomplish this, you have the opportunity to earn course hours by attending scheduled mentoring sessions. These sessions include the following options:

1. If you're interested in increasing your knowledge and skill of a particular Point TV management job (eg. Station Manager, Productions Manager, etc.) you can meet with, shadow, and assist/work with Point TV managers; or
2. If you're interested in increasing your knowledge and skill of a particular piece of equipment and production job, you can be paired with another student who will meet with you and demonstrate how to operate the equipment. These include the jobs of server, sound, remote camera, lighting, technical director (switcher), director, editing, and graphics for one or more of the different shows being produced this semester. Students and mentors can put this on their time sheet counting toward your total hours.

**How to become a mentor:** just get good at what you're doing as a leader or production crew member, and let the Station Manager and Dr. Hueth know if you're interested, and your name will be included on our mentor's list for this semester on this page....mentor names to be provided below soon.

### **Mentors:**

All of the *Point TV* managers AND...

Anyone else who has special known (or unknown) skills or knowledge of software, etc. Does anyone have some good experience with Adobe After Effects?

**How to become a mentee:** this can happen in a couple of ways. One way is to shadow, watch, and/or assist the mentor do their work during the production of a show or film. Another way is to let the mentor know of your interest and set up a mutually-shared time when you can meet at the studio and do a more formal instruction session.

You **MUST** note this activity on your time sheet, and include the name of the mentor or mentee that you worked with on this.

### **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. It's also about watching "where the bar is" on all of these shows and how to make them just as good OR better!

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. The links below showcase past student TV shows, films, documentaries, and all of the other different kinds of shows produced by Point TV!

## SHOWS TO BE PRODUCED – Spring, 2019

### MUST DO'S:

***La Vida Loma*** (or rename it)-- reviving PLNU's one (and only) magazine show from the past! The show could be 10-15 minutes and include a host(s) and feature stories -- which are about people, places, events, etc.. You could produce for a PLNU (or general college aged group) audience about San Diego!...cheap dates, cheap clothes, freebie places to go and things to do, unique/famous people (athletes, artists, musicians, etc.), fun events (free and not free)...and format the show with clever "segments" (and these are just off the top of Hueth's head (so to speak)-- eg. "I Wish I Could Do That" -- an artist feature, "Cool Cheap Dates" -- for cool cheap date ideas, "I'll Betcha Can't \_\_\_\_\_" (and fill in the challenging thing--like surfing and snow boarding or skiing in one day in SoCal!)-like "The Pulse"...and any other clever segments that could have "legs" --which means some kind of place or idea with unending story possibilities. Include a tease and commercial before each segment...and BE CREATIVE, PROFESSIONAL, AND HAVE FUN!


***Loma Sports Tonight*** — (7 or 8) shows--which includes the four (4) LST basketball games (see below). These game-shows would be rounded out by three to four 15-minute (or so) additional sports shows.

***Spill the Beans*** -- at least one (1) show (or more, if there's interest) featuring a host and PLNU faculty member Q & A about "light roast," "medium roast," and "dark roast" questions...a close-up look at who they really are, what's really important to them, why they do what they do, etc.

***Acoustic Showcase***—at least one (1) show (or more if there's interest). A 15-20 minute music show that includes an interview with a talented PLNU student guitarist/instrumentalist, and three song-performances. The performance portion of the show can be a carefully pre-planned, multi-camera, live-to-HD/card studio-produced performance and add effects (eg. well-timed de-focuses--and other FX) in post OR shoot documentary style in the field or studio.

***Reel Students***--three (3) shows total--with two shows featuring three (3) of the best COM 243 films that showcase "The Best Intro Projects From the Past." The show will include two hosts/"characters" (ideally a guy and girl) who will intro and talk/tease about each of the films (individually), then show the film...then make some relevant comments afterward. This will require producer and hosts to watch the films before they write the intro-teases and the post film comments for each film. The third *Reel Students* show will be a historical-celebration show, and feature PLNU's first short film that started the production of films on the PLNU campus. The film is *The Isle Nevis* (2004). This is the 15th anniversary of the film, and was written and directed by Jason Carter (of DreamWorks and Disney Motion Pictures fame) -- who will be interviewed via Skype in the COM 150 class (in RLC 101) on Wednesday, February 20, 2019. The scripts for all three *Reel Students* shows this semester MUST BE APPROVED (by Hueth) one (1) week (or more) in advance of production of the shows. Best approach: plan on recording all three shows in one night...studio production is your best/most efficient option...we can talk about a new set for this show.

***Heynouncements*** -- informal PLNU events & news video blog ---- ten (10) weekly fun, informal, brief updates on Loma events and news (social media interaction)--Length: 1-minute each--shows produced in advance enough to show in chapel.

**The 60-Second Challenge**  - **Short Films**--at least two (2) short films--each no longer than one (1) minute. Scripts must be approved by Hueth in advance -- one week -- of production.

Also see **60 Second Docs**.

**LST PLNU Women's & Men's Basketball games**--four (4) games over two nights: Thursday, January 24th AND Saturday, January 26th. Will include a live-to-tape three-camera crewed game with color and play-by-play announcers, a floor reporter, and other crew positions in the gym. It will also include a one or 2-person LST host and a three (3) camera studio crew for intro, half-time and the game's/show's closing in the studio. Each game will include a pre-game show, 1st half and an on-the-floor interview, followed by a half-time review. Then the 2nd half -- with a post-game interview, and a post game studio segment for each game/show.

### **"The Technical Set-Up for Producing a Loma Sports Tonight PLNU Basketball Game Show"**

This will be a five (5) minute training video on how to set-up and get all picture and sound from the gym to the studio control room. The focus of the video will be on setting-up the fiber connection box in the gym and in the fiber connection box in the studio control room. This will also include basic (less-detailed) set-up for cameras, floor mics, video and sound cord bundle runs for upper cameras and the floor camera on the gym-floor. It will also include set-up of the sound board in the office on the 2nd floor of the gym.

**Point TV Show Promos**--two (2) 30-second show promo-commercials for Reel Students, Acoustic Showcase, Coastline News, and/or another show. It must have a theme and be creatively-scripted and include clips (short soundbites, scenes, etc.) from past shows. Writers: we're counting on you to utilize knowledge from COM 175 before you write this script....and the scripts must be approved by Hueth BEFORE you produce the promos.

### **Some Alternative Ideas:**

*Journeys* documentaries OPTIONAL:

1. **Point TV Ventures** (tentative title): a 5 minute documentary (or a less-time feature story) about *Point TV* --the who, when, when, where, why and how. It should include the leaders, producers, and others involved in shows they are producing this semester--with b-roll clips of past shows, etc.
2. **Behind-the-Scenes** --a 3-5-minute (or so) feature story/documentary that showcases what happens behind-the-scenes of making a *Coastline News* show, or a *Loma Sports Tonight* with a basketball game, or another show that will be produced this semester. If interested in this, please let Hueth know what you want to do and we'll help you to envision, structure, and shoot this show...and optimize its engagement and entertainment values.

Examples: see [Show Promo Examples](#)

### **An ADDITIONAL OPPORTUNITY!**

There were a bunch of scripts from the fall, 2018, COM 175 scriptwriting class. How about doing a five (5) minute (or less) pitch for an idea for a NEW show! You'll have this opportunity in our week two (February 17th) class session. The pitch must include:

1. Title, show time-length, and a short description of the show (synopsis); and
2. A script



Lets make a/some new show(s) that will last for a decade (or more) -- like *Reel Students*, *Coastline News*, *Acoustic Showcase*, and *Loma Sports Tonight!* Be creative and have fun!

## "The Unit"

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

The past thirteen (13) years students have worked on a number of projects:

- Over 190 Cuisinart Corporation product promotional videos
- Ten (10) videos for Lord & Gladden (a local investment company)
- Six (6) faculty using technology videos for PLNU's Provost office
- A 15-minute grant-funded documentary called *Stay With Me* -- for Point Loma School district

We've done over \$27,000 in business--through producing and/or renting and student-producing these projects. This year, we're open to doing more work...let Hueth know if you come across a department on-campus OR organization off-campus that needs videos to be made.

We're looking for students with proven skills, a strong work ethic, dependability, and trustworthiness to work on these projects. I'll be talking with Rick and some of the *Point TV* leadership team about possible students to approach. These are paid positions -- it's minimum wage for PLNU funded projects. Outside projects can involve higher pay -- as much as \$15-20/hour (depending upon your role, complexity of project, project budget, etc.).

## Production Workshops

The production workshops occur during class time--when we don't have a lab or screenings or production planning to do. They are student-led...with your advanced peers sharing their knowledge This semester we will have the following workshops: **TBA**...but here are some ideas from the past...

**Field Lighting**--instruments, accessories, and purposes

**Field Cams with Studio Configuration**--how to set up cameras for multicamera remote productions

**Technical Directing & The Switcher**--review and advanced techniques for using the switcher

**Graphics**--Xpressions and basic Adobe After-Effects for television shows and films

**Editing**--a "How do I do this?" session--reviewing some basics and going beyond the basics

What ideas do you have for workshops? If so, let Hueth or Eliza know ASAP, and we'll see what we can do. See Course Schedule for workshops to be announced within the next week or so!

## NEW! Screening Critique Assignment

**PURPOSE:** In order to prepare you for producing the projects that you will be working on this semester, you're required to screen and critique a program that is relevant to projects that you will (mostly) be producing this semester. This will help you in your thinking, preparation, and execution of your production techniques in your projects.

**OBJECTIVE:** as a result of the screening and analysis of the project, students will display an understanding of story and production technique for writing, producing, shooting, directing, sound, and editing of a TV news story OR a short one minute film.

**SPECIAL NOTE:** be sure to note your hours for this assignment--as you can include it on your 425 time sheet!

### **For Broadcast Journalism majors:**

You must screen a professional news story from the National Press Photographers Association ([NPPA](#)) website. Screen, note, and describe the following about the story:

1. What is the story about and, in general, why was it so good?
2. Describe the structure of the story--from beginning to end? What kind of information is heard and shown in the beginning (Act I), the middle (Act II), and the end (Act III)?
3. Also, describe how they convey this information in each act--eg. through VO narration, on-camera narration, soundbites, imagery and NAT sound, music, etc.
4. Describe the narration and soundbites: what kind of info did the narration include, and what made the lead-ins to sound bites work? Also, what kind of information was conveyed by the sound bites and how many seconds were they?
5. Describe the variety of framing (CS, MS, CU, ECU, etc.) of the shots used in the story--and the variety of angles (eye level, low, high, etc.) AND compositions (subjects/ objects centered, balanced vs. unbalanced, etc.), AND any camera movement or zooms, and how these shots contributed to making this story clear and compelling to watch.
6. Describe how the content -- what's being shown in the shots and how the content of the shots are related to the narration.
7. Describe any lighting that is used (natural lighting OR 3 or 2-point, etc.) and how it contributed to the tone and content of the story.
8. Describe the elements of the soundtrack--did they use ambient sound or NAT sound? If so, how, where, and why? Use of music--and if so, how did it contribute to the story's success?
9. Describe the editing of the story: what was the pace of the story like and how often did shot changes appear --eg. every 2-3 seconds, and how they used different shots to show the story. Also, what kinds of transitions did they use (cuts, dissolves, fades, wipes, etc.) and how did they contribute to the engagement of the story?
10. Describe the use of any graphics--text or other imagery.

In your post, please include the following:

1. The link to your story; and
2. Copy and paste the questions above prior to each answer in your report.

### **For Media Communication majors:**

You must screen a short (1-2 minute) film on the [Filminute](#) website -- or another site -- that you consider a good film. Screen, note, and describe (in detail) the following in your report:

1. What is the story about and, in general, why was it good? Conflict? Humor? Compelling dramatic situation?...or something else?
2. Describe the script and how they conveyed the story from beginning to end: what is heard and shown in the beginning (Act I), the middle (Act II), and the end (Act III)?
3. Describe how characters are revealed through dialogue, behavior, location, lighting, etc.
4. Describe the soundtrack -- including ambiance, NAT sound, music, and sound FX.
5. Describe the director of photography (DP--cinematography and lighting) execution, including the framing (CS, MS, CU, ECU, etc.) of the shots used in the film, the angles (eye level, low, high, etc.), compositions (subjects/ objects centered, balanced vs. unbalanced, etc.), AND any camera movement or zooms, and how well they were done.
6. Describe the directing -- the actor staging, camera staging, and camera shots -- and how the shots (framing, composition, movements, over-shoulder, etc.) were appropriate and worked well in revealing the character(s) and showing the story by revealing character beats and plot points.
7. Describe any lighting that is used (natural lighting OR 3-point or dramatic 2-point, etc.) and how it contributed to the tone, content, and message of the story.
8. Describe the elements of the soundtrack--did they use ambient sound or NAT sound? Silence? If so, how, when, and why? Also music: what kind used (rock, classical, jazz, etc.) and how did it contribute to creating a mood and story engagement and success?
9. Describe the editing of the story -- including the shots, timing/pacing, cut-aways, cut-ins, overlap/reaction shots -- and the types of transitions (cuts, dissolves, fades, wipes, etc.) -- and how the editing made the film engaging and interesting to watch.
10. Describe the use of any graphics--title text (type and style of font, composition, over imagery, etc.) and how and why it was appropriate for this story and film.

In your post, please include the following:


1. The link and title of the film; and
2. Copy and paste the questions above prior to each answer in your report.

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

#### Recording Permission Process

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

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

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 outdoor on the PLNU campus. You need special permission to shoot in and around the Fermanian Business Center. Please call and get permission early. The camera operator must wear the “press pass.”

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

### COPYRIGHT POLICY

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

### COPYRIGHT RELEASE

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

### EQUIPMENT USE FOR PROFESSIONAL PROJECTS

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

## INTERNET POSTS OF STUDENT PROJECTS

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

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

### **Evaluation, Deadlines & Project Screenings, & Grading**

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

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

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

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

### **Your final grade will be based on the following:**

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

### **Timesheet Hours and Crew Position/Roles**

Your **earned hours** will be based on **which role you have in the different projects.**

#### **One (1) Hour (per hour worked) Positions:**

Scriptwriting for interview shows (eg. Reel Students, Acoustic Showcase, etc.). Also, setting up sets in studio, lighting (studio or field), camera (studio or field), performance, sound (studio or field), graphics--operator (studio), teleprompter, and floor directing for any shows but those listed below..

#### **One Point Five (1.5) Hours (per hour worked) Positions:**

Writer-producers for any show--you must be doing both roles, and there's only one producer for each show that can claim 1.5 hours per hour worked.

Director-TD's for *Coastline News*: you must do both

Director-TD's for *Loma Sports Tonight* basketball games: you must do both.

Directors and TD's for *Acoustic Showcase*: for TD's there must be at least three (3) effects (in each song) involving overlays or split-screen shots

Directors for short films--that includes creative directing techniques that go beyond basic techniques of traditional camera shots and angles.

Writers: news stories, documentaries, and short films

Editors for news packages (not other types of stories), documentaries, short films with creative editing techniques,

DP's (director of photography) field shooting--for short films, comedy shows, promos, and documentaries--which involves creative lighting and/or overcoming special lighting challenges in the field.

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

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

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

4 = outstanding

3 = above average

2 = average

1 = below average

0 = poor

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

## **DEADLINES, PROGRAM "COMPLETENESS," & PROJECT SCREENINGS**

The deadlines for every show and assignment are included on the Modules-Course Schedule or the Assignment pages on Canvas. It is the job of the producer to make sure that the program is shown in class on the deadline date AND is complete. "Completeness" means that it is the complete program -- including graphics (title, credits, and any other relevant information). Producers will be penalized a full grade point (in the course) for a late submission for in-class screening. Two (2) late programs submitted will incur an "F" grade for the course. Also, the screening and camera-sound-editing assignment **MUST ALSO BE SUBMITTED ON-TIME--** or you will incur a full-grade point reduction for every late submission.

## **ADDITIONAL EVALUATION FOR COASTLINE NEWS TALENT & CREW:**

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

### **Grading Criteria:**

Course Grade and 'Total Hours:

60+ A

50-59 B

40-49 C

30-39 D

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

### **Class Attendance:**

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

Penalties for class absences:

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

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

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

All grades are final and will not be changed.

## REMINDER: Missing A Project Commitment

The penalty for missing a production project shoot which you have committed to is de-enrollment from the course OR if this occurs after PLNU de-enrollment deadline, you receive an F-grade for the course.

### Course Schedule

For show production schedules and crew lists--go to the [Point TV](#) website:

#### COM425 SPRING, 2019 Course Schedule

Includes project due dates/screenings, project production weeks, and workshops

#### WEEK 1 JANUARY 10, 2019

- Introduction to class, structure, policies, shows, etc. AND still shots for the "COM 425 Project Producers" pics on the hallway mural

#### WEEK 2 JANUARY 17, 2019

- Show & Tell Point TV websites--content and purpose, needs, and brain-storm feedback about how to make it better
- In-class NEW SHOW Project Pitches!...green-lit projects to be announced by/before Friday, January 18th.
- Go over COURSE SCHEDULE
- Guest speakers: Steve Riddle and Danny Barnts, PLNU Athletic Department (get game warm up times, star-spangled banner, etc.)
- Project sign ups on Google docs

#### WEEK 3 JANUARY 24, 2019

##### HEYNOUCEMENTS PRODUCTION WEEKS BEGIN!

##### Magazine Show, Spill the Beans, and 60 Second Films PRESENTATIONS (see below)

**LST PREP--PRE-PRODUCTION WEEK:** LST Producer Prep--walk through in gym with Steve Riddle, staging and camera floor plan and assignment, etc. for all four (4) games. Producer meets with Dakota Campagna to create show blocks and runsheets. Producer meets with PLNU media services (Steve Duff, Kevin Maeda, and Tyler) about Media Services Event Ap, and all equipment needed from MS. **TIME: TBA**

**Real Students SHOW PREP:** screen nine (9) projects from past (starting 2004-08).

#### SCREEN:

##### *Heynouncements 1*

- *La Vida Loma* (magazine show) concept presentation: show title, visual style, content, and treatment/script for first show
- *Spill the Beans* presentation report: interviewee(s), shooting location and pre-production and post-production timeline, and questions for interviewee talent -- based on show purpose and objectives
- Reel Students report on nine (9) films (general content) they'll be including in their three (3) shows
- *60 Second Challenge* short film scripts presented
- *Reel Students* Producer and Director meet with Hueth about new studio set and lighting



**WEEK 4 JANUARY 31, 2019**

**60 Second Challenge FILM PRODUCTION WEEK**

**La Vida Loma/MAGAZINE SHOW STARTS PRODUCTION PROCESS**

SCREEN:

*Heynouncements 2*

- *LST* Producer presents all gym floor plan components and positions, and first draft of show blocks and run-sheets for basketball game shows
- *Reel Students* Producer presents overhead layout of NEW *Reel Students* studio set
- *Acoustic Showcase* presentation: talent probability, shooting location, and pre-production, production, and post-production timeline
- *Show promo* Writer/Producer(s) present scripts

**WEEK 5 FEBRUARY 7, 2019**

**LST 1 PRODUCTION WEEK: "Super Bowl Special"**

**Reel Students SCRIPTS DUE**

SCREEN:

*Heynouncements 3*

*60 Second Challenge Film 1*

- LST basketball games presentation--LST show Producer presents the following:
  1. Production schedule -- from Thursday gathering of equipment from Media Services and studio, to set-up, games w/call times, and Saturday strike
  2. Production staging & floor plan (fiber boxes, all camera & mic positions (6), sound mix room, announcer table, cable bundle runs, etc.)
  3. Show blocks and run-sheet w/all pre-game sound and picture through studio closing and credits.
  4. Presentation of script for LST studio talent opening before we go to the gym;
  5. Presentation of 2-column script for LST Basketball game shows. This would be shown after the present LST graphic and studio opening. It must have great music and clips from past games and interviews...AND....a cool drone shot of the gym exterior at dusk or night-time flying down over the stairs towards the gym...just before a dissolve to the gym and the announcer and play-by-play opening.
  6. Presentation of first-drafts of the three (3) *Reel Students* scripts

**WEEK 6 FEBRUARY 14, 2019**

**Reel Students PRODUCTION WEEK--IN STUDIO**

SCREEN:

*Heynouncements 4*

*Show promo 1*

*LST 1*

- Training Video Producer presents treatment/script
- Magazine show progress presentation
- 30-45 minute workshop in studio: field-camera studio configuration set-up -- for top cameras for LST games (tripods and handles w/focus and zoom, camera, attached viewfinder)

**WEEK 7 FEBRUARY 21, 2019**

**Record REEL STUDENTS Jason Carter Interview (5 minutes), Wednesday, 2/20, RLC 101, (sometime between 1:30-2:30 pm)**

**LST 2 PRODUCTION WEEK: PLNU four basketball games (2/21 and 2/23)**

- 1:00-4:00 P.M. studio and control room set up for LST basketball games
- Pre-game, women's game, and post game approximately 5:15-6:45 p.m.
- Dinner break (crew in gym and crew & talent in studio office area)
- Pre-game, men's game, and post-game approximately 7:15-9:30
- Strike gym cameras, mics, etc.--store equipment in gym sound mixer office
- Saturday, Jan. 26th, 11 a.m. camera and mic set up in gym, and test
- 2 pm--women's game; 4 pm--men's game; 6 pm. strike and return all equipment to studio--media services equipment separated

**WEEK 8 FEBRUARY 28, 2019**

**Reel Students PRODUCTION WEEK  
Spill the Beans PRODUCTION WEEK  
TIMESHEETS DUE!**

SCREEN:

*Heynouncements 5*

*LST 2 basketball game clips & scans*

*60 Second Challenge film 2*

- Present 1st draft script--Training video presentation

**WEEK 9 NO CLASSES (SPRING BREAK)**

**WEEK 10 MARCH 14, 2019**

**LST 3 PRODUCTION WEEK  
MAGAZINE SHOW 2 STARTS PRODUCTION**

SCREEN:

*Heynouncements 7*

*Reel Students 2*

*Acoustic Showcase 1*

**WEEK 11 MARCH 21, 2019**

SCREEN:

*Heynouncements 8*

*Reel Students 3*

*Spill the Beans 1*

*Magazine Show 1*

*LST 3*

Pilot show

**WEEK 12 MARCH 28, 2019**

**LST 4 PRODUCTION WEEK**

SCREEN:

*Heynouncements 9*

*Training Video*

Pilot show

- Magazine Show presentation: show outline w/stories, locations, etc.

**WEEK 13 APRIL 4, 2019**

SCREEN:

Heynouncements 10

*LST 4*

Pilot show

**WEEK 14 APRIL 11, 2019**

**NAB-BEA WEEK (Las Vegas)**

SCREEN:

Pilot show

**WEEK 15 APRIL 18, 2019**

**LST 5 PRODUCTION WEEK**

SCREEN:

Pilot show

*Spill the Beans 2?*

*Acoustic Showcase 2?*

**WEEK 16 APRIL 25, 2019**

SCREEN:

*Magazine Show 2*

*LST 5*

**THURSDAY, APRIL 25, 2019, 7:30-9:00 P.M.** "15th Annual PLNU Glammys TV & Film Festival and Awards" (location TBA)

## **Cheating and Dishonesty**

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

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

procedure in the university catalog. Students may appeal also using the procedure in the university catalog.

**Link to Cheating and Dishonesty Policy:**

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

## **EQUIPMENT AND FACILITIES**

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

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

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

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

## **Attendance & Participation**

### **INTRODUCTION:**

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

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

AND

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

## ATTENDANCE POLICIES:

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

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

Whenever the number of accumulated absences in a class, for any cause, exceeds ten percent of classes (this is equivalent to one and one-half weeks or longer in a 16-week semester course), the faculty member has the option of filing a written report to the Vice Provost for Academic Administration which may result in de-enrollment, pending any resolution of the excessive absences between the faculty member and the student. If more than 20 percent (three weeks or longer in a semester-long course) is reported as missed, the faculty member may initiate the student's de-enrollment from the course without advance notice to the student. If the date of de-enrollment is past the last date to withdraw from a class, the student will be assigned a grade of "F" or "NC." There are no refunds for courses where a de-enrollment was processed.

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

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

### SPECIAL NOTE:

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

### PLNU Academic Behavior Policy & Student TV/film/radio Content 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.

## **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 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**

While all students are expected to meet the minimum standards for completion of this course as established by the instructor, students with disabilities may require academic adjustments, modifications or auxiliary aids/services. At Point Loma Nazarene University (PLNU), these students are requested to register with the Disability Resource Center (DRC), located in the Bond Academic Center. ([DRC@pointloma.edu](mailto:DRC@pointloma.edu) or 619-849-2486). The DRC's policies and procedures for assisting such students in the development of an appropriate academic adjustment plan (AP) allows PLNU to comply with Section 504 of the Rehabilitation Act and the Americans with Disabilities Act. Section 504 (a) prohibits discrimination against students with special needs and guarantees all qualified students equal access to and benefits of PLNU programs and activities. After the student files the required documentation, the DRC, in conjunction with the student, will develop an AP to meet that student's specific learning needs. The DRC will thereafter email the student's AP to all faculty who teach courses in which the student is enrolled each semester. The AP must be implemented in all such courses.

If students do not wish to avail themselves of some or all of the elements of their AP in a particular course, it is the responsibility of those students to notify their professor in that course. PLNU highly recommends that DRC students speak with their professors during the first two weeks of each semester about the applicability of their AP in that particular course and/or if they do not desire to take advantage of some or all of the elements of their AP in that course.

### **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>