

Syllabus  
COM 443 Studio Production (3)  
Spring, 2017

**INSTRUCTOR**

Dr. Alan C. Hueth, office: C203, ext. 2358, [alanhueth@pointloma.edu](mailto:alanhueth@pointloma.edu). Office hours: M-Th 9-10 a.m., and by appointment. Drop in at my office or send me an email for an appointment time.

**COURSE MEETING LOCATIONS**

We will be meeting in RLC 108 and the television studio (see schedule for meeting places for each class session). Our sessions will go from 3-6 p.m. This extended class time is due to the fact that we have only 13 meetings this semester, and we're supposed to have 15. That means we're 260 minutes short, so 20 additional minutes in 13 sessions fills in for the shortened number of meeting times.

**TEXTBOOKS**

For those who have not taken COM 443 Studio Production--you are **required** to purchase these two (2) textbooks.

1. The Lean Forward Moment..., Norman Hollyn, (New Riders Press). For used: <http://finderscheapers.com/Search.aspx?kw=the+lean+forward+moment>
2. Producing and Directing the Short Film and Video, (3rd ed is okay) by Irving and Rea, (Focal Press). For used copy, see: <http://finderscheapers.com/product-price/Producing-and-Directing-the-Short-Film-and-Video-0240811747-9780240811741-24JAXIS0Y5F1>

I also suggest that you review relevant chapters in the Television Production Handbook, by Zettl (used in COM 243 and available on the edit B bookshelf). This will be helpful in reviewing the planning and production of multi-camera studio production.

**INTRODUCTION**

This course is an extension/representation/embodiment of the PLNU mission below, and will especially focus on the “teaching” and “shaping” parts of that mission:

*The PLNU Mission: 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.*

## **COURSE DESCRIPTION**

This course is one of two courses (442 and 443) in the media com major designed to create a place for learning and doing your best work in dramatic/comedic narrative through the creation of short films and studio-based projects that are festival worthy and/or outstanding enough to be showcased on your audition reel. It is also a place where younger, less-experienced students can work with (and be mentored by) more experienced students in our program.

This is an advanced course that will focus on the aesthetics and hands-on production techniques for both studio and field production for television and film. The emphases in this course will be on single-camera, film-style field production and editing, and multi-camera (live/live-to-tape) studio production. The knowledge and skills developed in this course are transferable to the production of a variety of other film and TV program forms, including: feature-length films, commercials, music videos, corporate videos, sitcoms, and other field and studio-based film and TV production projects.

The field production portion of this course will include the production of a short comedic or dramatic film. This will be a group project (4-5 students—or more/group). The studio production portion of this course will involve the production of two (2) short, one-minute scenes (using the same script) that **MUST BE SHOT** in the studio using multiple cameras and live/live-to-tape switching (no post production allowed—except for music and sound FX). You will shoot the scenes in two different ways—with each scene conveying a different tone/meaning. The instructor will provide script-scenes for groups who do not want to write their own script. This will also be a group project (4 students/group).

The course will include textbook readings, some classroom lecture, screening and discussion sessions, equipment workshops, and/or exercises that will prepare you to do the work of a producer, DP (camera & lighting), director, technical director, editor, and the other production roles included in producing films and multi-camera live/live-to-tape studio programs. There will be readings and discussions about all aspects of the video/film production process, including the tasks, tools, and techniques for pre-production, production, post-production, marketing, distribution, and exhibition of programming. This course will provide you with a broader and deeper understanding and appreciation for the various roles that each production team member has in this process.

## **COURSE LEARNING OUTCOMES**

As a result of this course, you will...

1. Display an understanding and skill in electronic film production, including single camera, film-style production for fictional (narrative);
2. Display an understanding and skill in HD multi-camera, live-to-tape studio production. This includes writing, producing, directing, art direction/production design, camera operation, lighting, sound, editing, graphics, promotion, distribution, and/or exhibition.

You will be expected to perform at an advanced (400 level), as evidenced by your participation in a variety of activities.

### **CLASS FORMAT AND ACTIVITIES**

The format for the in-class meeting sessions will be interactive and diverse--including a variety of activities designed to help you to learn and apply course concepts. These include the following activities:

- Discussion of course concepts on chapter readings in The Lean Forward Moment... and the Producing and Directing... textbooks (for those who have not taken COM 442 Field Production)
- Screening ten (10) episodes of *Bobby Roth's Master Class, A Director Prepares*. Each episode is approximately 20 minutes and consists of short educational documentaries on a variety of topics that are relevant this course...and others.
- Screening excerpts of feature-length films and award-winning student and professional short films and sit-coms. These include short films from Sundance Film Festival, past BEA Media Festival winners, and selected professionally-produced short films
- A “get a feel for what it’s like to be on a film production set” that will include camera, lighting, and sound field production...AND an editing workshop
- A “Program Pitch” where everyone (individually) presents an idea for a “Group Film Project”
- Production of a small-group project: a “Short Film Project” (7-10 minute film)
- Production of a small-group “Studio Project: One Script-Two Scenes” ( two short one-minute scenes based on the same script)
- Project planning sessions
- A final exam – with questions drawn from the chapter quizzes and other content – to be announced week before final exam.

## **ASSIGNMENTS**

Below is a description of all assignments in this course:

### **Chapter Quizzes**

You will be quizzed on most of the chapters in the The Lean Forward Moment... and the Producing and Directing the Short Film textbooks. The quizzes are required for all students who have not taken COM 442 Field Production.

Each chapter will include from a few up to ten (10) questions per chapter, and the quiz time frames will vary from five (5) to twenty (20) minutes long – depending on the number of questions in the quiz.

### **Final Exam**

All students who have not taken COM 442 are required to take the final exam. It is a comprehensive test—based on the textbooks and lecture content—and will include select questions from the chapter quizzes. You will have access to all quiz questions up till the final exam,

### **Two Production Workshops**

For those students who have taken COM 442 – and in lieu of not having to take the quizzes and final exam -- must create and present two workshops:

1. A workshop on camera, lighting, and sound field production. The context is the group will be recording a short film scene – perhaps using one group member's *One Script-Two Scenes* script for this workshop; and
2. A workshop on editing the scene that was recorded in the field in the previous workshop.

The purpose of this is to show the less-experienced students how a film set works when shooting in the field AND some of the aesthetic and technical features of Adobe Premiere editing software (and other software). Students not in the workshop group will be available to serve as a PA or actor in this scene. More information will be provided later.

### **Short Film Project Pitch**

All students must present a pitch in class for a Short Film Project. The content must be presented in two forms:

1. Pitch content info submitted typed, double-spaced, and completed script submitted in conventional screenplay format and presented to the instructor; and
2. Pitch content shown in class presentation using a PowerPoint OR Prezi software presentation. Do not include a script on the PowerPoint or Prezi presentation, but

you may show your script on the document projector.

Additional guidelines will be provided for the content of this assignment and presentation. You will be given eight (8) minutes to summarize and present your concept. All project ideas will be evaluated and ranked by students, Hueth, and Rick. Three (3) or four (4) pitches will, likely, be greenlighted for development and production in this course this semester.

### **“Studio Project: One Script-Two Scenes”**

Your task for this assignment is to produce two, short, multi-camera, live/live-to-tape and live-switched studio-produced scenes -- using the same script. Each scene will be based on the same script dialogue, but will convey a different tone and meaning. These differences will be based upon differences in the acting interpretation and performance, and/or lighting, shot framing, composition, camera direction, sound, switching (shot selection, rhythm, pace, etc.), staging, or setting. Both scenes will be shot in the studio during class sessions – see the course schedule for specific dates. You may utilize sets used for Point TV projects, or use a naked set, or create a simple and easy setting that would fit the content and tone of the scene. Each production team will have 1.5 hours to set up, shoot, and strike their set. Each team member will serve as writer-producer, director, TD, and/or talent—with the rest of class members assisting in other roles during their studio production. More details on this project will be provided later on Canvas “Assignments.”

### **“Short Film Group Project”**

A short film on DVD and a Production Notebook

- A seven (7) to ten (10) minute comedy, drama, or experimental film
- A :45 to one-minute film trailer for your film—see example here: *Into Rough Waters, 2012* <https://vimeo.com/63708511> (on DVD)
- Students divide pre-production, production, and post-production roles
- Producer must submit the film on a DVD. The “Production Notebook” for the project must include the following items:
  1. A cover page with the film title, length, names and role(s) of each group team member, date of submission
  2. A copy of the script
  3. All script breakdown documents, timeline, budget, permissions and releases
  4. A list of all personnel (and their roles) involved in project
  5. A list of at least three (3) prospective film festivals and costs for submissions
  6. A “Press Packet,” which includes all promotional materials, including: a DVD copy of the film w/poster graphic attached to package, a synopsis of the story,

your crew list, a miniature film poster (3" by 5"), and a larger film poster (11" by 17") on heavy, glossy paper--as per assignment requirements and examples shown in class.

- The PLNU business office contact for obtaining insurance for your project is Jim Bergherm, ext. 2429, and you are on your own for acquiring shooting permits off campus.
- You have access to up to \$100 reimbursed for project expenses. You must submit original receipts, totaled, and a sheet of paper with your name and student ID number on it, and an address for where to mail the check—included in your production notebook. Also, you must use PLNU mileage reimbursement forms when applying for gas reimbursal:  
<http://www.pointloma.edu/AccountingFinance/Forms.htm>.
- You also have access to funds for submission fees to student and professional film/TV festivals. Films deemed festival-worthy will be selected and reimbursed for festival fees. However, you must submit an invoice (or other documentation) to be reimbursed.

## **COURSE POLICIES**

### Attendance:

This is an extremely important production course and one that you need to take seriously in your program here at PLNU. It is where you prove your professionalism as a prospective filmmaker/TV producer. Therefore, it is critical that you attend all course sessions, along with all of your out-of-class team project sessions. Film/TV production is a collaborative enterprise that requires organization, focus, and team effort to succeed. This works best when the entire team is present at all class sessions, team project gatherings, etc. Always remember: others are depending on you to be present and to perform well.

Your attendance and participation grade will incur point reductions for absences from class or your project meetings. Normal allowances are made for your own severe illness and/or family deaths, etc. However, if you must be absent from a course session, a note and/or call or visit to the instructor is advised. If you must be late to a project planning or production session, communicating with your fellow student-teammates (well in advance) is advised.

**IMPORTANT NOTE:** if I get a report from a show producer that someone did not show up for a small-group project or class project shoot, that student will be **immediately de-enrolled from the course.**

**From the Provost:** Regular and punctual attendance at all classes in which a student is registered is considered essential for 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 (10%) of class sessions (this is **equivalent to one and one-half weeks or longer** 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. **In the case of this course, that's two missed class sessions.** If more than 20 percent (**that's three missed class sessions 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.

#### Academic Dishonesty

Students should demonstrate academic honesty by doing original work and by giving appropriate credit to the ideas of others. As stated 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. Such acts include plagiarism, copying of class assignments, and copying or other fraudulent behavior on examinations. 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." See [Academic Policies](#) in the undergrad student catalog for more information about this.

#### Academic Accommodations:

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

### FERPA Policy:

In compliance with federal law, neither PLNU student ID nor social security number should be used in publicly posted grades or returned sets of assignments without student written permission. This class will meet the federal requirements by distributing all grades and papers individually; OR requesting and filing written student permission for distributing group grades; or assigning each student a unique class ID number not identifiable on the alphabetic roster.). Also in compliance with FERPA, you will be the only person given information about your progress in this class unless you have designated others to receive it in the “Information Release” section of the student portal. See [Policy Statements](#) in the (undergrad/ graduate as appropriate) academic catalog.

### Final Exam Policy:

Successful completion of this class requires taking the final examination **on its scheduled day**. The final examination schedule is posted the Course Schedule.

### Equipment & Facilities:

Camcorders, microphones, lighting kits, and other equipment are available for check-out at the PLNU studio. Check-out policies and times are provided on the bulletin board by the TV studio. You can check equipment out for only the time period you will be using the equipment, and you must return it promptly to the studio. Unfortunately, we do not have enough equipment for everyone to use simultaneously. Students who do not abide by this policy will be penalized. Penalties will include late fee charges and, in the case of multiple infractions, loss of equipment check-out privileges. Also, the party that checks out the equipment is responsible for its safe return. Damage or theft will incur repair or replacement charges.

Our equipment and facilities are not only academic labs, but are also occasional professional production facilities for on and off-campus constituents. The success and improvement of the academic program in media communication 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 thought about equipment: please treat equipment as if it is **your own**, and that you **depend upon it for your own livelihood**, and you have **no money to fix or replace it**.

---

## **EVALUATION AND GRADING**

Assignments/projects will be evaluated on the following basis:

Your grade will be based on your performance in your assigned production role(s). The criteria for evaluation will be established by readings, in-class examples and student and instructor screenings, discussions, and analysis and critique of outstanding student and professional TV/film work.

How well your work meets the grading criteria provided for each project, and how your work compares to peer's (present and past) in this course over the past 30+ years. Your work will be evaluated based on the following criteria:

---

### **D or F grade:**

- Project does not meet the assignment's guidelines
- Production values are unacceptable for college-level work. There are obvious technical errors, such as poor audio and shaky camera shots, poor editing, lighting, staging, directing, and/or white balancing of cameras
- Problems with participation in the project (i.e. late/left early, poor attitude, etc.)

### **C grade:**

- No participation problems
- A few technical problems, based on principles and techniques taught in class
- Production values and conventions are average and acceptable for college-level production
- Program is moderately engaging and entertaining

### **B grade:**

- Criteria for C-level work are met
- Some display of creative/unique camera, sound, directing, graphic, and/or editing techniques
- Maximum of two (2) to no (0) technical problems evident in your work
- Program is engaging, above-average quality, and communicates with some flair and creativity

### **A grade:**

- Criteria for B-level work are met
- Several displays of creative/unique camera, sound, directing, editing, and/or graphic techniques
- No (0) obvious technical errors
- All production techniques effectively tied to the theme and stylistic approach
- Program is truly outstanding, engaging, entertaining, and communicates with substantial flair and creativity for undergraduate, college-level production

Assignments and Points (for those who **have not taken 442**):

Chapters Quizzes	250
Project Pitch Presentation	100
Group Studio Project: <i>One Script—Two Scenes</i>	150
Short Film Group Project & Production Notebook	250
Final Exam	150
Attendance & Participation	<u>100</u>

Total points: 1000

Your final course grade will be based on the following point scale:

920-1000 = A  
900-919 = A-  
880-899 = B+  
Etc.

Assignments and Points (for those who **have taken 442**):

Project Pitch & Proposal	100
Production Workshop	100
Group Studio Project: <i>One Script—Two Scenes</i>	150
Short Film Group Project & Production Notebook	250
Attendance & Participation	<u>100</u>

Total points: 700

Your final course grade will be based on the following point scale:

645-700 = A  
630-644 = A-  
616-629 = B+  
574-615 = B  
559-573 = B-  
545-558 = C+  
504-544 = C  
489-503 = C-  
Etc.

### Extra Credit Opportunity For All!

You can earn up to five (5) points for each “Master Class Episode-Notes” submitted -- based on the *Bobby Roth Master Class: A Director Prepares* videos that will be screened in class. Your notes must include ten (10) or more content points. You can get up to five (5) points extra credit per episode – which equals 50 points total possible this semester. You must submit these legibly handwritten on paper with your name, episode number noted, and the date of the submission. You will turn these in at the end of each class session that the episode is shown.

### Copyright Release:

The PLNU Department of Communication and Theatre owns the copyright to all student video and film projects made at the school using school equipment in regular production courses and independent or practicum courses. The department has the right to make copies of student video and film projects, and display them on the following places: *Point TV* (the campus closed-circuit cable channel); on various campus TV and film screens; on the department website and Vimeo site; on a DVD for university/department promotional purposes; at conferences and conventions for educational and program promotion purposes. The student cannot sell the project, produce it as a contract project and be paid for production, put it on the Internet, or distribute it in any way without university permission. Only PLNU, as the owner of the copyright, can do these things. The department will work with students to find the widest audience possible for their projects, and will provide assistance (guidance and funds, as available) for submitting their work to student and professional video and film festivals.

COM 443 SCHEDULE  
(schedule is subject to change)

**WEEK 1: 1/10/17** READING: NONE ASSIGNED

- A. Screen *The Godfather*

**WEEK 2: 1/17/17--NO CLASS (M.L.K. JR. DAY)**

**WEEK 3: 1/23/17--READING:** *Producing...Ch. 1-3, and Lean Forward...1-3*

- A. CHAPTERS QUIZ
- B. Intro to Canvas syllabus
- C. Screen *Bobby Roth's Master Class, A Director Prepares--Episode 1: Preparation and Imagination* and *Episode 2: How to Read a Script*
- D. Screen & critique/analyze short films
- E. Discuss Project Pitch Assignment

**WEEK 4: 1/30/17--READING:** *Producing...Ch's 4-6; Lean Forward Ch's 11 & 12*

- A. CHAPTERS QUIZ
- B. Project Pitch Presentations
- C. Chapters Discussion OR screen short films—based on need and as time allows

**WEEK 5: 2/6/17 --READING:** *Producing...Ch's 7, 14; Lean Forward... Ch. 5*

- A. CHAPTERS QUIZ
- B. Screen *Bobby Roth's Master Class, A Director Prepares Episode 3: Designing Shots* and *Episode 4: Casting*
- C. Exercise: Directing and Shot Planning --The Solazzo Killing Scene in *The Godfather* (see: [https://www.youtube.com/watch?v=8YTViNE9B\\_g](https://www.youtube.com/watch?v=8YTViNE9B_g))
- D. Screen, critique, analyze short films: directing techniques

**WEEK 6: 2/13/17 --READING:** *Producing...Ch's 8, 11, 13; Lean Forward...Ch's 4 & 6*

- A. CHAPTERS QUIZ
- B. Screen *Bobby Roth's Master Class, A Director Prepares--Episode 5: Time and Episode 6: Collaboration*
- C. Discussion: camera, art, set procedures, production design & cinematography
- D. Film screening, analysis, and discussion: production design & cinematography  
See Sundance Shorts @: <http://www2.sundance.org/anotheryou/> (*Dropping In*)
- E. Intro and discuss *One Script—Two Scenes* Production Project assignment
- F. Intro and discuss: Production Workshop: Camera, Lighting, and Sound

**WEEK 7: 2/20/17** --READING: *Producing...Ch's 10, 15; Lean Forward.... Ch. 10*  
**PRODUCTION WORKSHOP: CAMERA, LIGHTING, SOUND DAY**

- A. CHAPTERS QUIZ
- B. Screen *Bobby Roth's Master Class, A Director Prepares--Episode 7: Actors (Part 1)* and *Episode 8: Actors (Part 2)*
- C. Production Workshop: Camera, Lighting, and Sound

**WEEK 8: 2/27/17** --READING: *Producing...Ch's 16, 17; Lean Forward...Ch's 7, 8, 9*  
**PRODUCTION WORKSHOP: EDITING DAY**

- A. CHAPTERS QUIZ
- B. Screen *Bobby Roth's Master Class, A Director Prepares--Episode 9: Editing*
- C. Film screening, analysis, and discussion: editing, effects, music, and sound
- D. Production Workshop: Editing

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

**WEEK 10: 3/13/17** --READING: *Producing...Ch. 19*

- A. CHAPTERS QUIZ
- B. *Bobby Roth's Master Class, A Director Prepares--Episode 10: Career*
- C. Screen studio sit-coms
- D. Studio Project: *One Script-Two Scenes* Planning and Shooting a Multi-Camera Studio Scene – Demonstration: script read through, interpretation, and working with actors

**WEEK 11: 3/20/17** --READING REPORT: article on multi-camera directing (in place of chapters quiz)  
**ONE SCRIPT-TWO SCENES SCRIPT DUE**

- A. Studio Project: *One Script-Two Scenes* Project Planning and Shooting a Multi-Camera Studio Scene –actor read-throughs & explanation for how the meaning of the two scenes will be different

**WEEK 12: 3/27/17**

- A. *One Script—Two Scenes* rehearsals (in RLC classrooms) w/camera and actor staging and rehearsal, floor-set plans, and lighting plans settled

**WEEK 13: 4/3/17** – MEET IN STUDIO

Two (2) *One Script—Two Scenes* Production Teams shoot their scenes (Teams TBA)

**WEEK 14: 4/10/17 -- MEET IN STUDIO**

Two (2) *One Script—Two Scenes* Production Teams shoot their scenes (Teams TBA)

**WEEK 15: 4/17/17 -- NO CLASSES MEET—EASTER BREAK**

**WEEK 16 -- NO MONDAY CLASS SESSION—NAB-BEA FIELD TRIP**

**WEDNESDAY CLASS SESSION, APRIL 26, 2017, 3-5 (or so)**

*SHORT FILMS & ONE SCRIPT, TWO SCENES PROJECTS DUE*

A. Screen short film group projects and *One Script—Two Scenes* group projects

**Friday, April 28, 2017, 6:30-8 p.m.** -- "*PLNU's 2017 TV & Film Festival & Awards Ceremony*," Solomon Theatre, sponsored by *Point TV*

**Final Exam: MONDAY, MAY 1, 2017, 4:30-7 p.m.**