Welcome to COM 243 Intro to TV and Film Production

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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 lab exercise, and equipment/ performance competencies that you will be required to complete for this course. In addition, you will have one team project (graded) in this course, and a class project (ungraded) on the last day of the course. Also, a substantial portion of your learning about theories and techniques of production will be via the VideoLab 4.0 DVD-ROM, which is described in the required resources/textbook part of this website.

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

Teamwork AND Specialization:

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

Multiple Skills:

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

Professional Socialization:

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

Resources

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

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

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

A LAPTOP OR SMART PHONE

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

RECORDING CARDS

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

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

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

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

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

Point TV Leaders:

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

Station Manager: Eliza Jason, Sr, Media Com-Production
Social Media & Public Relations: Natalie Mooney, Sr., Media Com-Production
Coastline News **Manager:** TBA
Loma Sports Tonight **Manager:** Dakota Campagna, Sr., Media Com-Production
Productions Manager: Carter Wood, Jr., Media Com-Production

Watch Our *Point TV* Shows

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

Here's the **_Point TV_** website that includes show descriptions, production schedules, crew lists for shows, press releases/news about the latest news about the station and the media com and broadcast journalism students and their activities.
Point TV's Facebook
Point TV Vimeo Channel
Point TV YouTube Channel

New library hours:

Monday – Wednesday	7 a.m. to 1 a.m.
Thursday	7 a.m. to 12 midnight
Friday	7 a.m. to 5 p.m.
Saturday	1 p.m. to 5 p.m.
Sunday	1 p.m. to 12 midnight

Student Learning Outcomes (SLO's)

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

1. Basic technical and creative skills in the following areas: studio and field camera operation, audio production, video switching, graphics, teleprompter operation, lighting, make-up, basic engineering, camera and performer/actor staging, studio and field directing, scriptwriting and script breakdowns, digital-non-linear editing (Adobe Premiere software), and the writer-producer and performer roles in television/film production;

2. Basic principles of video and audio signal monitoring and processing;

3. Television production language and processes, and the unique demands and challenges of the production process; and

4. Through all of this, students will begin to exhibit a professional attitude and a sense of professional production values.

Course Activities

This course will include the following activities:

- Self-guided lectures, video and graphical examples, and interactive activities on the basic areas of production on the VideoLab DVD-ROM
- Six (6) in-class, online, and timed quizzes on production (from the *VideoLab DVD-ROM*), including: process, camera, lighting, audio, switching, and editing
- Completion of thirteen (13) "Production Competencies" on camera, sound, lighting, etc. (see assignments page for more details)
- In-class lectures, discussion, and labs on TV/film production techniques
- Screening examples of outstanding student and professional television & film programs
- Equipment demonstrations and labs

- Two (2) 3-hour evening editing workshops (Adobe Premiere software) REQUIRED PARTICIPATION TO PASS THIS COURSE--see dates on course schedule and put these dates on your calendar!
- Individual, ungraded production exercises
- Serve as an observer or production crew member in one (or more) of the COM 425 TV Workshop course's *Point TV* television or film programs (4 hours minimum--with extra credit points for additional hours)
- Production of one (1) short TV/film project (group project)-- a news package, short documentary film, or short film
- Production of class project: *Studio 243*--a live-to-tape studio based interview show featuring this semester's group projects and a member of each project's crew

Lectures

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

- 1. In regular class and lab sessions; and

- 2. In the VideoLab 4.0 DVD-ROM

  The lectures will be on the topics listed below:

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

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

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

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

- Technical directing--including switcher operation for multi-camera live and live-to-tape production

- Editing--including basic basic operational characteristics and techniques of Final Cut Pro editing software

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

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

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

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

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

- We will also spend some time doing viewing, analysis, and critique of selected professional and past student television projects, along with student exercises that are assigned throughout the semester.

- **You will also have lectures in two REQUIRED ATTENDANCE, evening Adobe Premiere editing workshops--see "Schedule" page on this website for specific dates, times, and locations.   YOU CANNOT MISS THIS. If you don't, you won't pass the course. So, be sure to see the scheduled editing workshops, and put it on your calendar...and make sure your employer (or whoever needs to know) that you will not be available those two nights.**

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

- Recording Permission Process

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

- Plan ahead! You must secure permission from the building manager BEFORE you can shoot in their building. Don't assume you can get permission just before OR on your way to the shoot. Ideally, it's best to request this kind of thing a week or more in advance. Some building managers may be okay with one (1) day prior to your shooting date -- but don't depend on it.   Also, when you check out equipment, you will be issued a "Press Pass"—to be worn by the camera operator for the shoot—which lets the building managers know that you're PLNU students and are working on a PLNU class project.

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

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

- COPYRIGHT POLICY

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

- COPYRIGHT RELEASE

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

- EQUIPMENT USE FOR PROFESSIONAL PROJECTS

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

- INTERNET POSTS OF STUDENT PROJECTS

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

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

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Attendance & Equipment Policies

- ATTENDANCE AND PARTICIPATION POLICY

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

  Whenever the number of accumulated absences in a class, for any cause, exceeds ten percent of classes (this is equivalent to 3 class session absences in this course), the faculty member has the option of filing a written report to the Vice Provost for Academic Administration which may result in de-enrollment, pending any resolution of the excessive absences between the faculty member and the student. If more than 20 percent (6 absences in this course) is reported as missed, the faculty member may initiate the student's de-enrollment from the course without advance notice to the student. If the date of de-enrollment is past the last date to withdraw from a class, the student will be assigned a grade of "F" or "NC." There are no refunds for courses where a de-enrollment was processed.

- It is extremely important that you attend all course sessions, along with all of your scheduled project production sessions. I say this for several reasons:

- 1. Television production is a team effort and works best when the entire team is present. Always remember: others are depending on you to not only be present, but to perform well.

- 2. This is a very competitive business where the person with "the edge" will gain employment before others. The "edge" is often gained by prompt, consistent attendance in college classes.

- 3. There is much to learn, therefore, time is extremely precious.

- 4. There is very little repetition of areas in this course. Therefore, if you miss class session(s) on, say, camera or lighting (etc.), your understanding of technique and operation will be affected and, thus, it's quite likely that this lack of knowledge will be reflected in your work (your equipment competencies and especially your group project), and your grade will suffer.

- 5. Your attendance and participation grade will suffer.

- Allowances are made for extreme sickness or injury (eg. you can't walk to class), death in the family, and legitimate co- or extracurricular activities and events. If you must be absent from class, a note and/or call or visit to the instructor (or fellow student-producer if you're doing a group project shoot)--well in advance--is advised.

- EQUIPMENT AND FACILITIES

- Camcorders, microphones, lighting kits, and other equipment are available for check-out at the PLNU studio. Check-out and return times and policies are posted on the PLNU TV & Film bulletin board by the studio door. Unfortunately, we do not have enough equipment for everyone to use simultaneously. Students who do not abide by the policies will be penalized. Penalties include substantial late fee charges, and for those that abuse policies repeatedly: loss of equipment use privileges for the semester. Also, the person that checks out the equipment is responsible for the care of equipment. If equipment is lost or damaged, students are responsible for costs to replace or repair the

equipment. See additional details posted on the equipment check-out policy sheet on the bulletin board by the TV studio door.

- Our equipment and facilities are not only academic labs, but are also professional production facilities for on and off-campus constituents. The success and improvement of the academic program in media studies at PLNU is dependent upon the condition, quality, and success of this facility.

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

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

Test Information

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- **VideoLab DVD-ROM Quizzes**

- You will have six (6) online, in-class, and timed quizzes spread throughout the semester on the textbook and VideoLab DVD-ROM content and quiz questions in each section. These sections include: process, camera, lights, audio, switcher, and editing.

- The test dates are included on the course schedule page on this website.

- **Final Exam**
- The final exam will consist of 173 selected objective questions (T/F and multiple choice) from the DVD-ROM quizzes-- AND -- selected questions from the textbook AND in-class lecture material. Here's the study guide for the textbook and in-class lecture material:

    What "pathos" is and includes
    The Elements of Drama
    What "plot" consists of
    The different kinds of "diction" in TV and film programs
    What "spectacle" consists of
    The meaning of "sympathy," "empathy," and "antipathy"
- The exam will be on the Canvas website (like the VideoLab quizzes), so you will need to bring your laptop to class for the final exam.
- Test Date: **THURSDAY, DECEMBER 13, 2018, 1:30-4:00 P.M.**

Evaluation-Grading

- Your grades for projects will be based upon the criteria and conventions of production identified in the VideoLab DVD-ROM, in class lectures and lab sessions, and in our in-class viewing and critique sessions. You will also be evaluated on your ability to work with others on the group and class projects--this includes your interpersonal skills, flexibility, dependability, teamwork skills, etc.

- What you will <u>not</u> 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. <u>Your</u> 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 <u>YOUR</u> PERFORMANCE/WORK** (based on your role: camera, directing, editing, audio, etc.), as determined by the instructors' combined experiences of over 45 years of screening entry-level student projects. Your grade will also be based on <u>meeting deadlines and due dates</u> detailed in this course.

  <u>Assignments & Weighting</u>:

  VideoLab DVD-ROM In-Class Online Tests (177)
  Production/Equipment Competencies--13 (all required or you flunk the course)--NO POINTS ACCUMULATED
  Point TV Project Production (100)
  Project Pitch-Proposal (100)
  First-Cut-Group Project (50)
  Group Project (300)
  Final Exam (173)
  Professional Socialization--attendance, attitude, participation, equipment care, etc. (100)

- Total Points: 1000

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

  <u>Grade Calculation</u>:

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

- 920-1000 A

- 900-919 A-

- 880-899 B+

- 820-879 B

- 800-819 B-

- 780-799   C+

- 720-779   C

- 700-719 C-

- 680-699 D+

- 620-679   D

- 600-619 D-

Video Lab DVD-ROM

- This course will include interactive DVD-ROM instruction on camera, lighting, audio, switching, editing, and the video production process. Our resource for this instruction will be Zettl's Video Lab 4.0 DVD-ROM. The DVD-ROM includes mini-video lectures, graphical and animated displays, interactive activities, and quizzes. You will need to load the DVD-ROM onto your laptop -- so that may be use the DVD on your own PC or Macintosh computer.

- You are required to go through all of the content on the DVD-ROM and complete all quiz questions in every section. This content and these questions will be included on the in-class, online, and timed tests that will occur throughout the semester. The "Schedule" page on this website includes all of the test dates.

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Production Competencies

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

- You must complete the thirteen (13) assigned (AND REQUIRED) production/equipment competencies **to pass this course**. You must complete them during class time, or during out-of-class time by yourself (or group members) or with a studio TA. Also, the competencies must be completed by the deadlines provided--AS NOTED ON THE COURSE SCHEDULE. AND you are responsible for placing your completed and initialed competencies in your competency folder, and checked off all competencies on the "competency completion check sheet" in your folder. Your folder is located in the COM 243 cabinet drawer in the studio office area.

- Here are the competencies:

- 1. Field Camera
  2. Field Lighting
  3. Field & Studio Sound
  4. Remote-Controlled Studio Cameras
  5. Studio Lighting
  6. Engineering
  7. Switcher & Servers
  8. *Editing
  9. Teleprompter
  10. Performance
  11. Make-Up
  12. Graphics
  13. *Directing

- *NOTE: the directing competency is a pencil and paper exercise and is done as homework, and the edit competency is recorded on a DVD. Both of these competencies -- along with all of the other initialed competency forms -- must be placed into your competency file in the studio office area. All of the competency due dates are listed on the course schedule.

- Links to the competency completion sheets are provided below. Some competencies will be started and **completed in lab sessions,** and others will require some out of class group or individual work. Please print out the "Competency Completion Check Sheet doc" (see below) and keep it in your competency folder in the studio office area. Be sure to bring your individual competency sheets on the day(s) that we are working on and completing these (or screening them in class)--based on the course schedule.

- **Competency Completion Check Sheet Form: [COM 243 Competency Completion Check-Sheet.docx]**

- **Competency Forms**

  1. [Field Camera Competency-1.docx]

- 2. [Studio & Field Sound Competencies.doc]

- 3. [Field LightComp.docx]

- 4. Directing the Short Film or News/Doc competencies (handout); [Directing Competency]
  *Media com majors do the short film or news/doc, and journalism and broadcast journalism do the news/doc competency

- 5. Editing--jAdobe Premiere editing software--form provided by Rick, and you can buy DVD from him. This competency REQUIRES ATTENDING TWO 3-HOUR EVENING EDIT SESSIONS. This competency (as with all of the others) ARE REQUIRED TO PASS THIS COURSE.   So, all must attend, even if you already know Adobe Premiere editing--all must be able to work with our file management and other systems. See the Course Schedule and put these dates and times on your calendar as soon as possible. NO EXCUSES will be accepted for missing these sessions -- except for death in the family or your own death. ;-)

- 6. [EngineeringComp.doc](#) 📄

- 7. [StudioCamCompetency.doc](#) 📄

- 8. [Studio Lighting Competency.docx](#) 📄

- 9. [GraphicCompetency.docx](#) 📄

- 10. [Teleprompter Competency.doc](#) 📄

- 11. [Switcher & Server Competency.doc](#) 📄

- 12. [Make Up Competency.docx](#) 📄

- 13. [PerformanceComp.doc](#) 📄; also, print out and bring to class: [Performance workshop.doc](#) 📄

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    EXTREMELY IMPORTANT NOTE:

- YOU ARE RESPONSIBLE TO PLACE YOUR COMPETENCIES IN YOUR COMPETENCY FOLDER IN THE CABINET IN THE STUDIO OFFICE--<u>as you complete them</u>. Be sure to use the check-sheet (see link provided above) to keep track of your completion of your competencies in your competency folder. At the end of the semester, your folder will be checked to document that all competencies are completed-- with student name, date, and either instructor (Hueth or Moncauskas) or TA initials included on each competency form. If any competencies are not completely filled out or are missing from your folder, A COURSE GRADE OF "F" WILL BE ENTERED FOR THIS COURSE.

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 2 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.)Links to an external site.

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

- ***Promenade The Cycle***
- **The Best Day of Your Life** (
- **The Lot**
- ***The Cycle***

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

- Award-Winning Feature News stories
  News Feature Stories: http://competitions.nppa.org/best-of-photojournalism/solo-video-journalist-feature-photography/

- Elliot Rausch Short Documentaries
  http://www.eliotrausch.com

Schedule

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

- **WEEK 1**

- THURSDAY, 8/30/18 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. T*he VideoLab DVD-ROM* and the in-class tests

- **WEEK 2**

- TUESDAY, 9/4/18 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, 9/6/18 Meet: RLC 108; then studio READING: Ch's 5, 6, 7, 8
  Camera Test (IN-CLASS & BRING YOUR LAPTOP!)
  A. Camera test-- in class
  B. Pitch Assignment & Readings
  C. Group Project Assignment
  D. Intro to cameras, lenses, operation, and composition, etc. & tripods (studio)

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  WEEK 3

- TUESDAY, 9/11/18 Meet: Studio
  *Bring all of your competency forms and the "Competency Completion Check Sheet" (with your names on all of them!)
  *Pick up cams and take to grassy area between Ryan Learning Center and Nicholson Commons
  READING: review camera chapters
  A. Field camera set up and operation & Group Work: Start Field Camera Competency

- THURSDAY, 9/13/18 Meet: Studio
  A. Pick up cameras and work on field camera competency

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- **WEEK 4**

- TUESDAY, 9/18/18 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, 9/20/18 Meet: Meet: Studio: pick up lighting kits and take to RLC
  108   READING: review lighting chapters
  A. Start Field Lighting Competency: Group Work--Lighting an Indoor Set
  Group 1: 3-point
  Group 2: 2-point dramatic --cameo
  Group 3: 2-point dramatic w/BG color
  Group 4: Silhouette, Umbrella, and bounce light
  Group 5: outdoor set--using sun and bounce card(s)

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  WEEK 5

- TUESDAY, 9/25/18   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, 9/27/18   Meet: Studio READING: review 9 & 10
  A. Group A: Studio sound (in control rm); Group B: mic types, operation, placement (in
  studio)

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  WEEK 6

- TUESDAY, 10/2/18 Meet: Studio READING: 11 & 12
  A. Demo field sound competency
  B. Pick up cameras, mics, etc., and work on field sound competency

- THURSDAY, 10/4/18   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)

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- **WEEK 7**

- MONDAY, 10/8/18 -- **ADOBE PREMIERE (AP) EDIT LAB 1 IN BRESEE LAB, 6-9 P.M.**

- TUESDAY, 10/9/18 Meet: RLC 108 READING: review lighting ch's; ch. 19
  A. Directing The Short Film: Pre-Production Planning, Process, Terminology & Technique

- THURSDAY, 10/11/18 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. Project Pitches returned, projects selected, & create group project production teams

- **WEEK 8**

- MONDAY, 10/15/18 -- **ADOBE PREMIERE (AP) EDIT LAB 2 IN BRESEE LAB, 6-9 P.M.**

- TUESDAY, 10/16/18 Meet: RLC 108 READING: review chapter 19; read ch. 20
  DIRECTING COMPETENCY DUE--just put in your file
  SOUND COMPETENCY DUE
  A. Screen sound competency
  B. Case Study & Process: Editing a News Story/Documentary program

- THURSDAY, 10/18/18 Meet: RLC 108 READING: review ch's 19 & 20
  A. Case Study & Process: Editing a Short Film

- **WEEK 9**

- TUESDAY, 10/23/18   Meet: Studio READING: review ch's 6-8
  STUDIO CAMERA COMPETENCY DUE--bring form to class
  A. Remote control studio camera operation & jib camera operation & practice
  B. Complete studio camera operation competency--bring to studio

- THURSDAY, 10/25/18 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

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- **WEEK 10**

- TUESDAY, 10/30/18   MEET: Studio READING: review ch's 11 & 12
  EDITING COMPETENCY DUE
  A. Studio lighting: equipment, operations, techniques

- THURSDAY, 11/1/18   MEET: RLC 108 & studio READING: Chapters 13 & 14; review ch. 5

Switching Test (IN-CLASS & BRING YOUR LAPTOP!)
A. Switching test
B. Group A: Intro to Video Recording & Storage Systems, Effects and Switching; Group B: Adobe Premiere -- transitions & visual FX

- **WEEK 11**

- TUESDAY, 11/6/18   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, 11/8/18 Meet: RLC 108 READING: review ch's 13 & 14
  GROUP PROJECTS (1ˢᵀ CUT) DUE
  A. Screen 1st cuts-group projects

- **WEEK 12**

- TUESDAY, 11/13/18   Meet: Studio READING: Chapter 16
  A. Group A: Teleprompter Operation
  B. Group B: Performance
  C. Teleprompter, Performance, and Make Up Competency Prep

- THURSDAY, 11/15/18 Meet: Studio READING: review chapter 16
  TELEPROMPTER, PERFORMANCE & MAKE-UP COMPETENCIES DUE--bring to studio
  A. Complete Teleprompter, Performance, and Make Up Competencies

- **WEEK 13**

- TUESDAY, 11/20/18   Meet: RLC 108 READING: Chapter 15.1
  A. Aesthetics & techniques of graphics

- THURSDAY, 11/24/16 -- NO CLASS--HAPPY THANKSGIVING!

- **WEEK 14**

- TUESDAY 11/27/18 Meet: Studio READING: review 15.1
  A. Xpressions graphics software—operational features & graphics competency

- THURSDAY, 11/29/18 Meet: RLC 108 READING: Chapters 1-4
  GROUP PROJECTS (FINAL CUT) DUE
  A. Screen projects
  B. Discuss & plan *Studio 243* class project: process & timeline, leadership roles, crew assignments, etc.
  C. Directing Studio 243: Planning & Preparation, Directoral Language

- **WEEK 15**

- TUESDAY, 12/4/18 Meet: Studio READING: review appropriate ch's – based on project role on *Studio 243*
  GRAPHICS COMPETENCY DUE--save your graphics competency in Xpressions COM 243 FALL 2018 Graphics Competency Folder
  A. Rehearse *Studio 243*

- THURSDAY, 12/6/18 Meet: Studio READING: review as needed
  A. *Studio 243* taping

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- **FINAL EXAM: THURSDAY, DECEMBER 13, 2018, 1:30-4:00 P.M.**

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

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

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

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.eduor 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