

COM243 INTRO TO TV AND FILM PRODUCTION – SYLLABUS

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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 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--Channel 23*, our student-operated closed-circuit campus cable channel. 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.

Required Textbook and DVD-ROM:

You must purchase the following items (AS SOON AS POSSIBLE) which are bundled together and available in the PLNU bookstore:

Television Production Handbook, 11th edition, by Herb Zettl, Wadsworth Publishing, AND

Zettl's VideoLab 4.0 DVD-ROM, Wadsworth-Cengage Publishing

Teamwork and Specialization:

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

Multiple Skills:

This field requires many different kinds of skills--especially good interpersonal skills. One might say that television production is "interpersonal-relations intensive"--that is, (ideally), in order to get your foot in the door and succeed and advance, you must be good at what you do and nice to work with. You need to develop your interpersonal skills and, especially at this level, primadonna attitudes are frowned upon. Things honored in TV and film (and just about every other field) are initiative, energy, enthusiasm, dependability, and humility. These are most important, and will affect my evaluation (and studio mgt, and your peer's 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.

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 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 campus closed-circuit student cable channel, on various campus TV and film screens, and at conferences and conventions for educational and program promotion purposes. The student cannot use equipment for professional production purposes, sell the projects that they produce using PLNU equipment, put their programming on the Internet, or distribute their programs in any way without university permission. The student may receive permission from the department by notifying the department, and specifying what project they would like to distribute, in what venue (i.e. YouTube, etc.) and when. The department will work with students to find the widest audience possible for their projects. Any violation of these policies will incur loss of equipment usage privileges.

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) quizzes on production (in the VideoLab DVD-ROM), including: process, camera, lighting, audio, switching, and editing

- Completion of twelve (12) "Production Competencies" on camera, sound, lighting, etc. (see assignments page for more details)
- In-class lectures and discussion 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 (Final Cut Pro software)
- Two (2) one 1-hour evening "TA Show & Tells" (studio cameras, teleprompter, switcher, sound, jib camera, Xpressions graphic software)
- Individual, ungraded production exercises
- Opportunities to serve as a production crew member in one (or more) of the Point TV--Channel 23 cable programs
- 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 show featuring this semester's group projects and their writer/producer

STUDENT LEARNING OBJECTIVES (SLO's)

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

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

PLNU SHOOTING PERMISSION & COPYRIGHT POLICY

Permission Process for Recording Video on PLNU Campus Communication & Theatre Dept. and the TV Studio at PLNU

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.

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: **clearance and copyright considerations** still pertain. That is, if you shoot video with signage (ie. Coca-cola) in the picture you must still 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.

RESOURCES

All students will need to purchase the following resources for this course. You must purchase these as soon as possible, as you do have assignments due the second week of the term. The textbook and DVD-ROM should be available for immediate purchase (bundled together) in the PLNU bookstore. Do not delay purchasing these items, as you do have a reading assignment and quiz on the DVD-ROM due the second week of the semester.

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

Each student will be provided one tape for shooting production exercises and the group project. Any additional tapes will be individual student's/group responsibility to purchase. Also, make sure that you label your tape with your name neatly printed on the label (provided) that is attached to the housing of the tape. **I will not accept any tapes (for exercises, group projects, etc.) that are not labeled and not placed in the case that the tape came with.** Also, prior to submitting your tape, **PLEASE TIGHT CUE any production exercise footage/group projects to the beginning of the exercise/program.**

Edit Bay Hours:

The edit bays are open and available when Rick Moncauskas or our TA's are working. Those 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.

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

LECTURES

Lecture sessions will occur in three different venues:

1. In regular class and lab sessions;
2. In the VideoLab DVD-ROM (bundled with the textbook); and
3. At the "filmskills" website. Just go to: <http://www.filmskills.com/> (Links to an external site.). If you're asked to login with password, here it is:

Login: ahueh

Password: plnnewguy

* Not sure how long this site will be available.

The filmskills site is a more comprehensive site that is focused on film production and writing.

The lectures in venues 1 & 2 above will be on the topics listed below:

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

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

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

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

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

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

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

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

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

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

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

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

You will also have lectures in two REQUIRED ATTENDANCE, evening Final Cut Pro (FCP) editing workshops--see "Schedule" page on this website for specific dates, times, and locations.

VIDEO LAB DVD-ROM INSTRUCTIONS

This course will include interactive DVD-ROM instruction on camera, lighting, audio, switching, editing, and the video production process. Our resource for this instruction will be Zettl's Video Lab DVD. The DVD-ROM includes mini-video lectures, graphic and animated displays, and interactive activities. Your DVD-ROM may be used on your own personal computer--PC or Macintosh computer.

You will also be taking quizzes on the DVD-ROM for each section: process, camera, lighting, audio, switching, and editing. The "Schedule" page on this website lists the due dates for each of these quizzes. Although due dates are listed, you may go through the various sections of the DVD-ROM (and take the quizzes) at your own pace. Some students jump ahead and finish several sections and quizzes before the due dates. The important thing is that you make sure that you understand the material, and that you take and pass the quizzes for each section. This instruction will be supplemented by mini-lectures, lab demonstrations, and production exercises relevant to each topic.

After you pass each section (camera, sound, etc.) of the DVD-ROM quizzes, you must submit documentation of passing the quiz. This will require that you print the "Progress" page of the VideoLab quizzes, which are updated every time you pass a quiz. You must submit these print-outs on the dates listed on the "Course Schedule" page of this website. These due dates are firm. To document completion of quizzes, if you have a PC, bring up the "Progress Page" on your DVD-ROM, and hit "Print Screen" on your keyboard. If you have a Mac, you must copy and paste the "Progress Page" onto a Word document. Then you just put your name on the progress page sheet that you've printed, and submit (in class) on the due date listed on the course "Schedule" page on this website.

NOTE: Lab demonstrations and exercises will have more meaning to you (and be more productive for you) if you have had the DVD-ROM instruction and taken and passed the quizzes in advance. Late quizzes will not be accepted.

VideoLab DVD-ROM Quizzes

You have five (6) DVD-ROM quizzes on the "Video Lab DVD-ROM." These include:

1. Camera
2. Lights
3. Audio
4. Switcher
5. Editing
6. Process

You must print out the "progress" page of your quizzes and submit them to the instructor on the dates that they are due. See the "Schedule" page on this website for due dates.

If you have a PC, to print the "progress" page of your quizzes, you need only hit the "Print Screen" button on your keyboard.

If you have a Macintosh laptop:

You create a screen shot of your progress page by using this key combination: Command + Shift + 4 (then make a selection using the crosshairs that show up). This will create a picture of your selection and place it on your desktop. You can double click on the picture and print that.

COURSE SCHEDULE

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

Here's the *Point TV-Channel 23* website that includes show descriptions, production schedules, crew lists for shows, press releases/news about the latest news about the station and the media com and broadcast journalism students and activities:

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

Point TV's Facebook page, see:

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

Point TV-Channel 23 programs, see the Vimeo channel at:

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

Due Dates (posted on Canvas for semester)

WEEK 1

Meet: RLC 101 READING: none

A. Introduction to course, syllabus, goals, and expectations

WEEK 2

Meet: RLC 101 READING: Ch's 1, 2, 3

A. Production process and pre-production

B. Introduction to VideoLab DVD-ROM

Meet: RLC 101 READING: Ch's 5, 6

QUIZ DUE: Process

A. Intro to cameras, lenses, operation, and composition

B. Group Project Assignment

WEEK 3

Meet: Studio READING: 7 & 8

QUIZ DUE: Camera

A. Field camera set up and operation

B. Field Camera Competency

Meet: RLC 101 READING: Ch's 9 & 10

QUIZ DUE: Audio

- A. Audio: microphones, controls, aesthetics
- B. Screen and critique TV and film soundtracks

WEEK 4

NO CLASS MEETING (L.A. FIELD TRIP)

Meet: Studio READING: review 9 & 10

- A. Studio & field sound competency (bring to studio)
- B. Group A: Studio sound (in control rm); Group B: mic types, operation, placement (in studio)

WEEK 5

Meet: RLC 101 READING: 11 & 12

FIELD CAMERA COMPETENCY DUE

FIELD SOUND COMPETENCY DUE

- A. Screen field camera and sound competencies
- B. Intro to field lighting--instruments, controls, ratios, techniques & aesthetics

Meet: Studio READING: review 11 & 12

STUDIO SOUND COMPETENCY DUE

QUIZ DUE: Lighting

- A. Field lighting instruments: set up and operation
- B. Field lighting competency

WEEK 6

Meet: RLC 101 READING: handout/link to be provided

GROUP PROJECT PROPOSALS 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)

Meet: RLC 101 READING: ch. 17.2, and handout/link to be provided

- A. Directing The Short Film: Pre-Production Planning, Process, Terminology & Technique
- B. Directing Competency: Envisioning and Directing a Short Film Scene

WEEK 7

Meet: RLC 101 READING: review lighting ch's; ch. 19

FIELD LIGHTING COMPETENCY DUE

- A. Screen lighting competency
- B. Editing: How it Works, Functions, Principles

TUESDAY, FINAL CUT PRO (FCP) EDIT LAB 1 IN BRESEE LAB, 6-9 P.M.

WEDNESDAY, FINAL CUT PRO (FCP) EDIT LAB 2 IN BRESEE LAB, 6-9 P.M.

THURSDAY, Meet: RLC 101 READING: review chapter 19; read ch. 20

DIRECTING COMPETENCY DUE

QUIZ DUE: Editing

- A. Editing a News Story/Documentary program: Planning, Process, Terminology & Technique

WEEK 8

Meet: RLC 101 READING: review ch's 19 & 20

A. Editing a Short Film: Planning, Process, Terminology & Technique

10/23/14, READING: see study guide

A. Mid-Term Exam

WEEK 9

Meet: Studio READING: review ch's 6-8

EDITING COMPETENCY DUE

A. Remote control studio camera operation

B. Studio camera operation competency

Meet: Studio READING: review ch. 6.2

A. Intro to Engineering: White Balance, Waveform Monitors, Shading, etc.

WEEK 10

Meet: Studio READING: review ch's 11 & 12

STUDIO CAM COMPETENCY DUE

A. Studio lighting: equipment, operations, techniques

Meet: RLC 101 READING: Chapters 13 & 14; review ch. 5

ENGINEERING COMPETENCY DUE

A. Intro to Video Recording & Storage Systems, Effects and Switching

WEEK 11

Meet: Studio READING: review ch's 13 & 14

GROUP PROJECTS (1ST CUT) DUE

QUIZ DUE: SWITCHING

A. Ross Crossover Switcher: Operation and Techniques

Meet: Studio READING: review ch's 13 & 14

TD-SWITCHING COMPETENCY DUE

STUDIO LIGHTING COMPETENCY DUE

A. Complete switcher competency

WEEK 12

Meet: Studio READING: Chapter 16

A. Group A: Teleprompter Operation

B. Group B: Performance

C. Teleprompter, Performance, and Make Up Competency Prep

Meet: Studio READING: review chapter 16

TELEPROMPTER, PERFORMANCE & MAKE-UP COMPETENCIES DUE

A. Complete Teleprompter and Performance Competencies

WEEK 13

Meet: RLC 101 READING: Chapter 15.1

A. Aesthetics & techniques of graphics

WEEK 14

Meet: Studio READING: review 15.1

A. Xpressions graphics software—operational features & graphics competency

Meet: RLC 101 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, Directorial Language

WEEK 15

Meet: Studio READING: review appropriate ch's – based on project role on *Studio 243*

GRAPHICS COMPETENCY DUE

A. Rehearse *Studio 243*

Meet: Studio READING: review as needed

A. *Studio 243* taping

FINAL EXAM: TBA (on Canvas for semester)

TA Show & Tell and Point TV-Channel 23 Production Assignments

You have two tasks:

1. Attend two (2) one-hour *TA Show and Tell* equipment operation sessions during this semester. You can select from the following equipment sessions: jib camera operation, remote-control studio cameras, digital film/field-camera operation, editing, teleprompting, and Xpressions graphic software)

Dates to be provided

2. REQUIRED OF ALL BROADCAST JOURNALISM AND JOURNALISM MAJORS: participate in the production of two (2) -- minimally -- live newscasts of *Coastline News* (total of 6 hours production time). Shows are shot on Thursday nights--from 6-9 p.m. or so.

REQUIRED OF ALL MEDIA COMMUNICATION MAJORS: participate in the production of two (2) -- minimally -- Point TV television shows (including *Coastline News* and/or any of the other shows being produced in the fall semester).

This will give you the opportunity to work with the *Point TV* station management team, and the COM 425 TV Workshop students who write and produce these shows every semester. They can use your assistance in studio and field production during the semester, and give you the opportunity to get more experience (and demonstrate your passion, dependability, and talent) in several areas of production.

The most common roles that 243 students fill are:

- Studio camera operation

- Assist in sound, teleprompter, floor direction (or other production roles) in studio or field production

...or other tasks, depending upon the producer's needs, and your interests and skills.

Be sure to document these activities on the COM 243/425 time sheet. You will be required to submit your time sheet at the end of the semester. You must submit this to the instructor by/before the final exam in order to get credit for this assignment. Figure hour totals to the nearest quarter hour. This is an outstanding way to network, show your talent to more advanced peers, and be considered for future *Point TV*... leadership or TA positions!

100 POINTS

Attachments

- [COM243 425 FA14 Timesheets.xlsx](#) -  - new timesheets to be provided soon.

Group Project Assignments

Option 1: for Broadcast Journalism majors (and others interested in shooting news/documentary): using VO narration and b-roll, produce a short, compelling, news-worthy "package" (complete news story without anchor, includes beginning, middle and end) about something on the PLNU campus. Program length: 1:45-2:00. This is an individual or two (2) person team project--teams to (ideally) be self-selected, or will be assigned by the instructor for those who are not on a team.

Possible topics/issues:

1. A campus event (social, sports, guest speaker, etc.)
2. A campus organization or club
3. A **unique** person (faculty, student or staff)
4. Issue or topic of importance to PLNU students (see issues of past Point Weekly's for ideas)
5. Another idea? (must be approved by instructor)

Option 2: for Media Comm majors (and others interested in film): show a complete story using images and limited sounds--you may use music, NAT SOUND, or sound FX--but NO VOICES/DIALOGUE/NARRATION, ETC. Program length: 2-5 minutes (MAXIMUM). This is a three (3) person (or less) team project. Teams to (ideally) be self-selected, or will be assigned by the instructor for those who are not on a team. Possible themes/ideas:

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

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

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

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

- * A slate for the program that includes a graphic showing the program title, writer, producer, director, and exact program length from fade up to fade out
- * A program countdown
- * Graphic program title at beginning of program--if drama or comedy. News stories need only slate at beginning of tape.
- * Credits at end designating all team member names and roles in the project, along with a statement that this is a COM 243 Introduction to TV and Film Production, Fall, 2014 course group project, COPYRIGHT PLNU Department of Communication and Theatre, 2014, ALL RIGHTS RESERVED

TAPES SUBMITTED WITHOUT THESE ITEMS WILL INCUR POINT REDUCTIONS

Project Items & Due Dates:

Team Proposal--**DUE: Date posted on Canvas--IN CLASS**, and includes the following:

1. Cover page with name of team members, team member roles in project, and the title of the project;
2. A treatment or script for the project. The more info you provide (i.e. script is best), the better chance that you have of getting good feedback and guidance from instructor, and the better chance that you have of earning an outstanding grade on this assignment and your final project. Assuming mostly outstanding production technique is achieved, the most common problem that keeps students from getting an "A" on this project is a weak script/story on the final edited project--due to vague/incomplete storyline in the script and/or problems with story clarity in the directing or editing . So, a detailed script is a very helpful start.

Link to documentary treatment: [Documentary Treatment Example-The Step Ladder.docx](#)

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

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

Link to storyboards (to assist writer, director, etc.)--but not required: <http://www.storyboardsinc.com/> (Links to an external site.), and <http://www.schoolhousevideo.org/Pages/Storyboard.pdf> (Links to an external site.), and <http://www.storyboards-east.com/storybrd.htm>

FIRST CUT--Completed Project--DUE: On Canvas

Please submit projects on DVD. Also, **DVD's must be labelled--with program title & writer/producer name on it.** Unlabelled DVD's and/or those without cases will not be accepted. We will screen the projects in class on the due date--then begin planning, discussion, and asking for/assigning roles for the production of *Studio 243*--our class project to be shot in the studio the following week. You will be given a copy of *Studio 243* on DVD during finals week.

FINAL CUT--Completed Project--**DUE: Date posted on Canvas, IN CLASS** (same reqs as above)

Extra Credit!

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

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

Links to samples of shows below and other helpful sites:

For short films:

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

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

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

The Cycle: to be provided

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

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

For news stories, documentaries, etc.:

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

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

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

PRODUCTION / EQUIPMENT COMPETENCIES

You must complete the thirteen (123 assigned (AND REQUIRED) production/equipment competencies **to pass this course**. You must complete them during class time, or during out-of-class time with the course TA's or media operations manager. Also, they must be completed by the deadlines provided--AS NOTED ON THE COURSE SCHEDULE. AND you are responsible for placing your completed and initialed competencies in your competency folder. Your folder is located in the COM 243 cabinet drawer in the studio office area.

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

engineering
studio cameras
studio sound -- for portion of "studio and field sound" sheet
teleprompter
switcher and server
performance
make up

For all of the other competencies, bring the competency forms to class sessions **on the days that the competencies are being screened in class**. These include:

field camera
field lighting
field sound (for portion of "studio and field sound" sheet
graphic

*NOTE: the directing competency is a pencil and paper exercise and is done as homework, and the edit competency is recorded on a DVD and placed into your competency file in the studio office area--due date is listed on the course schedule.

Competency Forms

1. [Field Camera Competency.docx](#) 
2. [Studio & Field Sound Competencies.doc](#) 
3. [Field LightComp.docx](#) 
4. Directing the Short Film competency (handout); [Directing Competency--News Doc.docx](#) 
5. Editing--Final Cut Pro (form & DVD provided by Rick) editing software --REQUIRES ATTENDING TWO 3-HOUR EVENING EDIT SESSIONS. All must attend, even if you already know FCP editing--as all must also be acquainted with our file management and other systems. See the Course Schedule and put these dates and times on your calendar.
6. [EngineeringComp.doc](#) 
7. [StudioCamCompetency.doc](#) 
8. [Studio Lighting Competency.docx](#) 

9. [GraphicCompetency.docx](#) 

10. [Teleprompter Competency.doc](#) 

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

12. [Make Up Competency.docx](#) 

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

EXTREMELY IMPORTANT NOTE:

YOU ARE RESPONSIBLE TO PLACE YOUR COMPETENCIES IN YOUR COMPETENCY FOLDER IN THE CABINET IN THE STUDIO OFFICE--as you complete them. 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.

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 (especially your group project), and your grade will suffer.

5. Your attendance and participation grade will suffer.

Allowances are made for sickness, family emergencies (i.e. death), and legitimate co-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 a group project shoot)--well in advance--is advised.

EQUIPMENT AND FACILITIES

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

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

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

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

TEST INFORMATION

Mid-Term Exam:

Will consist of 85 objective (multiple choice) questions, and one essay question on the effect to cause "Production Model" described and illustrated in your textbook. The essay will be a case study in which you display your understanding of the steps and process of producing a film or TV program. This is a take-home essay, so bring it typed, double-spaced to class on the day of the final exam. The objective portion of the test will be based on the content in all chapters of the textbook, the VideoLab CD-ROM, and supplementary lecture and lab material covered up to the point of the test.

BRING A #2 PENCIL WITH YOU FOR THIS TEST!

Study Guide: click [Mid-Term Exam Study Guide](#) to access study guide for the objective (multiple choice) questions included in the test

[MT Exam Essay Question.docx](#)

Test Date: **Date On Canvas (for the semester)**

Final Exam:

Will consist of 80 objective multiple choice questions, and one essay question--of your choice. One will be designed for journalism/broadcast journalism majors and will involve a shot plan for a documentary. The essay designed for media com majors will be a shot and staging plan for a dramatic scene. The essay will provide an opportunity for you to display your understanding and skill in visualizing compelling imagery for a documentary or TV/film scene. The objective portion of the test will be comprehensive--based on the content included in all chapters, class lectures, and equipment labs and exercises.

Study Guide: click [243 Final Exam Study Guide.docx](#); for essay, click on [243 Final Exam Essay Question.doc](#)

BRING A #2 PENCIL WITH YOU FOR THIS TEST!

Test Date: **TBD (semester)**

Attachments

- [MT Exam Study Guide.doc](#)

EVALUATION

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

What you will not be evaluated on:

1. The amount of TIME it took to accomplish the established requirements-assignments in this course;
2. The amount of EFFORT you expended to accomplish the assignments in this course; or
3. Your perceptions of the relative artistic and/or technical merits OR your roommate's, friend's, mother's--or any other family members' opinions of the quality of your work.

You will be evaluated on the basis of **THE QUALITY OF YOUR PERFORMANCE/WORK** (based on your role: camera, directing, editing, audio, etc.), as determined by the instructors' combined experiences of 36 years of screening entry-level student projects (produced this term and the past 30 years), and meeting deadlines and due dates detailed in this course.

Assignments & Weighting:

VideoLab CD-ROM Quizzes-6 @ 20/each (120)

Production/Equipment Competencies--12 (all required or flunk the course)

TA Show & Tell and Point TV project production (100)

Mid-Term Exam (150)

Group Project Proposal (100)

Group Project (300)

Final Exam (150)

Professional Socialization--attendance, attitude, participation, equipment care, etc. (80)

Total Points: 1000

* Students who participate in more than the required six (6) hours for *Point TV--Channel 23* program production will earn an extra credit point for every hour they invest --up to 20 hours/points. All students doing extra credit must record and submit their hours on the TV Workshop Production Timesheet (available as link on "Assignments" page on course website) by/before the final exam.

Grade Calculation:

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

920-1000 A

900-919 A-

880-899 B+

820-879 B

800-819 B-

780-799 C+

720-779 C

700-719 C-

680-699 D+

620-679 D

600-619 D-