

COM425-1 FA17 - Advanced Television Workshop

Copy of Syllabi from Canvas

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Introduction: Purpose, Course Description & Learning Outcomes

Purpose:

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

To Teach ~ To Shape ~ To Send

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

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

Course Learning Outcomes

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

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

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

Point TV Management Team & TA's

This course is based on the following assumptions:

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

General Expectations & Timesheet

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

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

NEW "Mentoring Program"

We're finally formalizing and providing guidance and structure on something that we've been informally doing for the past 10 years or so...and it has really enhanced student learning and skills AND confidence.

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

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

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

Mentors:

Digital-Broadcast News Writing: Davis Bourgeois, Jr, Broadcast Journalism major
Director of Photography (DP): Nick Macedo, Jr, Media Comm-Production major
More later!

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

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

Timesheet (available on Canvas) [COM243 425 Spring 17 TIMESHEET](#)

Point TV Shows

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 \(Links to an external site.\)Links to an external site.](#) 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 \(Links to an external site.\)Links to an external site.](#)
[Point TV Vimeo Channel \(Links to an external site.\)Links to an external site.](#)
[Point TV YouTube Channel \(Links to an external site.\)Links to an external site.](#)

SHOWS TO BE PRODUCED – Spring, 2017

A NEW PROPOSED: 30 Questions...an interesting take on the show 73 Questions

We need crew to sign up ASAP for a show being pitched by one of our talented filmmakers, Lindsay Vertullo! Scroll down to the bottom and get more information!

Coastline News—six (6) shows. Live 20 minute (or so) news shows. All broadcast journalism majors are REQUIRED to participate in all six (6) shows as a shooter-editor (assigned package or VO-SOT) OR as talent OR crew member. The Coastline News manager will be assigning projects and providing a project-deadline schedule for you. All broadcast journalism majors are REQUIRED to complete the following this semester:

Two (2) VO-SOTs

Two (2) news packages

For details, contact Davis--our *Coastline News* manager.

Comedy show—nothing on the slate at this point...but we're open to pitches!

For ideas for comedy shows: check out the funniest at [Splitsider \(Links to an external site.\)](#) ([Links to an external site.](#))[Links to an external site.](#) and [Laughspin \(Links to an external site.\)](#) ([Links to an external site.](#))[Links to an external site.](#), and [Refinery 29 \(Links to an external site.\)](#) ([Links to an external site.](#))[Links to an external site.](#), and others that you can find! Just some ideas and suggestions!

Professors Drinking Coffee -- two (2) shows featuring a host and PLNU faculty member Q & A about "light roast," "medium roast," and "dark roast" questions...a close-up look at who they are, what's really important to them, why they do what they do, etc.

Acoustic Showcase—two (2) shows--or more (15-20 minutes). A music show that includes an interview with a talented PLNU student guitarist/instrumentalist, and three song-performances. The performance portion of the show can be a carefully pre-planned, multi-camera, live-to-tape studio-produced performance and add effects (eg. well-timed defocuses--and other FX) in post OR shot documentary style in studio or elsewhere.

Loma Sports Tonight (LST)-- four (5) 15-20 minute (except LST basketball) sports shows on PLNU sports teams and/or games. Also, a "pilot" (and possibly weekly) for "Coach's Report" --a short interview show that can be included in *Loma Sports Tonight* and/or posted on PLNU's athletic dept website.

LST PLNU Women's & Men's Basketball games--four (4) games in two (2) nights: February 2nd and 4th (see course schedule about times). Live-to-hard drive 3-camera game with color, play-by-play, and floor reporter--including complete pre-game show, 1st half, half-time review, 2nd half, and post game show.

The Beat--a 15-20 minute studio or field-interview-based shows that tackle controversial, interesting, and/or intriguing subjects. The show must include least one studio interview and b-roll that is relevant to the subject matter of the show.

Film Review Show--

Journeys documentaries:

1. **Point TV Ventures** (tentative title): a 5 minute documentary about Point TV --the who, when, when, where, why and how. It should include the leaders, producers, and others involved in all of the different shows to be produced this semester--with b-roll clips of past shows, etc.
2. **Behind-the-Scenes** --a 5-10-minute (or so) documentary that features a story (or stories) about what happens behind-the-scenes of making a *Coastline News* show, or a *Loma Sports Tonight* with a basketball game, or another show that will be produced this semester. If interested in this, please let Hueth know what you want to do and we'll help you to envision, structure, and shoot this show...and optimize its engagement and entertainment values.

The 60-Second Challenge  - **Short Films**--at least four (4) short films --each no longer than one (1) minute.

This assignment includes two items:

1. A short pitch; and
2. The short film

Every media comm major must submit a "pitch" for a short film. And every media com major must be involved in the production of at least three (3) short films this semester. The films will be issued a number (eg. Film 1). Films 1 & 2 will be due on week 10, and films 3 & 4 will be due week 16. For inspiration and ideas, see some sample films at: [Filminute \(Links to an external site.\)](#) ([Links to an external site.](#))[Links to an external site.](#)

Point TV Show Promos--five (5) 30-second show promo-commercials for *Reel Students*, *Acoustic Showcase*, *Coastline News*, and/or other shows. These must have a theme and be creatively-scripted and include clips (short soundbites, scenes, etc.) from past shows. Writers: please, please, please utilize knowledge from com 175 before you write this script.

Examples: see [Show Promo Examples](#)

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

The PLNU Athletics Department Commercial -- a 60-second commercial promoting the PLNU athletics department that sells prospective students (and their parents) to attend and be an athlete at PLNU. Plans are to show it on regional television on Fox Sports in mid-February. The script was written by Riley McQuown last semester. Analise Nelson will be directing and Nick will be DP-ing this project.

Pitch an idea for a show! The *Point TV* mgt team and instructor will consider pitches for new shows--depending on need, creative approach, etc.. For more details, see Dr. Hueth or Nick Macedo, *Point TV* Station Manager.

30 Questions info:

Working Title – 30 Questions

Genre - Short Documentary Style Reality Show

Duration – Length varies between 5 to 12 minutes

Target Audience - 15 to 30 Male/ Female. Includes students and faculty on campus, Point TV viewers and students looking at in attending PLNU interested in majoring in Film/Production/Journalism.

Synopsis/Outline - Every other week one episode of the show 30 Questions (name can change) would be produced. The show would highlight the spontaneous and comical internal thoughts of that week's interviewee while they are getting ready to go do a hobby they enjoy. The interviewee will be asked 30 random questions by an off camera host. The questions are closed ended random questions that slowly tie into the hobby that they will reveal at the end of the episode. The process of watching the interviewee get ready while they answers the random questions will help keep the viewer entertained and curious as to what hobby will be revealed. Revealing the interviewees hobby at the end of the episode will allow for the audience to be curious about where the questions are leading and then eventually surprised when their hobby is revealed.

Each episode will interview a different student from the major or school with an interesting talent or hobby. This type of show will allow the Media Com department the ability to get to know their students and their individual personalities better. 30 questions will be prepared before shooting and will be asked in rapid-fire by the interviewer behind the camera. Cut a ways to the hosts face will show reactions shots that are comical to what is being said. The interviewee will answer the questions however they see fit while performing the task of getting ready for their hobby. This could be a hobby such as baking, painting, practicing a sport, playing video games, going horseback riding etc.

Character Breakdown – Students in the Media Communications major (subjects could vary depending on availability and other personable talent outside of the major that students may want to interview).

Visual Elements –

- Camera Movement
- Editing
- Talent (interviewee)
- Props (depending on activity/location)
- Lighting (depending on location)
- Interviewer (occasionally shown)

Audio Elements -

- Soundtrack
- Effects (foley)
- Music
- Interviewers voice

Rationale - Easy producibility allows for students to solidify their foundation in simple shooting, recording and editing which allows room for creative vision. This type of show allows for an inside look into the interests, quirks and dislikes of the students in the Media Com major. It gives students who may normally classify themselves as “behind the camera students” an opportunity to try being in front of the camera in a non-intimidating atmosphere. When posted on Point TV’s channel, future students looking at the Media Com department will be able to see the different people in the major.

Requirements & Resources – The show will need a director, executive producer, writer, DP that can shoot effectively while walking around, editor, audio tech, host (interviewer) and interviewee. Can be filmed in the TV studio or on location pertaining to what the interviewee’s hobby is.

Constraints and Contingency – Foreseeable problems could include any technical roadblocks including lighting, sound or timing difficulties. Planning and scheduling in advance done by the executive producer would overcome these issues.

Legal and Ethical Considerations – None thus far

Budget – None thus far

Sample Questions:

Questions will vary depending on person, the location and their selected hobby. These are just a handful of questions that could be asked. The questions are not limited to these and producer/writer should work together to continue to come up with other questions to mix up the episodes.

Host: Greets guest with hello

Guest: Answers with hello etc.

Host: I’m just going to ask you 30 questions!

Guest: responds

Host:

1. How are you feeling these days?
2. What’s the best thing that happened to you this month?
3. What’s the best thing that’s happened to you this year?
4. What’s your favorite season?
5. Favorite holiday?
6. Would you ever live anywhere besides the west coast?
7. What’s the biggest surprise you’ve ever had?
8. If you could do a flash mob where would it be?
9. Do you like ____ (sports, type of food, type of animal?) & depending on what their hobby is, this question will allude to it
10. What’s your favorite food?
11. What’s your least favorite food?
12. Its 4am on a Friday night, what do you eat?
13. Tell me your favorite ____ (depending on their hobby).
14. Can you answer that again now that that’s a question?

15. What are three things you cannot live without?
16. What's your favorite superhero?
17. Who is a person you'd love to have coffee with?
18. Who is a historic figure you'd love to have dinner with?
19. Seven questions from now _____ (a command regarding their hobby)
20. Who is the last person you texted?
21. Who is the last person you tweeted?
22. Favorite country to visit?
23. Last country visited?

Where is your hometown?

What's the best thing about San Diego?

24. What's your spirit animal?
25. Favorite movie?
26. Movie you laughed the hardest through?
27. What is one thing you cant live without?
28. What was your first job?
29. Who's your style icon?
30. What did you wear to your first prom?
31. What's the worst fashion trend at PLNU?
32. What's your favorite TV show of all time?
33. Have you ever Googled yourself?
34. What did you think when you Googled yourself?
35. If you weren't studying _____ what else would you study?
36. What's something you can't do?
37. What is the most absurd nickname someone's given you?
38. What makes you laugh the most?
39. What angers you the most?

Hobby is reveled through location and talent now performing it*

40. What is ____ (their hobby) ____ really like?
41. What if I told you I'm a master ____ (whatever their hobby is) ____

Guest: Thanks ____!

"The Unit"

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

The past two years students have worked on a number of projects:

- Several videos for Lord & Gladden (a local investment company)
- Three (3) faculty using technology videos for PLNU's Provost office
- A 15-minute grant-funded documentary called *Stay With Me* -- for Point Loma School district

This year, we'll be writing and shooting the following:

- More faculty and technology videos throughout this school year
- A new Department of Communication and Theatre promotional video for the department's website

We're looking for students with proven skills, a strong work ethic, dependability, and trustworthiness to work on these projects. I'll be talking with Rick and some of the *Point TV* leadership team about possible students to approach. These are paid positions -- it's minimum wage for PLNU funded projects. Outside projects can involve higher pay -- as much as \$12-15/hour (depending upon your role, complexity of project, project budget, etc.).

Production Workshops

This semester we will have the following workshops:

Field Lighting--instruments, accessories, and purposes

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

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

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

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

See Course Schedule for these workshops.

NEW! Screening Critique Assignment

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

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

For Broadcast Journalism majors:

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

1. What is the story about and, in general, why was it so good?
2. Describe the structure of the story--from beginning to end? What kind of information

is heard and shown in the beginning (Act I), the middle (Act II), and the end (Act III)?

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

In your post, please include the following:

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

For Media Communication majors:

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

1. What is the story about and, in general, why was it good? Conflict? Humor? Compelling dramatic situation?...or something else?
2. Describe the script and how they conveyed the story from beginning to end: what is heard and shown in the beginning (Act I), the middle (Act II), and the end (Act III)?
3. Describe how characters are revealed through dialogue, behavior, location, lighting, etc.
4. Describe the soundtrack -- including ambiance, NAT sound, music, and sound FX.
5. Describe the director of photography (DP--cinematography and lighting) execution, including the framing (CS, MS, CU, ECU, etc.) of the shots used in the film, the angles (eye level, low, high, etc.), compositions (subjects/ objects centered, balanced vs. unbalanced, etc.), AND any camera movement or zooms, and how well they were done.
6. Describe the directing -- the actor staging, camera staging, and camera shots -- and how the shots (framing, composition, movements, over-shoulder, etc.) were appropriate and worked well in revealing the character(s) and showing the story by revealing

character beats and plot points.

7. Describe any lighting that is used (natural lighting OR 3-point or dramatic 2-point, etc.) and how it contributed to the tone, content, and message of the story.

8. Describe the elements of the soundtrack--did they use ambient sound or NAT sound? Silence? If so, how, when, and why? Also music: what kind used (rock, classical, jazz, etc.) and how did it contribute to creating a mood and story engagement and success?

9. Describe the editing of the story -- including the shots, timing/pacing, cut-aways, cut-ins, overlap/reaction shots -- and the types of transitions (cuts, dissolves, fades, wipes, etc.) -- and how the editing made the film engaging and interesting to watch.

10. Describe the use of any graphics--title text (type and style of font, composition, over imagery, etc.) and how and why it was appropriate for this story and film.

In your post, please include the following:

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

NEW! Basic Camera-Sound-Editing Assignment

Purpose: the purpose of this assignment is to build on what you learned in COM 243: to provide a hands-on opportunity for you to become more familiar and confident with operating a digital camera AND to practice some different camera techniques and show us how great (or not great) you are (at this point) AND to provide a hands-on opportunity to practice basic sound recording and editing.

Objective: as a result of this assignment, students will display their abilities in camera operation--including white balance, exposure, focus, framing and composition, camera movement AND field-and post-sound, and basic editing techniques.

FOR ALL STUDENTS:

You must record twelve (12) camera shots--hold each shot for about 15-seconds. These include:

A landscape shot--can be of a building(s), beach, or some other place (1 shot)

Five (5) shots of a person sitting outside or inside (two camera set-ups): a CS (wide panorama shot = one set up); and for next set up: a tight CS (full body shot), and a smooth zoom in to an MS, then a smooth zoom in to a CU (face), and a smooth zoom in to an ECU--face (5 shots total)

A person walking -- an MS tracking side shot of a person AND and an MS dolly shot backing up as person walks towards you (2 shots)

Two over-the-shoulder shots of two people talking (2 shots)

A CU one-shot OR over-shoulder CU one-shot w/shallow depth-of-field (1 shot)

A CU or ECU shot of subject with rack focus between face and background object or person (1 shot)

Then, create a short video that showcases your work:

1. Create a title page with your name on it;
2. Edit together all of your shots--with ambiance underneath #3 below;
3. Write, record, and edit in a comment-narration about each shot and why you think it's good or not so good; and
4. Record some music underneath your VO comments

Production Teams-3

Click (on Canvas) [here \(Links to an external site.\)](#)[Links to an external site.](#) to see what shows you're assigned to produce--along with additional sign-up opportunities.

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

Recording Permission Process

First: **to shoot indoors** you must secure permission, in advance, if you wish to shoot INSIDE a building. We have a list of the phone numbers of the various building managers on campus, including dorms, that you can have a copy of to take with you. Plan ahead. You must secure permission from the building manager BEFORE you can shoot. Don't assume you can get permission on your way to the shoot. Also, when you check out equipment, you will be issued a "Press Pass"—to be worn by the camera operator for the shoot—which lets the building managers know that you're PLNU students and that are working on a PLNU class projects.

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

[PLNU Building Coordinators](#)  

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

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

Third: **to record off campus**. You are responsible to obtain permission for all off-campus shoots. This means that if you are setting up a tripod and/or lighting and any kind of extensive sound systems with crew and talent in public or private areas, you are responsible for getting permission to shoot--depending which entity (the city, county,

state, or federal govt) "owns"/is responsible for that property. If you are shooting indoors on private property, you must get permission from the property owner. This can often require that you show that you have liability insurance--which PLNU provides for student shoots. You must contact Jim Bergherm in PLNU accounting office about insurance forms.

COPYRIGHT POLICY

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

COPYRIGHT RELEASE

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

EQUIPMENT USE FOR PROFESSIONAL PROJECTS

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

INTERNET POSTS OF STUDENT PROJECTS

Students cannot put their programs on the Internet or distribute their programs in any way without university permission. The student may receive permission from the department by notifying the department and specifying what project they would like to

distribute, in what venue (eg. YouTube, Vimeo, etc.) and when. The department will work with students to find the widest possible audience for their projects.

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

Evaluation, Deadlines & Project Screenings, & Grading

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

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

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

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

Your final grade will be based on the following:

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

Timesheet Hours and Crew Position/Roles

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

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

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

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

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

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

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

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

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

Writers: news stories, documentaries, and short films

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

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

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

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

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

- 4 = outstanding
- 3 = above average
- 2 = average
- 1 = below average
- 0 = poor

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

DEADLINES, PROGRAM "COMPLETENESS," & PROJECT SCREENINGS

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

ADDITIONAL EVALUATION FOR *COASTLINE NEWS* TALENT & CREW:

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

Grading Criteria:

Course Grade and Total Hours:

60+ A

50-59 B

40-49 C

30-39 D

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

Class Attendance:

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

Penalties for class absences:

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

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

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

All grades are final and will not be changed.

REMINDER: Missing A Project Commitment

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

Top 10+ Commandments of Outstanding Camerawork and Recording

Click on the attachment for some tips on how to be an outstanding camera operator/director, etc.

SPECIAL NOTE: these tips are established conventions/rules for production. However, there are times when such rules are violated (i.e. stylized camera, direction, editing, etc. throughout a particular show). If you have questions about this, see Dr. Hueth.

Attachments (on Canvas)

- [Top 10+ Commandments of Camera & Recording.doc](#)  
- Thou shalt always have correct white balance.
- Thou shalt have every shot in focus and use manual focus.
- Thou shalt have every shot using correct exposure (f-stop/iris setting) and with manual iris.
- Thou shalt stage/position the subject/object in a place that doth not have bright backgrounds that would cause the subject/object to be too dark.
- Thou shalt have mostly static shots, and every static shot steady (use a tripod), your lap, the ground, lean against a pole, whatever it takes to make the shot steady.
- Thou shalt have every moving shot smooth and steady (use a wide angle lens and/or steadicam junior, jib, etc. to assure this).
- Thou shalt have every shot with good framing and composition, with good head room, nose room, etc.
- Thou shalt record three-quarter face shots for interviews (not profiles), with camera at eye level.
- Thou shalt have camera movements (pans, tilts, zooms, dollies, etc.) that are motivated/have a reason—and they will be limited.
- Thou shalt utilize the “law of natural glance” to get good camera coverage of an event, scene, etc.
- Thou shalt shoot cutaways and cut-ins (when needed) to show important stuff or cover possible edits--or for other reasons.
- Thou shalt record natural sound wherever thou shalt shoot.
- Thou shalt use the “big key/back/side light in the sky” (the sun) and other lights/accessories to get good lighting on the face (e.g. white bounce card) when shooting outside.
- Thou shalt use portable lights to see and make the main subject of the shot stand out from the background.

- Thou shalt use the right mic and put it in the right place for every recording situation to insure that the voice/main sound you're recording has strong presence and can be heard properly.
- Thou shalt use a long lens (and shallow depth of field) to focus attn on the face, and a short lens (and deep depth of field) to show the subject & background environment.

Course Schedule

For show production schedules and crew lists--go to the Point TV website:

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

COM425 Spring, 2017 Course Schedule

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

WEEK 1 January 10, 2017

- Steve Riddle, PLNU Assistant Athletic Director (Facilities), and Danny Barnts, PLNU Assistant Athletic Director--process and expectations for athlete interviews, etc. at PLNU
- Introduction to class, structure, role expectations, exercises and assignments, and production schedule
- Program production sign-ups
- Coastline News #1--story assignments
- Student-crew pictures for studio bulletin board

WEEK 2 January 16, 2017 (no class meeting--MLK Day)
SCREENING ASSIGNMENT POST DUE

WEEK 3 January 23, 2017 -- COASTLINE NEWS 1 PRODUCTION WEEK
CAMERA-SOUND-EDIT ASSIGNMENT DUE
STUDIO: Run-Through of Coastline News (1st 5 minutes or so)

WEEK 4 January 30, 2017 -- LST 1 PRODUCTION WEEK--SEA LIONS BASKETBALL

SCREEN: Coastline News 1

Planning LST basketball games

STUDIO WORKSHOP: field camera & tripod studio configuration set-up

Thursday, February 2, 2017, (1:30 set up) -- 5:30-10 p.m.--LST Sea Lion Basketball

Saturday, February 4, 2017, (12-noon set up) -- 2:00-7:30 p.m. -- LST Sea Lion Basketball

WEEK 5 February 6, 2017 - COASTLINE NEWS 2 PRODUCTION WEEK
SHORT FILM PITCHES DUE

SCREEN: LST 1, Heynouncements 1, Promo 1

WORKSHOPS:

- A. "Writing News Readers" with Davis Bourgeois
- B. "How to Be a Director of Photography (DP)" with Nick Macedo (at studio)

WEEK 6 February 13, 2017 PROFESSORS DRINKING COFFEE 1 WEEK; LST 2 PRODUCTION WEEK

SCREEN: Coastline News 2; LST 1, PLNU Athletics Dept Commercial

WEEK 7 February 20, 2017 - COASTLINE NEWS 3 PRODUCTION WEEK

SCREEN: Heynouncements 3, Promo 3,
WORKSHOP: TBA

WEEK 8 February 27, 2017 - ACOUSTIC SHOWCASE 1 PRODUCTION WEEK; LST 3 PRODUCTION WEEK

SCREEN: Professors Drinking Coffee 1; Coastline News 3; LST 2; Heynouncements 4
WORKSHOP: Edit Demo--coloring & sound with Nick

WEEK 9 -- NO CLASSES (SPRING BREAK)

WEEK 10 March 13, 2017 - COASTLINE NEWS 4 PRODUCTION WEEK

SCREEN: Promo 4, Heynouncements 6

WORKSHOP: TBA

WEEK 11 March 20, 2017 - PROFESSORS DRINKING COFFEE 2 WEEK; LST 4 PRODUCTION WEEK

SCREEN: LST 3; Acoustic Showcase 1; Coastline News 4; 60 Second Challenge Films 1 & 2

WEEK 12 March 27, 2017 - COASTLINE NEWS 5 PRODUCTION WEEK

SCREEN: LST 4, Acoustic Showcase, Coastline News 5, Film Review Show, Heynouncements 7, 60 Second Challenge Film 2
WORKSHOP IN STUDIO: TBA

WEEK 13 April 3, 2017 - ACOUSTICS SHOWCASE 2 PRODUCTION WEEK

SCREEN: Coastline News 5; Professors Drinking Coffee 2; Heynouncements 8

WEEK 14 April 10, 2017 - COASTLINE NEWS 6 PRODUCTION WEEK; LST 5 PRODUCTION WEEK

SCREEN: LST 4, Heynouncements 9,

WEEK 15 April 17, 2017--NO CLASS MTG (HAPPY EASTER!)

WEEK 16 ALTERNATIVE MTG TIME: (because of NAB-BEA trip)

WEDNESDAY, April 26, 2017, 1:30-2:45 p.m.

SCREEN: 60 Second Challenge Films 3 & 4; Coastline News 6; Heynouncements 10; LST 5; Acoustic Showcase 2

Cheating and Dishonesty

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

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

Link to Cheating and Dishonesty Policy: (on Canvas)

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

Equipment & Facilities

EQUIPMENT AND FACILITIES

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

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

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

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

Attendance & Participation

INTRODUCTION:

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

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

AND

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

ATTENDANCE POLICIES:

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

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

Whenever the number of accumulated absences in a class, for any cause, exceeds ten percent of classes (this is equivalent to one and one-half weeks or longer in a 16-week semester course), the faculty member has the option of filing a written report to the Vice

Provost for Academic Administration which may result in de-enrollment, pending any resolution of the excessive absences between the faculty member and the student. If more than 20 percent (three weeks or longer in a semester-long course) is reported as missed, the faculty member may initiate the student's de-enrollment from the course without advance notice to the student. If the date of de-enrollment is past the last date to withdraw from a class, the student will be assigned a grade of "F" or "NC." There are no refunds for courses where a de-enrollment was processed.

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

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

SPECIAL NOTE:

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

PLNU Academic Behavior Policy

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 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.

See the university's NEW POLICY included in the PLNU undergraduate handbook:

PLNU COPYRIGHT POLICY ⚠

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

PLNU ACADEMIC ACCOMMODATIONS POLICY

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

PLNU Campus Computer/Network Usage Policy

Careful and ethical use of computing resources is the responsibility of every user. Students will be held to a standard of accountability for how they use computers at PLNU.

Link to Computer Use Policy:

<http://www.pointloma.edu/discover/new-student-orientation/campus-life/computer-faqs>