

## **COM425-1 FA16 - Advanced Television Workshop – Dr. Alan Hueth**

**(As uploaded on Canvas)**

### **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 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

You'll be working with this year's *Point TV* management team.

### **Point TV Management Team**

Nicholas ("Nick") Macedo, <i>Point TV</i> Station Manager	<a href="mailto:nmacedo1996@pointloma.edu">nmacedo1996@pointloma.edu</a>
Eliza Jason, <i>Coastline News</i> Mgr, Social Media Mgr.	<a href="mailto:elizajason518@pointloma.edu">elizajason518@pointloma.edu</a>
Madison Parker, Productions Manager	<a href="mailto:madisonparker007@pointloma.edu">madisonparker007@pointloma.edu</a>
Riley McQuown, <i>Loma Sports Tonight</i> Co-Production Mgr.	<a href="mailto:rileymcquown9531@pointloma.edu">rileymcquown9531@pointloma.edu</a>
Shakia Collins, <i>Loma Sports Tonight</i> Co-Production Mgr.	<a href="mailto:shakiacollins421@pointloma.edu">shakiacollins421@pointloma.edu</a>
Margaret Mann, Graphics Mgr.	<a href="mailto:mmann7120@pointloma.edu">mmann7120@pointloma.edu</a>
Michelle Torres, Public Relations Manager	<a href="mailto:michelletores1997@pointloma.edu">michelletores1997@pointloma.edu</a>

The TA's for this semester are:

Jonathan Pickett  
Brenna Ross  
Nick Macedo  
Riley McQuown  
Analise Nelson

### **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**.

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## 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. 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 timesheet (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*.

## Timesheet

- [COM243 425 FALL 16 TIMESHEET](#)

Point TV Shows

## ***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 \(Links to an external site.\)](#) 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 \(Links to an external site.\)](#)

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

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

## **SHOWS TO BE PRODUCED – Fall, 2016**

edited:

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**Coastline News**—six (6) shows. Live 20 minute (or so) news shows.

**Reel Students**— Four (4) shows. The shows should be about 15-20 minutes long (depending on the length of their film). The shows will feature filmmakers and their films from last spring, 2016. Each show will include a 5-6 minute live-to-tape studio interview w/a PLNU student filmmaker from the spring, 2016 COM 442 Studio Production course -- along with showing their film. This show will include a narrator who will introduce the show and the film, interview the film's writer, producer, director, and/or DP, and provide comments and observations of the film, and provide a closing for the show. Film titles and contact people listed below:

*Nanobots at the DMV*: Jonathan Pickett, writer, director

*Riding Forward*: Lindsay Vertullo, writer, director

*Therefore I Am*: Wil Alvarado, co-writer, director, editor

*I Think* (a mockumentary about the film *Therefore I Am*): Jacob Boyd, producer, director, editor

**Comedy show**—*The Bye Weekly Show*: satirical news and late night show is on furlough (the head writer/producer is in London this semester). However, we'd love to do a comedy -- perhaps the campus security webisodes from this past semester OR a return to *The Studio* (parody of The Office) OR another idea.

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

**Professors Drinking Coffee (Victor Carno, creator and producer)**-- three (3) shows like last semester.

**Film Review Show (don't recall the title)**-- three (3) shows

**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**-- four (4) -- or more -- 15-20 minute sports shows on PLNU sports teams and/or games. Also, a weekly "Coach's Report" show that can be included in Loma Sports Tonight and/or posted on the PLNU's athletic dept website.

**The Beat**--three (3) 15-20 minute studio or field-interview-based interview-documentary shows that include interviews and b-roll that deal with the following topics:

1. **The PLNU Wellness Center: PLNU Student Health** (tentative title)-- focusing on the psychological wellness of the PLNU student community--including most-common problems counselors, and others are dealing with in the present PLNU student population, and the unique challenges of this group and what and how students can be helped. This show could also turn this into a regular (5 minute) or less health show on a variety of health topics-- perhaps as a stand-alone show or a segment in Coastline News.

2. **Point TV Ventures** (tentative title): a 15 minute show about Point TV--including 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.

**Journeys documentaries:**

1. **Dottie, The Make-Up Artist**: a documentary on Riley McQuown's grandmother who is a television make-up artist. She worked on TV show *Married with Children*, *Too Close for Comfort*, *Deal or No Deal*, and presently, *Fox News 11* (Los Angeles).

2. **Human Trafficking**: a documentary or promo for PLNU's Center for Justice and Reconciliation (CJR) in their battle against human trafficking. Possible story of a child/adult once involved in human trafficking OR a promotional video for CJR.

3. **Behind-the-Scenes** (tentative title for a new documentary series)--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 cablecast, or another show that will be produced this semester.

**\*60-Second Challenge - Short Films**--three (3) short films --each no longer than one (1) minute. For inspiration and ideas, see some sample films at: [Filminute \(Links to an external site.\)](#) ([Links to an external site.](#)). Please submit 1st draft of scripts to Hueth (for review, critique, and rewrite) at least one week before production.

\*NOTE: what's the point of longer films? Hold off on those and produce them in com 442 or 443 in spring semesters, or as com 420 com practicum projects.

**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** (do we want to continue these shows)- *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.

**NEW: A MUSIC VIDEO--PLNU'S version of "Happy,"** by Pharrell Williams.

A video that includes PLNU admins (Pres, provost, deans, etc.) or faculty or a particular student group (eg. ASB leaders, music -- or other -- majors, etc.) showing their best dance moves to the song! See the link (and other *Happy* video links).

Link to <https://www.youtube.com/watch?v=2MDReKsP3sQ> ([Links to an external site.](#))



The video would also include short 7-10 second soundbites from the "dancers" about what makes them happy/brings them happiness. See Jeremy Camp: [Christ in Me \(Links to an external site.\)](#)



...and it's point about "happiness"

**Snapchat Sketches, Show Promos, Etc.**--a minute (or less) of behind-the-scenes sounds, images, scenes that entice and promote convey some kind of mystery about the next show or other Point TV...more info from Nick is coming!

**Com & Theatre Department Promo Videos**--to start...scripts that showcase an upbeat and fast-moving video montage of class sessions, presentations, projects, activities and events, and graphics relevant to the different majors and minors in the department. The videos must also include still pics and graphics of working alumni representing each major (their name, major, yr graduated, place of employment, and job title-s). Each 2-3 minute program will feature one (1) of the majors. These include:

1. Managerial and Organizational Communication (MOCM)
2. Communication
3. Media Communication
4. Broadcast Journalism/Convergent Journalism/Multimedia Journalism (title TBD)
5. Public Relations and Media Com minors

Tentative plan: research, script, plan, and begin shooting them this semester...and finish the projects next semester.

**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.

## "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.

## 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 & 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. After all, 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**. Also, all producers will be penalized a full grade point (in the course) for late submissions for in-class screenings;

#### 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.

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.

#### **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 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 will be steady and stabilized by a tripod, laying on a table or your lap or the floor or ground, or you leaning against something...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.—and which transports the viewer to those physical, emotional, and/or psychological places that make the story/scene interesting and clear.
- 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 to insure that the voice/main sound you’re recording has strong presence and can be heard clearly.
- Thou shalt use a long lens (zoomed all the way in and shallow depth of field) to focus attn on a face or object, and a short lens (zoomed all the way out and deep depth of field) to show the subject/object & 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.)

## COM425 FALL, 2016 CLASS AND PRODUCTION SCHEDULE

### **WEEK 1 August 30, 2016**

- 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, and production schedule
- Program production online sign-ups
- Coastline News #1--story assignments
- Student-crew pictures for studio bulletin board

### **WEEK 2 September 5, 2016 (no class meeting)**

Review of sign ups

**WEEK 3 September 12, 2016 - COASTLINE 1 PRODUCTION WEEK (Thurs, September 15th)**

MEET IN STUDIO. Coastline News workshop

**WEEK 4 September 19, 2016 - LST 1 PRODUCTION WEEK (Thurs, September 22nd)**

SCREEN: Coastline News 1

WORKSHOP IN STUDIO: NEW soundboard in studio control room

**WEEK 5 September 26, 2016 - COASTLINE 2 PRODUCTION WEEK (Thurs. September 29th)**

REEL STUDENTS PRODUCTION WEEK

SCREEN: Heynouncements 1, Promo 1

WORKSHOP IN STUDIO: Graphics Demo w/*Point TV* Graphics Manager, Margaret Mann

**WEEK 6 October 3, 2016 FILM REVIEW SHOW 1 PRODUCTION WEEK**

SCREEN: Coastline News 2, Loma Sports Tonight 1, Heynouncements 2, Promo 2

**WEEK 7 October 10, 2016 - COASTLINE 3 PRODUCTION WEEK (Thurs, October 13th)**

SCREEN: Heynouncements 3, Reel Students 1, Promo 3

WORKSHOP: Editing demo, Q&A

**WEEK 8 October 17, 2016 - LST 2 PRODUCTION WEEK**

SCREEN: Coastline 3, Film Review Show 1

WORKSHOP: Acoustic Showcase -- screen production styles and options, planning, and shooting techniques (in class)

**WEEK 9 October 24, 2016 COASTLINE 4 PRODUCTION WEEK (Thurs, October 27th),**

ACOUSTIC SHOWCASE 1 PRODUCTION WEEK

SCREEN: Reel Students 2 & 3, Happy music video

**WEEK 10 October 31, 2016 - FILM REVIEW SHOW 2 WEEK PRODUCTION (Thursday, November 3rd)**

SCREEN: Coastline News 4, Promo 4, Heynouncements 4, Heynouncements 5

WORKSHOP: "This is a mic and how you use it" starring \_\_\_\_\_

**WEEK 11 NOVEMBER 7, 2016**

Prep, Planning, & Workshop: Coastline News National Election Coverage show

Tuesday, November 8, 2016: COASTLINE 5 PRODUCTION WEEK -- LIVE STUDIO & REMOTE COVERAGE OF NATIONAL ELECTION

**WEEK 12 NOVEMBER 14, 2016 - FILM REVIEW SHOW 3 PRODUCTION WEEK (Thursday, November 17th)**

LST 3 PRODUCTION WEEK

SCREEN: Acoustic Showcase, Coastline News 5, Film Review Show 2, Heynouncements 7, Short Film 2

WORKSHOP IN STUDIO: TBA

**WEEK 13 NOVEMBER 21, 2016 -**

SCREEN: Loma Sports Tonight 3, Heynouncements 8, Short Film 3

**WEEK 14 NOVEMBER 28, 2016 - LST 4 PRODUCTION WEEK (Thursday, December 1st) COASTLINE 6 PRODUCTION WEEK (Thursday, December 1)**

SCREEN: Heynouncements 9, Film Review Show 3

**WEEK 15 DECEMBER 5, 2016**

SCREEN: Loma Sports Tonight 4, Coastline 6, Heynouncements 10

## Cheating and Dishonesty

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

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

### **Link to Cheating and Dishonesty Policy:**

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

## Equipment & 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 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](mailto: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>

### Producer Responsibilities: Point TV on Social Media

click above for expectations of producers posting their shows on social media sites.

### Producer Responsibilities: Social Media

Social Media Requirements for each individual show -

In an effort to grow our audience by increasing our presence on social media all producers will be required to promote their shows and create hype by doing the following for each show: (producers can do this themselves or select someone from their crew to complete these tasks)

1. submit pictures of the production process (smartphone pics are okay)
  - a. examples: actors on the set, camera work, edit room, etc.
  - b. be sure to include the names of each person in the picture as well as which show they are working on.
  - c. Send pictures to [plnupointtv@gmail.com](mailto:plnupointtv@gmail.com)
2. short "behind the scenes" videos/interviews with cast or crew (this can be done with a smartphone or ipad, etc)
  - a. send video with description to [plnupointtv@gmail.com](mailto:plnupointtv@gmail.com)
3. sneak peeks/previews videos
  - a. send video with description to [plnupointtv@gmail.com](mailto:plnupointtv@gmail.com)