

COM425 TV WORKSHOP – COURSE SYLLABUS

Dr. Alan Hueth, Instructor

INTRODUCTION

The purpose of this course is to provide you with the opportunity to practice and learn more about producing TV/film programming. This is one of only three courses in the major that are used in the TV/film area that are designed to be used for "building your reel"--which is your portfolio/audition tape/DVD that you will use to present to future employers and convince them to hire you! Also, you are the station staff for PLNU's Point TV-Channel 23 student-programmed cable channel, so your work will be seen by the rest of the PLNU community.

The areas we will be exploring and practicing include the following:

The production process, teamwork, and leadership

- Program conceptualization
- Program scriptwriting
- Program production
- Program post-production
- Program exhibition
- Program promotion
- Program critique

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

Copyright Release

The PLNU Department of Communication and Theatre owns the copyright to all student video and film projects made at the school using school equipment in regular production courses and independent practicum course credit projects. The department has the right to make copies of student video and film projects, and display them on PLNU's Point TV--the campus closed-circuit student cable channel, on various campus TV and film screens, and at conferences and conventions for educational and program promotion purposes. The student cannot use equipment for professional production purposes, sell the projects that they produce using PLNU equipment, put their programming on the Internet, or distribute their programs in any way without university permission. The student may receive permission from the department by notifying the department, and specifying what project they would like to distribute, in what venue (i.e. YouTube, Vimeo, etc.) and when. The department will work with students to find the widest audience possible for their projects. Any violation of these policies will incur loss of equipment usage privileges.

FOUNDATIONAL ASSUMPTIONS

1. We (students & faculty) are **stewards** of these technologies and PLNU *Point TV-Channel 23*.
2. *Point TV...* exists to **serve** the PLNU community.
3. *Point TV...* programs should **inform, nurture and uplift**, and/or **entertain** PLNU viewers.

4. *Point TV*... should showcase student scriptwriting, performance/talent, and/or production skills, providing students the opportunity to create an "**audition reel**" that they can use for future job opportunities.
5. *Point TV*... should **showcase and celebrate the wider PLNU community's gifts and talents**.
6. *Point TV*... should serve as a venue for showcasing PLNU media comm and broadcast journalism major's **critical skills of media analysis**.

GENERAL EXPECTATIONS

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

1. Invest a minimum of forty (40) hours on production of projects during the semester, and a minimum of three (3) of these hours must involve working with a *Point TV* student manager. To do this, we will form **Management Mentor Teams**. Every student will sign up for a Management Mentor Team-- which will involve intermittent meetings (in class) with your mgr, and working with/ shadowing them. You will keep track of (and document) time spent in production and with a management team member (mgr mentorship) on your production timesheet (provided by the instructor). Those that do not fulfill their three (3) hour mentorship requirement will automatically incur a full-grade point reduction in their final grade.
2. Display evidence of an increasing appreciation for (and skills reflecting) professional production values. This includes the following areas: leadership & teamwork, producing, scriptwriting, directing, camera, set design, lighting, sound, graphics, editing, and all of the other areas of production.
3. Exhibit evidence of an appreciation for the issues and concerns of our Christian faith at PLNU in *Point TV* programming--beyond the exhibition of excellence in production, etc. Your programs should include content that deals with (and/or is sympathetic to) the Christian life and values of the PLNU community.

SHOW LIST & COURSE ACTIVITIES

**See the *425 Field Camera-Light-Sound Exercise document* at the end of this syllabus.

Here are the shows that we'll be producing -- along with other activities that you'll be involved with this semester.

6 - **Coastline News** shows

Twenty-minute live news shows w/studio anchors, field reporter-produced VO-SOT's, packages, etc.

4 - **Reel Students** episodes

A 15 minute (or so) studio-based Interview show featuring filmmakers from last year's best films--and showing their film. Shows on "The Cycle" (best intro-class film last semester) and two (2) PLNU student-produced LAFSC films from fall, '12 semester.

2 - **Acoustic Showcase** episodes

A studio-based 15-minute show featuring a short interview and performances by some of PLNU's best acoustic performers

1 (or more) - **Loma Lovin'** episode
A 15 minute dating show.

2 (or more) - **The Beat** episodes--one on international study and another on _____ (TBA)
A 20-30 minute interview-documentary show on important issues and topics of the day.

1 - **The Rick Show!** (working title)
A 20-30 minute interview show with PLNU faculty, staff, admins, etc. about... (Rick will share more on that)

1 (or more) - **Late Night** episode(s)
A 30-minute comedy-variety show consisting of comical segments like "Caf Lane Q & A" (revealing how clueless people can be), "YouTube Funnies" (featuring the funniest YouTube videos of animals, people, music videos, etc.), some yet-to-be named satirical segment, and other comical segments. Also, interviews with talented PLNU people--from artists, to jugglers, to singers, to filmmakers, and others. Script concepts to be provided by TV workshop comedy-writing team.

3 - short films: **The 60 Second Challenge** film competition
Three (3) one (1) minute (or less) films with a complete story

1 - **Journeys** episode: Pornography @ PLNU?! -- based on past (from last semester) and future interviews

5 - **Point TV** show promos
15-30-second show promos for existing shows on Point TV program schedule

5 - **Is He in You?** 30-second to 1-minute public service announcements (PSA's)--a series based on if and how God is in us in our everyday lives--more info later.

ASB Event Promotionals - 15-30 second promos for a variety of ASB activities this semester (# of promos TBA)

2 - **Point TV Sports: PLNU Basketball** cablecasts (live-to-tape)--one women's and one men's game (one evening shoot)

1 - **NEW Point TV show**--to be pitched on _____ (date to be provided)

Other Activities:

Field Camera-Lighting-Sound exercise: This assignment is required of all students new to COM 425 TV Workshop who have not done this exercise yet. If you have already done the exercise in a previous TV workshop course, this is an optional activity. Information for this exercise is provided in the attachment on this page. Due date is provided on the course schedule.

Class-Studio Sessions: The TV studio has brand new HD equipment--including remote-controlled cameras, a switcher, and a special-effects graphics package. We will be spending some class time in orientation and training sessions--along with workshop sessions on how to do live and live-to-tape shoots of Coastline News, Acoustic Showcase, and interview shows (Reel Students, The Beat, etc.). See "Course Schedule" for dates of these sessions.

In-Class Activities: our in-class activities will include production team meetings and planning and program screening and critique sessions.

TA Show & Tell Sessions: You are required to attend three (3) separate one (1) hour -- or more -- evening "***TA Show & Tell***" sessions on how to operate the switcher, server operated storage and roll-in system, live-remote skype reports, our remote-controlled cameras, the jib camera, and our new high-powered Xpressions graphics software. Dates and times for these sessions will be announced, and you will be able to include these hours on your timesheets for this course. ALL STUDENTS MUST ATTEND THESE THESE SESSIONS.

The 60-Second Challenge Update board (on course Discussion Board)

This is a place where writers, producers, directors, DP's, art directors, and editors can each talk about their questions, needs, howt-tos, and other things with the other writers, producers, DP's, etc. also working on a film. I'll create forums for each production position.

Sharing w/Leah Postings (on course Discussion Board)

This is a place where show producers, directors, etc., can post Q's, production needs and schedules, etc. on their projects throughout the semester. This is designed to enhance your projects by improving communication, having better production values in your projects, and keeping our beloved station manager, Leah Murphy, up-to-date on the status, needs, etc. of the program production process for your shows.

Leader Shadowing You are required to invest a minimum of three (3) hours in shadowing one (or more) of our Point TV leaders. This will involve shadowing and/or working with a leader on one of their jobs. The purpose of this is for you to see what and how the managers do what they do so that you, too, could serve in leadership or assist them with their various tasks. You can count these hours on your timesheet. Some suggestions:

1. Shadow Leah (station mgr) as she meets with Dr. Hueth or her staff in her weekly meetings, or when she is involved in planning and organizing an event;
2. Shadow Chris (production and programing) as he loads new shows onto our computer-operated master control system (the Nexus) -- which allows the campus community to see the programs on Point TV--Channel 23;
3. Shadow Christina as she prepares a Coastline News cast with our EZ News software; and/or
4. Shadow Julie as she goes through the process of writing a press release for a Point TV story, or takes pictures of production students in action while shooting Coastline News, Reel Students, short films, and/or other shows.

PRODUCTION TEAMS

COM 425 TV Workshop Production Teams

Coastline News

Coastline News Mgr: Christina Grijalva
Hannah Faria
Max Hemington Tyran Hines
Julie McKibben
Annie Miller
Staci Sellas
Nikki Young
Others to assist--based on need and interest

Loma Lovin'

Writer-Producer: Shelby Escobedo
Director: TBA
DP: TBA
Editor: TBA

Late Night

Producer: Leah Murphy
Host: TBA
Writers: Leah Murphy, Taylor Brown, others
TBA
Director: TBA
Art Director (set and lighting): Joshua Vandermeer
Crew: TD, sound, graphics, cameras, sound, floor director, etc.
Acoustic Showcase: Writer-Producer: Peter Varberg
Director: TBA
Sound: Joshua Vandermeer
Others: TD, art director, sound, graphics, camera ops, floor director (TBA)

Journeys

Writer-Producer: Peter Varberg
Host: TBA
Director: TBA
Camera Ops, sound, graphics: TBA

Point TV Show Promos

Writer-Prods: Harris Smith, Kiersten Steinhauer, Cassi Wolfe
Directors: TBA
Editors: TBA

Reel Students

Writer Producer: Chanelle Jewell
Art Director & Director: Joshua Vandermeer
Talent: TBA
TD: TBA
Cameras Ops: TBA
Sound: TBA

The Beat: Pornography

Writer-Producer: Leah Murphy
Host: TBA
Director-DP: Joshua Vandermeer
Editor: TBA

The Rick Show!

Writer-Producer: Rick Moncauskas
Other writers: TBA
Host: TBA
Director: TBA
Editor: TBA
Crew: camera ops, TD, sound, graphics, etc.

PLNU ASB Event Promos

Writer-Producers: TBA
Directors: TBA
DP's: TBA
Editor-Graphics: TBA

The 60-Second Challenge short films (3 films & 3 teams)

Writer-Producers: TBA
Directors: TBA
DP's: TBA
Art Directors: TBA
Editors: TBA
Talent: TBA

PLNU SHOOTING PERMISSION & COPYRIGHT POLICY

You must first get permission to shoot on the PLNU campus, and there are some copyright issues! Click above to see the policy. Those that do not abide by these policies, jeopardize their equipment check-out and on-campus shooting privileges.

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

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

Plan ahead. You must secure permission from the building manager BEFORE you can shoot. Don't assume you can get permission on your way to the shoot. Also, when you check out equipment, you will be issued a "Press Pass"—to be worn by the camera operator for the shoot—which lets the building managers know that you're PLNU students and that are working on a PLNU class projects.

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

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

EVALUATION

**See the *SP12 Timesheet COM243_425* document.

Your grade will be based on the following assumptions:

Your grades for projects will be based primarily upon the total cumulative time that you invest in projects in this course, and the criteria and conventions of production learned in COM 243, our in class lectures, and in our viewing and critique sessions in the course. You will also be evaluated on your ability to work with others on the group and class projects--this includes your interpersonal skills, flexibility, dependability, teamwork skills, etc.

What you will **not** be evaluated on:

- 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 do have a minimum time investment/requirement of project production time for this course (40 hours), and **the majority of your course grade will be based upon the number of hours that you invest in this course.** The 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 per credit is required. Consider this total hourly requirement relatively light--compared to some other academic programs on campus, and other Christian universities who require substantially more hours or they're operated as a volunteer activity where students don't get any credit!

Also, your earned hours will be based on which role you have in the different projects. Students that do camera or just change pages for graphics on *Coastline News* will earn one hour for each hour invested in the project. Meanwhile, writer-producers, directors, TD's, sound for *Coastline News*, and/or editors will earn 1.5 hours for every actual hour spent in that role. For example, if you're the Writer-Producer of a show, and you spend five (5) hours in planning, prepping the show, and writing the script, you will put on the "Role" line on your timesheet: Writer-Producer, and then the hours worked 2-7 p.m., 5 hours, then you'd put 7.5 (5 X 1.5) hours worked on your timesheet. You can see an example of this on the timesheet. So, you are encouraged to take on the more challenging leadership and creative-technical areas to earn more hours.

2. Your ability to be a **faithful, 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.

3. In our in-class program screening sessions, I will be providing you with an assessment of your work based on "**entry-level professional expectations.**" These expectations are based on past assessments of PLNU graduate's (and other school's I've taught) film and TV portfolios submitted to professionals in film and TV. The range of assessment includes the following:

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

Course Grade and Total Hours:

NOTE: writer-producers, show directors, TD's and sound for Coastline News, and show editors get 1.5 hrs for each hour invested. All other roles earn one (1) hr for each hour invested.

60+ A

50-59 B

40-49 C

30-39 D

There are no "INC" grades issued in this course. All grades are final and will not be changed.

FINALLY: **the average number of hours** that students accumulated **last semester** (not including *Point TV* mgrs) was **56 hours**. *Point TV* mgrs (other than Station Mgr) are required to invest 100 hours (minimum).

Timesheets are available at the end of this syllabus.

PROJECT REQUIREMENTS

See the "Activities" area for projects to be produced this term.

Each program must include a **slate** and **countdown** before the program starts. The slate should include the following information:

- A. Program name, program time length, and date produced (i.e. *The Beat*, Show 08-01, Length: 30:00, February 3, 2008)
- B. Writer's name, producer's name, and director's name

We will collect production timesheets at midterm to check on your progress and participation. If we discover at the middle of the semester that some students are unable to fulfill their 40 hour time requirement through participation in the production of these programs, students (working with the Point TV station staff) will write and produce commercials, and/or additional episodes of programs.

**See the *Top 10+ Commandments of Outstanding Camerawork and Recording* document at the end of this syllabus.

COURSE SCHEDULE

Schedule includes in-class meetings and activities, along with some additional workshops (TBA). All class sessions meet in RLC 101, unless notified otherwise. Additional project deadlines and activities TBA later.

WEEK 1

WEDNESDAY, 1/11/12

Syllabus, course expectations, Point TV manager intros, programs planned this term, program clip screenings, and pictures for Point TV poster in studio

WEEK 2

WEDNESDAY, 1/18/12

Project sign ups, show expectations, and project planning

WEEK 3

WEDNESDAY, 1/25/12--MEET IN STUDIO

Coastline News production workshop

Wednesday, 1/25/12 SHOOT Coastline News #1 Call time: 5:30 p.m Shoot: 7:00 p.m.

WEEK 4

ONE EVENING: Reel Students studio shoot--(shoot interviews)

WEDNESDAY, 2/1/12

Screen Coastline News #1

Screen Field Camera-Lighting-Sound exercise

WEEK 5

WEDNESDAY, 2/8/12--MEET IN STUDIO

Acoustic Showcase workshop

Wednesday, 2/8/12 SHOOT Coastline News #2 Call time: 5:30 p.m Shoot: 7:00 p.m.

WEEK 6

ONE EVENING: Acoustic Showcase studio shoot

WEDNESDAY, 2/15/12

Screen Coastline News #2

Screen Reel Students #1 & #2

Screen Is He in You? PSA's (1 & 2)

WEEK 7

ONE EVENING: The Rick Show studio shoot

WEDNESDAY, 2/22/12

Screen Acoustic Showcase #1

Screen Loma Lovin

Screen The Beat: International Study

Screen ASB Event Promos produced to-date

Wednesday, 2/22/12 SHOOT Coastline News #3 Call time: 5:30 p.m Shoot: 7:00 p.m.

WEEK 8

WEDNESDAY, 2/29/12

*SUBMIT TIME SHEETS W/TOTAL HOURS ACCUMULATED TO-DATE CIRCLED ON FRONT PAGE

Screen Coastline News #3

Reel Students #3 & #4

WEEK 9 -- NO CLASSES (SPRING BREAK)

WEEK 10

EVE: night and time TBA--shoot Acoustic Showcase

WEDNESDAY, 3/14/12-- MEET IN STUDIO

Screen Acoustic Showcase #2

Screen The Rick Show

Screen Late Night

Wednesday, 3/14/12 SHOOT Coastline News #4 Call time: 5:30 p.m Shoot: 7:00 p.m.

WEEK 11

WEDNESDAY, 3/21/12

Screen:

Screen Coastline News #4

Screen 60 Second Challenge films

Screen Journeys: Pornography (1st cut)

WEEK 12

WEDNESDAY, 3/28/12

Screen Is He in You? PSA's (3, 4 & 5)

Screen ASB Event Promos produced to-date

Wednesday, 3/28/12 SHOOT Coastline News #5 Call time: 5:30 p.m Shoot: 7:00 p.m.

WEEK 13

WEDNESDAY, 4/4/12

Screen Coastline News #5

Screen Journeys: Pornography (FINAL CUT)

WEEK 14

WEDNESDAY, 4/11/12

Screen new/additional shows

Production planning meetings

Wednesday, 4/11/12 SHOOT Coastline News #6 Call time: 5:30 p.m Shoot: 7:00 p.m.

WEEK 15

WEDNESDAY, 4/18/12

Screen Coastline News 6

Screen new/additional shows

Planning meetings

WEEK 16

WEDNESDAY, 4/25/12

BRING TIMESHEETS TO CLASS WITH HOURS TOTALLED AND CIRCLED ON 1ST PAGE

Screen new/additional shows

PLNU TV and Film Festival event planning

THURSDAY, 4/26/12--PLNU TV and Film Festival, 6:30-8:30 p.m., Solomon Theatre

COURSE POLICIES

Cheating and Dishonesty

Students will be honorable in all of their academic work. Dishonesty in assignments, examinations, or any other academic work is an affront to fellow students and faculty and will not be tolerated. In addition, dishonesty as a student is not acceptable. ...Student Handbook

Link to Cheating and Dishonesty Policy:

<http://www.ptloma.edu/studentdevelopment/StudentHandbook/index.htm>

Equipment & 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

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 (I equate this to 2 absences in a 15-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 20 percent or more (three weeks or longer in a 15-week 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 class or 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 arrives late or leaves early--without advance notice and producer permission before production is complete), **will automatically be de-enrolled from the course by the instructor.**

UNIVERSITY POLICIES

Computer Use Policy

Students have the responsibility to use computer resources in an efficient, effective, ethical, and lawful manner consistent with the mission, rules and regulations of the University.

Academic Honesty

Academic honesty and integrity are strong values among faculty, staff, and students alike. Any violation of the university's commitment is a serious affront to the very nature of Point Loma's mission and purpose.

Academic Accommodation

Undergraduate Level While all students are expected to meet the minimum standards for completion of this course as established by the instructor, students with disabilities may require academic accommodations. At Point Loma Nazarene University, these students are requested to file documentation during the first two weeks of the semester with the Academic Support Center (ASC), located in the Bond Academic Center. This policy assists the University in its commitment to full

compliance with Section 504 of the Rehabilitation Act and the Americans with Disabilities Act. Section 504 (a) prohibits discrimination against students with special needs and guarantees all qualified students equal access to and benefits of PLNU programs and activities. Once the student files documentation, the ASC will contact the student's instructors and provide written recommendations for reasonable and appropriate accommodations to meet the individual learning needs of the student.

Graduate Level While all students are expected to meet the minimum standards for completion of this course as established by the instructor, students with disabilities may require academic accommodations. All such students in Point Loma Nazarene University graduate-level programs are requested to discuss options with the program Director during the first two weeks of class. The Director, in consultation with the Academic Support Center (ASC) on the main campus will assist the student in filing documentation with the ASC during the first two weeks of the course. This policy assists the University in its commitment to full compliance with Section 504 of the Rehabilitation Act and the Americans with Disabilities Act. Section 504 (a) prohibits discrimination against students with special needs and guarantees all qualified students equal access to and benefits of PLNU programs and activities. Once the student files documentation, the ASC will contact the student's instructors and provide written recommendations for reasonable and appropriate accommodations to meet the individual learning needs of the student.

Class Alumni Links

Kyle Stanley (2010 Media Comm): <http://kyleraystanley.webs.com/>

Katie Conner (2010 Broad Journ): <http://www.ktv.com/sections/ktvl-talent/katie-conner/>

Julie Straw (2006 Broad Journ): <http://www.wlbt.com/global/story.asp?s=6041178>

Courtney Lane (2007 Broad Journ): <http://www.kltv.com/Global/story.asp?S=7141888>

COM 425 TV Workshop
Field Camera-Lighting-Sound Production Exercise

Purpose: to provide you with an opportunity to practice and receive feedback on your field camera, lighting, and sound production abilities and technique.

Objective: to reveal your production knowledge and abilities in field camera, lighting, and sound operation and production technique.

Individual Exercise: Beauty and Meaning

Required of all students in the course:

1. Your face to ID yourself
2. Using in-camera editing technique (no post prod), and applying the “law of natural glance,” document an object, place, event, or meeting. Object ideas: the Jesus statue on caf lane, statue on south side of Cooper Music Center, the prayer chapel, sunset cliffs, or anything that you deem interesting, a group meeting (of students, a class session, or whatever).

*Minimum **ten (10) shots** for this exercise. You may use a tripod or handheld (or combo). Looking for good selection of angles, camera positioning, framing, compositions, focus, exposure, attention to background, depth-of-field, etc. – shots that are technically well-done and reveal objects/ things in their natural form and are creatively composed.

Group of Three Exercise: in groups of three (3), record the following...

1. An indoor interview or dramatic scene. For interview , stage over-the-shoulder MS’s and one-shots (3/4 face) of both interviewee and interviewer from the front. If a dramatic scene, do some creative lighting technique (e.g. low -key dramatic) with some dialogue and movement.
2. An outdoor interview or dramatic scene – same situation

*For interview, minimum four (4) questions. Record the interviewee first, then cross-shoot the interviewer asking questions, listening, etc.. Interview subject matter: whatever fits your fancy. You may use a tripod, handheld, or combo.

Be sure to record the individual “law of natural glance” exercise on your own labeled tape, and the group of three interview exercise on one of your team member’s tapes. Please label your individual tape and the tape which has the group exercise included on it. Finally, **TIGHT CUE THE TAPE TO THE BEGINNING OF YOUR INDIVIDUAL EXERCISE – FOR CLASS VIEWING ON –in class.** Please begin shooting this exercise after this week.



The 10+ Commandments of *Outstanding Camerawork and Field Recording*

1. Thou shalt always have correct white balance.
2. Thou shalt have every shot in focus and use manual focus.
3. Thou shalt have every shot using correct exposure (f-stop/iris setting) and with manual iris.
4. 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.
5. 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.
6. Thou shalt have every moving shot smooth and steady (use a wide angle lens and/or steadicam junior, jib, etc. to assure this).
7. Thou shalt have every shot with good framing and composition, with good head room, nose room, etc.
8. Thou shalt record three-quarter face shots for interviews (not profiles), with camera at eye level.
9. Thou shalt have camera movements (pans, tilts, zooms, dollies, etc.) that are motivated/have a reason – and they will be limited.
10. Thou shalt utilize the “law of natural glance” to get good camera coverage of an event, scene, etc.
11. Thou shalt shoot cutaways and cut-ins (when needed) to show important stuff or cover possible edits--or for other reasons.
12. Thou shalt record natural sound wherever thou shalt shoot.
13. 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.
14. Thou shalt use portable lights to see and make the main subject of the shot stand out from the background.
15. 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.
16. 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.