

COM442-1 FA17 - Field Television Production (as posted on Canvas)

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Welcome to COM 442 Field Production -- one of two PLNU advanced film production courses!

INTRODUCTION

This course is an extension/representation/embodiment of the PLNU mission below, and will especially focus on the “teaching” and “shaping” parts of that mission:

The PLNU Mission: 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.

COURSE DESCRIPTION

This is one of two courses in the media com major that is designed to help you produce your best projects—projects that are festival worthy and/or outstanding enough to be showcased on your audition reel as some of your best work.

This is an advanced course in single-camera, film-style field production and editing, focusing on dramatic/comedic non-fiction narrative—especially focused on short films. The course will include sessions on the aesthetic and technical aspects of producing these kinds of films, and will include every aspect of the production process—especially focusing on outstanding camera, lighting, sound, directing, and editing.

The text and supplementary readings, along with workshops, will prepare you to be an independent producer or to work with a TV/film production company. Therefore, it will include sessions on all aspects of the film production process, including all tasks, and techniques for pre-production, production, post-production, and marketing, distribution, and exhibition of your film. This course should provide you with a greater understanding and appreciation for the various roles that each production team member has in this process, and will give you opportunity to conceptualize, plan, shoot, edit, market/ promote, and distribute a professional-looking film. It will also help you to gain knowledge and develop skill-sets that will prepare you to produce several different types of film and television programs--including short and feature-length films and/or story-based commercials, music videos, and corporate media.

Resources

TEXTBOOKS

For those who have not taken COM 443 Studio Production--you are required to buy or rent these two (2) textbooks.

1. The Lean Forward Moment...., Norman Hollyn, (New Riders Press). For used: <http://finderscheapers.com/Search.aspx?kw=the+lean+forward+moment> (Links to an external site.)Links to an external site.
2. Producing and Directing the Short Film and Video, (3rd ed is okay) by Irving and Rea, (Focal Press). For used copy, see: <http://finderscheapers.com/product-price/Producing-and-Directing-the-Short-Film-and-Video-0240811747-9780240811741-24JAXIS0Y5F1> (Links to an external site.)Links to an external site.

When checking-out and checking-in equipment...

You'll be assisted by our Media Operations Manager, Rick Moncauskas, and our TA's. You will be working with Rick on a variety of competencies--especially the editing, graphics, and sound competencies. Our "technical assistants" (TA's) will also be interacting with you for equipment check out and any assistance with equipment, editing, etc. at the studio. The TA's for this semester are:

Nick Macedo, Sr, Media Comm-Production
Riley McQuown, Jr, Media Comm-Production
Analise Nelson, Jr, Media Comm-Production
Page Adlhoch, Sr, Media Comm-Production
Sophie Proctor, Sr, Broadcast Journalism

Edit Bay Hours:

The edit bays are open and available when Rick Moncauskas or our TA's are working. Those hours are posted by the second week of the semester on the bulletin board by the studio door. These hours fall within the library's open hours. Friday access will be limited to a couple of hours in the afternoon, and weekend access will be based solely on TA availability. If you have questions about this, please talk with Rick Moncauskas, Media Operations Manager, about this. His office is in the studio complex.

Course Learning Outcomes (CLO's)

As a result of this course, students will display:

1. Understanding and skill in producing, directing, art direction/production design, camera, lighting, sound, and/or editing and graphics; and
2. An understanding of the marketing/promotion, distribution, and exhibition of films.

You will be expected to perform at an advanced level, and you are encouraged to enter your work in the Broadcast Education Association (BEA) Student Video Festival, or other

student and professional festivals. Students who have their projects selected by a festival will receive a reimbursement from the department to cover their entry fee for the festival. Also, each production team will receive a \$100 stipend (reimbursed after the semester is over) for production costs incurred for your film. More details for that are provided in the assignments section of the syllabus.

Course Learning Outcomes, Format, and Activities

COURSE LEARNING OUTCOMES

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1. Understanding and skill in producing, directing, art direction/production design, camera, lighting, sound, acting, and/or editing and graphics; and
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COURSE FORMAT & ACTIVITIES

The format for the in-class meeting sessions will be diverse, with a variety of activities designed to help you to understand and apply course concepts production techniques in your projects. There will be two different "groups" that will share most activities in this course, but will also have their own distinct activities throughout the semester. Details on the graded assignments are available in the Assignment section.

Group 1 will include students in this course who HAVE NOT TAKEN the COM 443 Studio Production course. Their distinct activities include:

- In-class online quizzes on chapter readings in The Lean Forward Moment... and the Producing and Directing... textbooks. See the Course Schedule for assigned readings and quizzes.
- Taking a Final Exam--based on questions included in the online quizzes
- Screening, note taking, and discussion of ten (10) episodes of *Bobby Roth's Master Class, A Director Prepares...* talking about the direction process of shows like *Lost, Gray's Anatomy, Hawaii Five-O*, and many other television shows and films. Each episode is approximately 20 minutes and consists of short educational documentaries on a variety of topics that are relevant this course...and others. There will also be an EXTRA CREDIT points opportunity related to this course. You can earn up to five (5) points for each

“Master Class Episode-Notes” submitted at the end of class -- based on the *Bobby Roth Master Class* videos that will be screened in class. Your notes must include ten (10) or more content points. You must submit these legibly handwritten on paper with your name, episode number noted, and the date of the submission. You will turn these in at the end of each class session that the episode is shown.

Group 2 will include students in this course who HAVE TAKEN the COM 443 Studio Production course Their distinct activities include:


- Screening, note-taking-reports on the *Looking at Movies* DVD videos on a variety of film topics and production techniques
- Doing Production Workshops on camera, lighting, and sound for the class

All students in this course will be doing the following:

- Screening and analysis of award-winning student and professional short films and excerpts of (or complete) feature-length films. These include academy-award winners, BEA award-winners, *168 Hour Film Festival*, and selected professionally-produced short films. Topics of discussion will include scriptwriting, directing, acting, camera and lighting, sound, and editing.
- Doing a “Film Pitch” presentation on a project idea for a group short film (details provided in Assignments section). I, Rick, AND all students in this course will rate the pitches to determine which projects are chosen for production this semester. The highest-rated group project pitches will be selected and green-lighted for production in this course.
- Production Presentations – using PowerPoint (or Prezi) -- on one of several production areas. All students are required to do this presentation.
- Producing and screening two (2) group film production projects, including: a two-person group *One Script--Two Scenes* project, and a Group Film Project -- based on Film Pitch selections

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

- Recording Permission Process
- First: **to shoot indoors** you must secure permission from the building manager BEFORE you do the shoot. Ideally, best to get this done well in advance--especially if it involves your group project. For the competency shoots, secure permission at least a day in advance (if possible). This means that you must plan ahead. 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 coordinators know that you're a PLNU student and that are working on a PLNU class project.

- 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 outdoors on the PLNU campus. But if you plan on shooting where you might be blocking a road or sidewalk on campus, then you must get advance permission from the PLNU Public Safety office. Also, you need special permission to shoot in and around the Fermanian Business Center. Please call and get permission from their building coordinator 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's 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 Point TV Vimeo channel, YouTube channel,

and at conferences, conventions, or for TV or film festivals for educational and program promotion purposes.

- **EQUIPMENT USE FOR PROFESSIONAL PROJECTS**
- Students 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 well in advance of the production of the project..
- **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.

Attendance & Equipment Policies

ATTENDANCE

- This is an extremely important production course and one that you need to take seriously in your program here at PLNU. It is where you prove your professionalism as a prospective filmmaker/TV producer. Therefore, it is critical that you attend all course sessions, along with all of your out-of-class team project sessions. Film/TV production is a collaborative enterprise that requires organization, focus, and team effort to succeed. This works best when the entire team is present at all class sessions, team project gatherings, etc. Always remember: others are depending on you to be present and to perform well.
- Everyone starts with 100 points for Attendance and Participation. Your attendance and participation grade will incur point reductions for absences from class. Every absence will incur a 25 point reduction off of your Attendance & Participation grade. Normal allowances are made for your own severe illness and/or family deaths, etc. However, if you must be absent from a course session, a note and/or call or visit to the instructor is advised. If you must be late to a project planning or production session, communicating with your fellow student-teammates (well in advance) is advised.

- **IMPORTANT NOTE:** if I get a report from a show producer that someone did not show up for a small-group project or class project shoot, that student will incur point reductions also.
- **From the Provost:** Regular and punctual attendance at all classes in which a student is registered is considered essential for 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 (10%) of class sessions (this is **equivalent to one and one-half weeks or longer** in this course), the faculty member has the option of filing a written report to the Vice Provost for Academic Administration which may result in de-enrollment, pending any resolution of the excessive absences between the faculty member and the student. **In the case of this course, that's two missed class sessions.** If more than 20 percent (**that's three missed class sessions in this course**) is reported as missed, the faculty member may initiate the student's de-enrollment from the course without advance notice to the student. If the date of de-enrollment is past the last date to withdraw from a class, the student will be assigned a grade of "F" or "NC." There are no refunds for courses where a de-enrollment was processed.

EQUIPMENT AND FACILITIES

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

- **USE THE CUBBY-SHELVES FOR YOUR BACKPACKS, ETC!**
- Shelves are provided on the left hand side of the door that gives you access to the control room and studio. PLEASE put all backpacks, books, purses, etc. in a cubby space while you're in the studio complex. This will help keep the clutter away from the edit bays AND off the limited floor space that we have in these areas!
- **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.

Chapters Quizzes & Final Exam Information

- **Chapters Quizzes**
- Group 1 will have seven (7) quizzes in this course. Questions will derive from the assigned chapter readings noted for each day of the quiz--see the Course Schedule for details. You will have anywhere between a few to up to ten (10) or more questions for each chapter--averaging about six (6) to eight (8) questions per chapter. The questions will be a combination of multiple choice and T/F questions. Each question will be worth one (1) point. Be sure to read every chapters and, especially, study the "main points" (eg. section headings, definitions, and other main points) that appear in each chapter in preparation for these quizzes.
- **Final Exam**
- The final exam will consist of 150 select questions from the quizzes. You'll have access to all quiz questions and answers up till the time of the final exam.

EVALUATION & GRADING

Assignments/projects will be evaluated on the following basis:

Your grade will be based on your performance in your assigned production role(s). The criteria for evaluation will be established by readings, in-class examples and student and instructor screenings, discussions, and analysis and critique of outstanding student and professional TV/film work. Also, your grade will be based on how your work meets the grading criteria provided for each project, and how your work compares to peer's (present and past) in this course over the past 30+ years.

Your work will be evaluated based on the following criteria:

D or F grade:

- Project does not meet the assignment's guidelines
- Production values are unacceptable for college-level work. There are obvious technical errors, such as poor audio and shaky camera shots, poor editing, lighting, staging, directing, and/or white balancing of cameras
- Problems with participation in the project (i.e. late/left early, poor attitude, etc.)

C grade:

- No participation problems
- A few technical problems, based on principles and techniques taught in class
- Production values and conventions are average and acceptable for college-level production
- Program is moderately engaging and entertaining

B grade:

- Criteria for C-level work are met
- Some display of creative/unique camera, sound, directing, graphic, and/or editing techniques
- Maximum of two (2) to no (0) technical problems evident in your work
- Program is engaging, above-average quality, and communicates with some flair and creativity

A grade:

- Criteria for B-level work are met
- Several displays of creative/unique camera, sound, directing, editing, and/or graphic techniques
- No (0) obvious technical errors
- All production techniques effectively tied to the theme and stylistic approach
- Program is truly outstanding, engaging, entertaining, and communicates with substantial flair and creativity for undergraduate, college-level production

GROUP 1:

Assignments and Points (for those who have not taken 443):

Chapter Quizzes -- seven (7)	235
Project Pitch Presentation	100
<i>One Script—Two Scenes Project</i>	100
Short Film Group Project & Production Notebook	250
Production Presentation	100
Final Exam	100
Attendance & Participation	<u>115</u>
Total points:	1000

Your final course grade will be based on the following point scale:

920-1000 = A

900-919 = A-

880-899 = B+

Etc.

GROUP 2

Assignments and Points (for those who **have taken 443**)

Project Pitch & Proposal	100
<i>Looking at Movies</i> Videos Notes-Reports	100
Production Workshop	100
<i>One Script—Two Scenes</i> Projects	150
Production Presentation	100
Short Film Group Project & Production Notebook	250
Attendance & Participation	<u>100</u>
Total points:	900

Your final course grade will be based on the following point scale:

830-900 = A

810-829 = A-

791-809 = B+

749-790 = B

730-748 = B-

712-729 = C+

659-711 = C

640-658 = C-

Etc.

Extra Credit Opportunity For Group 1:

You can earn five (5) points for each “Master Class Episode-Notes” submitted at the end of class -- based on the *Bobby Roth Master Class: A Director Prepares* videos that will be screened in class. You can earn up to fifty (50) points total! Your notes must include ten (10) or more content points. You must submit these legibly handwritten on paper with

your name, episode number noted, and the date of the submission. You will turn these in at the end of each class session that the episodes are shown.

Course Schedule

WEEK 1: 8/29/17 READING: NONE ASSIGNED

1. Canvas website: course activities, assignments, schedule, etc.
2. Screen and discuss feature-length film *Juno* (96 minutes)

WEEK 2: 9/4/17--NO CLASS (LABOR DAY)

WEEK 3: 9/11/17--READING: *Producing...Ch. 1-3, and Lean Forward...1-3*

1. CHAPTERS QUIZ 1
2. Group 1: Screen *Bobby Roth's Master Class, A Director Prepares--Episode 1: Preparation and Imagination* and *Episode 2: How to Read a Script*
Group 2: Screen the following on *Looking at Movies DVD (LAM Reports #1)*
Chapter 1: Film Analysis, Part I: *Juno* (15:00), and Part II: *Harry Potter* (14:00)
Chapter 2: Form & Content (5:00)
Chapter 4: Elements of Narrative: Narrators, Narration, and Narrative (9:00),
Diegetic and Nondiagetic Elements (9:00)
3. Screen & critique/analyze short films
4. Review & Discuss Project Pitch Assignment

WEEK 4: 9/18/17--READING: *Producing...Ch's 4-6; Lean Forward Ch's 11 & 12*
[Release Forms & Much More](#) ([Links to an external site.](#))[Links to an external site.](#)

1. CHAPTERS QUIZ 2
2. Project Pitch Presentations
3. Chapters Discussion AND/OR screen short films—based on need and as time allows

WEEK 5: 9/25/17 --READING: *Producing...Ch's 7, 14; Lean Forward... Ch. 5*

1. CHAPTERS QUIZ 3
2. Group 1: Screen *Bobby Roth's Master Class, A Director Prepares Episode 3: Designing Shots* and *Episode 4: Casting*
Group 2: Screen the following on *Looking at Movies DVD (LAM Reports #2)*
Chapter 4: Suspense and Surprise (2:00)
Chapter 5: Setting and Expressionism (6:00); Lighting and Familiar Image...(8:00),
Composing the Frame (8:00)
Chapter 6: LIghting (10:00), Shot Types... (6:00), Camera Angles (6:00), Point of View (5:00)
3. Project Pitch Selections--discussion, Q & A, planning, etc.
4. Intro and discuss *One Script—Two Scenes* Production Project assignment
5. Screen & critique/analyze short films
6. Workshop: Canon Digital Film Cam -- Features and Set-Up (in studio)

WEEK 6: 10/2/17 -- NO CLASS MEETING...Group mtgs & planning for *One Script-Two Scenes Project* and group film projects

WEEK 7: 10/9/17 --READING: *Producing...Ch's 8, 11, 13; Lean Forward...Ch's 4 & 6*

1. CHAPTERS QUIZ 4
2. Group 1: Screen *Bobby Roth's Master Class, A Director Prepares--Episode 5: Time and Episode 6: Collaboration*
Group 2: (*LAM Reports #3*) Chapter 6: Zoom and Moving Camera Effects (6:00), The Moving Camera (5:00), Focal Length (5:00); Chapter 7: Persona and Performance (4:00), Editing & Performance in Snapshot (10:00); Chapter 8: The Evolution of Editing--Continuity and... (14:00), The Evolution of Editing: Montage (13:00)
3. Screen, critique, analyze short films
4. Workshops: (pick one)
 - A. Canon Digital Film Camera--set up, operational features, lenses, camera movement, etc.
 - B. Setting up field lighting instruments and accessories (in studio)
 - C. Field sound recording (meet at studio)
 - D. Editing and colorization (Edit B)
 - E. Directing -- w/Hueth (location TBD)

WEEK 8: 10/16/17 --READING: *Producing...Ch's 10, 15; Lean Forward.... Ch. 10*

1. CHAPTERS QUIZ 5
2. Group 1: Screen *Bobby Roth's Master Class, A Director Prepares--Episode 7: Actors (Part 1) and Episode 8: Actors (Part 2)*
Group 2: (*LAM Reports #4*) Chapter 8: The Kuleshov Experiment (10:00), Editing Techniques in Snapshot (5:00); Chapter 9: Sound in Snapshot (5:00)
3. Screen, critique, analyze short films AND/OR team meetings: *One-Script-Two Scenes* OR group film project
4. Workshops: (pick one)
 - A. Canon Digital Film Camera--set up, operational features, lenses, camera movement, etc.
 - B. Setting up field lighting instruments and accessories (in studio)
 - C. Field sound recording (meet at studio)
 - D. Editing and colorization (Edit B)
 - E. Directing -- w/Hueth (location TBD)

WEEK 9: 10/23/17 --READING: *Producing...Ch's 16, 17; Lean Forward...Ch's 7, 8,*

1. CHAPTERS QUIZ 6
2. Group 1: Screen *Bobby Roth's Master Class, A Director Prepares--Episode 9: Editing, and Episode 10: Career*
3. See [Foley Stage \(Links to an external site.\)Links to an external site.](#) video!
4. Screen, critique, analyze short films AND/OR team meetings: *One-Script-Two Scenes* OR group film project

5. Workshops: (pick one)
 - A. Canon Digital Film Camera--set up, operational features, lenses, camera movement, etc.
 - B. Setting up field lighting instruments and accessories (in studio)
 - C. Field sound recording (meet at studio)
 - D. Editing and colorization (Edit B)
 - E. Directing -- w/Hueth (location TBD)

WEEK 10: 10/30/17 --READING: *Producing...Ch. 19*

1. CHAPTERS QUIZ 7
2. Writing & Producing Presentations
3. Director of Photography (DP) Presentations
4. Screen, critique, analyze short films OR feature-length film AND/OR team meetings: *One-Script-Two Scenes* OR group film project
5. Workshops: (pick one)
 - A. Canon Digital Film Camera--set up, operational features, lenses, camera movement, etc.
 - B. Setting up field lighting instruments and accessories (in studio)
 - C. Field sound recording (meet at studio)
 - D. Editing and colorization (Edit B)
 - E. Directing -- w/Hueth (location TBD)

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

WEEK 11: 11/6/17

1. Art Direction-Production Design Presentations
2. Directing Presentations
3. Editing Presentations
4. Workshops: (pick one)
 - A. Canon Digital Film Camera--set up, operational features, lenses, camera movement, etc.
 - B. Setting up field lighting instruments and accessories (in studio)
 - C. Field sound recording (meet at studio)
 - D. Editing and colorization (Edit B)
 - E. Directing -- w/Hueth (location TBD)
5. Screen, critique, analyze short films OR feature-length film AND/OR team meetings: *One-Script-Two Scenes* OR group film project

WEEK 12: 11/13/17

ONE SCRIPT--TWO SCENES PROJECTS DUE

1. Screen *One Script--Two Scenes Projects*
2. Screen, critique, analyze short films OR feature-length film AND/OR team meetings for group film project

WEEK 13: 11/20/17

FIRST CUT—MAJOR TEAM PROJECTS (OPTIONAL) OR “Edit Bay Day” @ studio--showing scenes shot AND/OR editing progress

1. Screen 1st cut of group film project (part or whole)
2. Screen, critique, analyze short films OR feature-length film AND/OR team meetings for group film project

WEEK 14: 11/27/17

1. Screen, critique, analyze short films OR feature-length film AND/OR team meetings for group film project

WEEK 15: 12/4/17

SHORT FILMS & ONE SCRIPT-TWO SCENES PROJECTS DUE

1. Screen short film group projects
2. Screen, critique, analyze short films OR feature-length film AND/OR team meetings for group film project

Final Exam: MONDAY, December 4, 2017, 4:30-7 p.m.

PLNU Academic Behavior Policy

See the university's new policy included in the PLNU undergraduate handbook:

Both faculty and students at Point Loma Nazarene University have the right to expect a safe and ordered environment for learning. Any student behavior that is disruptive or threatening is a serious affront to Point Loma Nazarene University as a learning community. Students who fail to adhere to appropriate academic behavioral standards may be subject to discipline. Although faculty members communicate general student expectations in their syllabi and disruptive student conduct is already addressed in the Undergraduate Student Handbook, the purpose of this policy is to clarify what constitutes disruptive behavior in the academic setting and what actions faculty and relevant administrative offices may take in response to such disruptive student behavior.

“Disruption,” as applied to the academic setting, means classroom, instructor or classmate-related student behavior that a reasonable faculty member would view as interfering with or deviating from normal classroom, class-related, or other faculty-student activity (advising, co-curricular involvement, etc.). Faculty members are encouraged to communicate positive behavior expectations at the first class session and to include them in course syllabi. Examples of disruptive classroom behavior include, but are not limited to:

- persistent speaking without being recognized or interrupting the instructor or other speakers;
- overt inattentiveness (sleeping or reading the newspaper in class);
- inordinate or inappropriate demands for instructor or classroom time or attention;

- unauthorized use of cell phone or computer;
- behavior that distracts the class from the subject matter or discussion;
- unwanted contact with a classmate in person, via social media or other means;
- inappropriate public displays of affection;
- refusal to comply with reasonable instructor direction; and/or
- invasion of personal space, physical threats, harassing behavior or personal insults.

The policy applies if the behavior is reported by a faculty member or academic administrator and occurs exclusively or primarily in a student-faculty member interaction. Incidents which involve both academic and non-academic behavior may result in responses coordinated by the Vice Provost for Academic Administration and the Dean of Students.

Civil and polite expression of disagreement with the course instructor, during times when the instructor permits discussion, is not in itself disruptive behavior and is not prohibited.

Some students possess medical or psychological conditions that may affect functioning within the standards of the university. Although such students may be considered disabled and are protected under the Rehabilitation Act/ADA, they are required to meet the fundamental university academic and behavioral policy as described in the Student Handbook, Undergraduate Catalog and/or faculty syllabi.

PLNU Attendance & Participation Policy

PLNU ATTENDANCE AND PARTICIPATION POLICY

Regular and punctual attendance at all classes is considered essential to optimum academic achievement. If the student is absent from more than 10 percent of class meetings, the faculty member can file a written report which may result in de-enrollment. If the absences exceed 20 percent, the student may be de-enrolled without notice until the university drop date or, after that date, receive the appropriate grade for their work and participation. See [Academic Policies](#) in the Undergraduate Academic Catalog.

PLNU Academic Honesty Policy

PLNU ACADEMIC HONESTY POLICY

Students should demonstrate academic honesty by doing original work and by giving appropriate credit to the ideas of others. Academic dishonesty is the act of presenting information, ideas, and/or concepts as one's own when in reality they are the results of another person's creativity and effort. A faculty member who believes a situation involving academic dishonesty has been detected may assign a failing grade for that assignment or examination, or, depending on the seriousness of the offense, for the course. Faculty should follow and students may appeal using the procedure in the university Catalog. See [Academic Policies](#) for definitions of kinds of academic dishonesty and for further policy information.

PLNU Copyright Policy

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

PLNU Academic Accommodations Policy

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>