

# ***COM4025-1 SP20 - Advanced Television Workshop***

## **Welcome to COM 4025 Advanced Television Workshop**

If you're able to access this website, it means that you are officially enrolled in this course. Be sure to read all of the course information contained in this site, as it is critical to your success in this course.

I look forward to our Tuesday sessions in RLC 108 from 3:00-4:15 p.m. this semester! Be sure to click on the "Modules" link on the left--and read about all that we're going to do and learn together!

See you in class,  
Dr. Hueth

**Dr. Alan C. Hueth**

[alanhueth@pointloma.edu](mailto:alanhueth@pointloma.edu)

619-849-2358

**Office Location** Cabrillo 203

**Office Hours:** M & W, noon-1 p.m.

(other times by appointment are best)

Okay to drop in--but some things take me from my office. It's best to email me for an appointment...just give me some time blocks on days you're available, and I'll pick a time within one of those blocks that will work for both of us.

## ***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 four (4) courses offered in the major (other than the LAFSC courses for film studies students). The other courses include: COM 4042, 4043, and 4020, and they 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. 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 performance/acting; and/or
3. Post-Production editing--including all image and sound assembly into a completed project; and/or
4. Program exhibition and promotion--including loading finished projects and information onto the *Point TV* website AND Instagram, Twitter, Facebook, 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 semester's *Point TV* management team.

### **Edit Bays, Check-Out/Check-In Hours, and TA's:**

The edit bays are open and available (along with equipment) when Rick Moncauskas or our Technical Assistants (TA's) are working. You'll be working with them for your Point TV Production assignment. The TA's for this semester are:

Sommer Fox, junior, Media Com-Production  
Grace Ramos, freshmen, Media Com-Production  
Maile Raventos, sophomore, Media Com--Film Studies  
Hana Strickfaden, sophomore, Media Com Minor  
Leanna Thesken, sophomore, Media Com--Multimedia  
Luna Trevino, sophomore, Media Com--Multimedia

The editing and equipment hours are posted on the bulletin board by the second week of the semester. These hours fall within the library hours--see below--however, the edit bays will not be open at all hours that the library is open...just so you know. Friday access will be limited to a couple of hours in the afternoon, and weekend access will be based solely on TA availability. If you have questions about this, please talk with Rick Moncauskas, Media Operations Manager, about this. His office is in the Point Radio office area.

## Point TV Leaders:

You'll be working with the Point TV management team (and other advanced students) who are in the COM 4025 Advanced Television Production course. Also, you'll be working with them in your Point TV Productions Assignment.

**Station Manager:** Acacia Laliotis, junior, Media Com--Production, and Ali Seaquist, sophomore, Media Com--Production

**Social Media Manager:** Sommer Fox, junior, Media Com-Production

**Coastline News AND Loma Sports Tonight (LST) Manager:** Maile Raventos, sophomore, Media Com--Film Studies

**Productions Manager:** Adam Buffini, sophomore, Media Com-Production

**Publicity Manager:** TBA

## Watch Our *Point TV* Shows

See all kinds of projects and films that can inform, inspire, and stir some creative thinking for this course and beyond.

## New library hours:

Monday – Wednesday	7 a.m. to 1 a.m.
Thursday	7 a.m. to 12 midnight
Friday	7 a.m. to 5 p.m.
Saturday	1 p.m. to 5 p.m.
Sunday	1 p.m. to 12 midnight

*This course is based on the following assumptions:*

1. We (students & faculty) are **stewards** of these technologies and PLNU *Point TV* homepage, Facebook page 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 and other viewers.
4. *Point TV*... should showcase student scriptwriting, performance/talent, and/or production skills, providing students the opportunity to create an "**audition tape/reel**" that they can use for future job opportunities.
5. *Point TV*... should **showcase and celebrate the wider PLNU community's gifts and talents**.

## *General Expectations & Timesheet*

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

1. Invest a minimum of forty (40) hours (for a "C" course grade) on production of projects during the semester and, if you are interested in a future leadership position

with *Point TV...*, you should invest as many hours as possible working with a present *Point TV* student manager (see the Mentoring Program below). This could involve attending meetings (in and out-of-class) with one (or more) of the managers, or working and assisting them with management tasks, and/or shadowing them as they work in their management role. You should track and document all time spent in these different activities, and note them on your production time sheet (filed attached at the bottom of this page). More details about hours and grading are included in the Evaluation and Grading section of this website;

2. Display evidence of an increasing interest in, and appreciation for, the development of writing and production skills that display professional production values. This includes being engaged and involved in the different areas of production, including leadership & teamwork, producing, scriptwriting, directing, camera, set design, lighting, sound, graphics, editing, performance/acting, 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*.

### "Mentoring Program"

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

1. If you're interested in increasing your knowledge and skill of a particular *Point TV* management job (eg. Station Manager, Productions Manager, etc.) you can meet with, shadow, and assist/work with *Point TV* managers; or

2. If you're interested in increasing your knowledge and skill of a particular piece of equipment and production job, you can be paired with another student who will meet with you and demonstrate how to operate the equipment. These include the jobs of server, sound, remote camera, lighting, technical director (switcher), director, editing, and graphics for one or more of the different shows being produced this semester. Students and mentors can put this on their time sheet counting toward your total hours.

**How to become a mentor:** just get good at what you're doing as a leader or production crew member, and let the Station Manager (other mgrs), and/or Dr. Hueth know if you're interested.

### **Mentors:**

All of the *Point TV* managers AND...

Anyone else who has special known (or unknown) skills or knowledge of software, etc.

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

And BE SURE TO note this activity on your time sheet, and include the name of the mentor or mentee that you worked with.

## *Point TV Shows*

### **Watch Our *Point TV Shows***

See all kinds of projects and films that can inform, inspire, and stir some creative thinking for this course and beyond. It's also about watching "where the bar is" on all of these shows and how to make them just as good OR better!

Here's the 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 multimedia journalism students and their activities. The links below showcase past student TV shows, films, documentaries, and all of the other different kinds of shows produced by *Point TV*!

### **SHOWS TO BE PRODUCED – Spring, 2020**

***Coastline News*** (4 shows)...with lots of PLNU, local San Diego, and national and international news too. We have three (3) multimedia journalism students who will be investing ten (10) hours (required in COM 2043) working on *Coastline* and/or *Loma Sports Tonight (LST)*. They'll be participating in the production of PLNU news stories on campus...and they'll need mentors to help them write, shoot, and edit.

***Loma Sports Tonight*** — no plans for regular shows this semester--unless there's a sports show producer in our midst this semester. We do have opportunity to record four (4) LST basketball game shows (2 womens and 2 mens games)--see course schedule for dates and times.

***Spill the Beans*** -- at least two (2) shows (or more, if there's interest) featuring a host and PLNU faculty member Q & A about "light roast," "medium roast," and "dark roast" questions (see Station Mgr for the list of questions)...a close-up look at who they really are, what's really important to them, why they do what they do, the worst thing that has ever happened to them, the best..., the two most memorable lessons of life that they learned, their faith and how it looks in real-life, etc. Really need to focus on the questions that will really reveal interesting aspects of our interviewees that we'd normally not get in class sessions.

***Acoustic Showcase***—at least one (1) show (or more if there's interest). A 15-20 minute music show that includes interview content peppered with a talented PLNU student guitarist/instrumentalist showing their talent with three (3) song-performances. The performance portion of the show can be a carefully pre-planned, multi-camera, live-to-HD/card studio-produced performance and add effects (eg. well-

timed de-focuses--and other FX) in post OR shoot documentary style in the field or studio.

**A Music Video(s)**—at least one—based on student interest. The bar has been raised these last couple of years...would be great to see another PLNU music video win another award in the BEA media festival!

**Reel Students**--three (3) shows on "the best intro to tv and film production course" student projects! Each show would be 12-15 minutes long--and would feature two (2) projects from the past. We have projects going back to about 2004...some great stuff was made back then too!

Also, would be great to have a *Reel Students* episode on our BEA 2019 Video Festival award-winning music video, *Back to Me*. Would be great to get Riley McQuown and Jeffrey Carr (Producer, Director, editors, etc.) to come down to PLNU (they live up in LA now--I'm told). If not, maybe we could Skype or Facetime or both of them into the studio.

The scripts for all shows MUST BE APPROVED (by Hueth) one (1) week (or more) in advance of production of the shows. Best approach: plan on recording all three individual shows in one night...studio production is your best/most efficient option...and we have a great new set for this show!

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

**The 60-Second Challenge**--at least two (2) films (assuming interest)--each no longer than one (1) minute. Drama, comedy, horror, or even a documentary...see links below. Scripts ideally approved by (and meet with) Hueth in advance – at least one week in advance of production.

**Point TV Show Promos**--two (2) 30-second show promo-commercials for *Reel Students*, *Acoustic Showcase*, *Coastline News*, and/or another show. It should have a theme/slogan and be creatively-scripted and include clips (short soundbites, scenes, etc.) from past shows. Writers: we're counting on you to utilize knowledge from COM 175 before you write this script....and the script feedback from Hueth can help you optimize the project.

### **Some Alternative Ideas:**

*Journeys* documentaries OPTIONAL:

1. **Point TV Ventures**(tentative title): a 5 minute documentary (or a less-time feature story) about *Point TV*--the who, when, when, where, why and how. It should include the leaders, producers, and others involved in shows they are producing this semester--with b-roll clips of past shows, etc.
2. **Behind-the-Scenes**--a 3-5-minute (or so) feature story/documentary that showcases what happens behind-the-scenes of making a film or *Coastline*

*News show, or a Loma Sports Tonight with a basketball game, or another show that will be produced this semester. If interested in this, please let station managers and Hueth know what you want to do and we'll help you to envision, structure, and shoot this show...and optimize its engagement and entertainment values.*

EXTREMELY IMPORTANT: if you are a producer/writer in any of the shows listed above, you must screen past versions of the show on the *Point TV* YouTube website. Why? Because this will give you a chance to see the show format and purpose of the show. It's okay to improve production values. But beware of changing the format and purpose of the show. If you want to make those kinds of changes, you're creating a different show...and that's okay too--as long as it has been approved by Hueth and station managers. And, feel free to ask questions about this....we're always interested in "the new."

### **An ADDITIONAL OPPORTUNITY!**

**There's a "Pitch Day" for production of a "pilot(s)" this year! SEE THE COURSE SCHEDULE!**

There have been a bunch of scripts from the past couple of years in the COM 175 scriptwriting class. How about students doing a five (5) minute (or less) pitch for an idea for a NEW show! You'll have this opportunity in our week two (September 23rd) class session. The pitch must include: title, show time-length, a description of the show and story, pathos-potential, and why we should produce your show!

Lets make new show(s) that will last for a decade (or more) -- like *Reel Students*, *Coastline News*, *Acoustic Showcase*, and *Loma Sports Tonight!* Be creative and have fun!

**Another option and A LAST NOTE FROM HUETH:** How about a comedy that utilizes crazy-funny YouTube videos...makes it easier to write—as you have so much VISUAL humorous content that invites humorous lines about content, characters, theme, etc. Sort of a "America's Funniest Videos" show with some kind of "twist"--based on your primary audience.

Create a "writer's table"--with several writer/producers involved to format the show and write the host's scripts! Format it! Have "Funniest Pet Video," "Funniest 'How To' Video," "Funniest Politically-Incorrect Video," etc....or some other creative show section titles! Audition and select two hosts to work with the writer-producer to find the funniest animal videos, etc., then write some funny lines, etc., and play off each other.... NO ONE at PLNU has ever pitched this...it's time to do this...WE DESPERATELY NEED A VIVID-VISUAL COMEDY SHOW!! Hueth says "Please, I'm dying for lack of comedy over the years!!"

*"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 is *The Unit*.

The past fourteen (14) years students have worked on a number of projects:

- Over 190 Cuisinart Corporation product promotional videos
- Ten (10) videos for Lord & Gladden (a local investment company)
- Six (6) faculty using technology videos for PLNU's Provost office
- A 15-minute grant-funded documentary called *Stay With Me* -- for the Point Loma School district

We've done over \$27,000 in business--through producing and/or renting and student-producing these projects. This money has been used to renovate the studio-office area, create the hallway art and information, and assisting students for money for student film projects AND film festival registrations! This year, we're open to doing more work...let Hueth know if you come across a department on-campus OR organization off-campus that needs videos to be made.

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 \$15-20/hour (depending upon your role, complexity of project, project budget, etc.).

## *Production Workshops*

The production workshops occur during class time--when we don't have screenings or a guest speaker or production planning to do. The workshops are student-led...with your advanced peers sharing their knowledge. Here are some workshops from the past...

**Field Lighting**--instruments, accessories, and purposes

**Studio or field sound**--mics and recording

**Field Cams with Studio Configuration**--how to set up cameras for multi-camera 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, After-Effects Coloring**--a "How do I do this?" session--reviewing some basics and going beyond the basics

This semester's workshops -- at this point -- will include:

TBA...after our 1st class session

What ideas do you have for workshops? If so, let Hueth or your station managers know ASAP, and we'll see what we can do. See Course Schedule for workshops to be announced later this semester.

## *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: [2020 PLNU Building Coordinators/Managers](#)

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

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

Third: **to record off campus**. You are responsible to obtain permission for all off-campus shoots. This means that if you are setting up a tripod and/or lighting and any kind of extensive sound systems with crew and talent in public or private areas, you are responsible for getting permission to shoot--depending which entity (the city, county, state, or federal govt) "owns"/is responsible for that property. If you are shooting indoors on private property, you must get permission from the property owner. This can often require that you show that you have liability insurance--which PLNU provides for student shoots. You must contact Jim Bergherm in PLNU accounting office about insurance forms.

COPYRIGHT POLICY

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

### COPYRIGHT RELEASE

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

### EQUIPMENT USE FOR PROFESSIONAL PROJECTS

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

### INTERNET POSTS OF STUDENT PROJECTS

Students cannot put their programs on the Internet or distribute their programs in any way without university permission. The student may receive permission from the department by notifying the department and specifying what project they would like to distribute, in what venue (eg. YouTube, Vimeo, etc.) and when. The department will work with students to find the widest possible audience for their projects.

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

### *Evaluation, Deadlines & Project Screenings, & Grading*

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

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

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

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

**Your final grade will be based on the following:**

1. You have a minimum time investment/requirement of 40 hours of project production time for this course. This 40 hour requirement is a baseline that is based upon the university-wide assumption (and dean's guidelines) for COM 4020 Practicum and COM 4021 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, camera operator, and floor directing for any shows.

**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 or documentaries--must include creative directing techniques that go beyond basic production techniques in production or post-production.

Writers: news stories, documentaries, and short films

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

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

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.

#### **SPECIAL NOTE:**

Show producers are responsible to report any problems with crew members. And, this is especially important: if someone DOES NOT SHOW UP for a project OR arrives late or leaves early without permission from the producer or did not get another person in charge to cover their job--this is a serious violation. And, upon notification to instructor, that person **WILL BE IMMEDIATELY DE-ENROLLED FROM THE COURSE.**

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

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

**SPECIAL NOTE:** PLNU's graduating student portfolios have consistently received average (3.0) to outstanding (5) for the past 13 years.

#### **DEADLINES, PROGRAM "COMPLETENESS," & PROJECT SCREENINGS**

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

### **Grading Criteria:**

Total Hours and Course Grade:

60+ A

50-59 B

40-49 C

30-39 D

### **Class Attendance:**

This is a "formative evaluation" course--NOT a "summative" course. Given the purpose and logic of "formative evaluation," this course doesn't work if students aren't present in the 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 a B+ grade--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 de-enrollment or "F" grade for poor attendance...3 absences in this class is 3 weeks of classes missed.

All grades are final and will not be changed.

### **REMINDER: Missing A Project Commitment**

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

### *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:**

[pointloma.edu/experience/community/student-life/student-handbook/student-policies-regulations/academic-honesty](http://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 & Student TV/Film/Radio Content 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.

## **Human Sexuality**

Given the content of present-day film and television media, human sexuality is portrayed in ways that go outside of the boundaries of acceptable behavior of the university and the sponsoring organization of PLNU...the Church of the Nazarene.

See the "Human Sexuality" section of the PLNU Student Handbook below...AND...the human sexuality statement of the Manual of the Church of the Nazarene (pp. 56-57). These statements express the values, beliefs, and behaviors related to human sexuality. They also serve as limits for PLNU student films, television, and radio shows. Students are not allowed to produce media that portray messages that serve to socialize, normalize, and/or glorify human sexuality that goes beyond the parameters included in these documents. Therefore, students are not allowed to produce such programs in PLNU media communication courses.

## **PLNU Handbook, 2019: HUMAN SEXUALITY**

PLNU affirms the view of the Church of the Nazarene that human sexuality is one expression of holiness and beauty that God the Creator intended. Because all human beings are created in the image of God, they are of inestimable value and worth. As a result we believe that human sexuality is meant to include more than the sensual experience, and is a gift of God designed to reflect the whole of our physical and relational createdness. It is God's intention that in the sacramental union of marriage a man and woman may experience the joy and pleasure of sexual intimacy and from this

act of intimate love new life may enter the world and into a covenantal community of care.

- Students are expected to abstain from sexual intimacy outside of heterosexual marriage.
- PLNU affirms that all human life, including life developing in the womb, is created by God in His image and is, therefore, to be nurtured, supported, and protected. A student, whether single or married, who becomes pregnant will receive grace-filled care and support within the PLNU community.
- PLNU seeks to be a community where lesbian, gay, bisexual, transgender and intersex persons are treated with dignity, grace, and holy love in the Spirit of Christ. We recognize the complexity of current issues related to same-sex attraction, same-sex marriage, and gender identity. The university desires to faithfully care for all students while engaging these conversations with respect, care, humility, courage, and discernment.
- A student (or potential student) who needs assistance with matters related to gender identity (such as gender dysphoria, sexually ambiguous birth, legally altered birth documentation) is invited to discuss these concerns with the Associate Dean of Student Success and Wellness, who will provide support, care, and assistance in accessing university resources.
- Residential Life housing assignments, intercollegiate athletic team assignments, use of single gender restrooms, and locker rooms are consistent with one's assigned sex at birth.
- Developing a holistic Christian sexual ethic during the years of young adulthood is both challenging and rewarding. PLNU is a vital Christian community of Wesleyan heritage committed to helping our students develop and live out a holistic Christian sexual ethic while part of this community.

### **"Human Sexuality," Manual: Church of the Nazarene (2013-2017)**

#### D. Human Sexuality

32. The Church of the Nazarene views human sexuality as one expression of the holiness and beauty that God the Creator intended for His creation. It is one of the ways by which the covenant between a husband and a wife is sealed and expressed. Christians are to understand that in marriage human sexuality can and ought to be sanctified by God. Human sexuality achieves fulfillment only as a sign of comprehensive love and loyalty. Christian husbands and wives should view sexuality as a part of their much larger commitment to one another and to Christ from whom the meaning of life is drawn.

The Christian home should serve as a setting for teaching children the sacred character of human sexuality and for showing them how its meaning is fulfilled in the context of love, fidelity, and patience.

Our ministers and Christian educators should state clearly the Christian understanding of human sexuality, urging Christians to celebrate its rightful excellence, and rigorously

to guard against its betrayal and distortion.

Sexuality misses its purpose when treated as an end in itself or when cheapened by using another person to satisfy pornographic and perverted sexual interests. We view all forms of sexual intimacy that occur outside the covenant of heterosexual marriage as sinful distortions of the holiness and beauty God intended for it.

Homosexuality is one means by which human sexuality is perverted. We recognize the depth of the perversion that leads to homosexual acts but affirm the biblical position that such acts are sinful and subject to the wrath of God. We believe the grace of God sufficient to overcome the practice of homosexuality (1 Corinthians 6:9-11). We deplore any action or statement that would seem to imply compatibility between Christian morality and the practice of homosexuality. We urge clear preaching and teaching concerning Bible standards of sexual morality.

(Genesis 1:27; 19:1-25; Leviticus 20:13; Romans 1:26-27; 1 Corinthians 6:9-11; 1 Timothy 1:8-10)