

**COM 2043: Introduction to TV and Film Production**

**Fall 2021**

**Section 1, TR 1:30pm - 2:45pm**

**Classroom: RLC 108**

**Dr. James Wicks**  
**Professor of Film Studies**  
**jwicks@pointloma.edu**

**Extension: 2590**

**Office: Cabrillo 203**

**Office Hours: See Canvas and by Appointment**

**Professor Rick Moncauskas**  
**Media Operations Mgr. & Point Radio Advisor**  
**Adjunct Professor of Communication**

**Extension: 2910**

**Office: Ryan Library 206, Office Hrs. M-R 1-4pm**

**Office Hours: by appointment**

**Catalog Description**

Fundamentals of studio and field TV and film production. This includes basic technical and creative aspects of camera, lighting, sound, graphics, producing, directing, and editing. Group projects are viewed and critiqued by peers and the instructor for consideration of being included on the Point TV YouTube channel.

**Required Texts and Materials**

Zettl, Herbert. 2014. *Television Production Handbook*. (Wadsworth-Cengage Learning)

Additional reading assignments TBD + *Various handouts distributed by the professor*

Audio headset.

Recording Cards: Each student needs to purchase their own SD card (min 32GB) for recording production competencies and their small-group project. Please label your card and its case/package.

Point TV Shows and Media Links: [Point TV Website](#)  
[Point TV YouTube](#)  
[Point TV Instagram](#)  
[Point TV Facebook](#)  
[Point TV Vimeo](#)

**Course Learning Outcomes**

As a result of taking this course, students will be able to display knowledge and/or skill in the following areas:

1. Studio and field camera operation and audio production, video switching, graphics, teleprompter operation, lighting, make-up, basic engineering, camera and performer/actor staging, studio and field directing, scriptwriting and script breakdowns, digital-non-linear editing (Adobe Premiere software), and the writer-producer and performer roles in television/film production;
2. Video and audio signal monitoring and processing;
3. Television production language and processes, and the unique demands and challenges of the production process.

## 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 Policies: Class Requirements

**Scripts, Film, and TV Productions at PLNU:** are required to be in accordance with the mission and values of the university.

**Attendance:** *Attendance is required. Missing class for other than medical emergencies or excused absences will affect your grade, as per the University Catalog.* 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 has the option of filing a written report which may result in de-enrollment. If the absences exceed 20 percent, the student may be de-enrolled without notice. If the date of de-enrollment is past the last date to withdraw from a class, the student will be assigned a grade of W or WF consistent with university policy in the grading section of the catalog. See [Academic Policies](#) in the (undergrad/graduate as appropriate) academic catalog.

**Class Preparation:** All assignments must be completed prior to the assigned due date and time. Some assignments will be discussed in class while others will be completed individually but not discussed.

**Class Participation:** *Regular* contributions to class discussion are expected, including but not restricted to discussions of course texts, related experiential exercises, and open dialogue. I want everyone to feel compelled to share their thoughts on course assignments. Enthusiastic and responsible participation in assigned group projects (in-class and outside of class) is expected of all.

**E-Mail:** Please use e-mail (not Canvas email) for simple, logistical questions or clarifications. Write: "COM 2043" in the subject line. Allow 24 hours/ 1 business day for a reply.

**Canvas Messages:** Please use Canvas messages associated with a specific assignment (not Canvas email) for all communications regarding assignments submitted to Canvas.

**Smart phones, laptops, and computers:** may be used during class for classroom-related activities only.

**Public Discourse:** Much of the work we will do in this class is cooperative, by nature of the class discussions and general feedback given to written work and/projects; thus you should think of all your writing and speaking for and in class as public, not private, discourse. By continuing in this class, you acknowledge that your work will be viewed by others in the class.

**Inclusive Language:** Because the Department of Communication Studies recognizes the importance of language, all public language used in this course, including written and spoken discourse, will be inclusive. This standard is outlined by all major academic style guides such as Chicago Style, and is the norm in business, government, and university-level work.

**Academic Honesty/ Policy on Plagiarism:** 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. See [Academic Policies](#) for further information.

**PLNU Academic Accommodations Policy:** PLNU is committed to providing equal opportunity for participation in all its programs, services, and activities. Students with disabilities may request course-related accommodations by contacting the Educational Access Center (EAC), located in the Bond Academic Center ([EAC@pointloma.edu](mailto:EAC@pointloma.edu) or 619-849-2486). Once a student's eligibility for an accommodation has been determined, the EAC will issue an academic accommodation plan ("AP") to all faculty who teach courses in which the student is enrolled each semester. PLNU highly recommends that students speak with their professors during the first two weeks of each semester/term about the implementation of their AP in that particular course and/or if they do not wish to utilize some or all of the elements of their AP in that course. Students who need accommodations for a disability should contact the EAC as early as possible (i.e., ideally before the beginning of the semester) to assure appropriate accommodations can be provided. It is the student's responsibility to make the first contact with the EAC.

**Final Examination:** *The published time for the final examination is one of the considerations when enrolling for a course. Students are expected to arrange their personal affairs to fit the examination schedule.* Successful completion of this class requires taking the final examination on its scheduled day. No requests for early examinations or alternative days will be approved.

**FERPA Policy:** In compliance with federal law, neither PLNU student ID nor social security number should be used in publicly posted grades or returned sets of assignments without student written permission. Also in compliance with FERPA, you will be the only person given information about your progress in this class unless you have designated others to receive it in the "Information Release" section of the student portal. See [Academic Policies](#) in the (undergrad/ graduate as appropriate) academic catalog.

**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.

### **Course Policies: Equipment and Facilities**

**Check-Out/Check-In Hours of Operation:** Editing Bay and PLNU Studio equipment hours are posted on the PLNU TV & Film bulletin board by the studio door. These hours fit within the library hours with certain exceptions: Friday access may be limited to a couple of hours in the afternoon.

**PLNU Studio:** Camcorders, microphones, lighting kits, and other equipment are available for check-out at the PLNU studio. Unfortunately, we do not have enough equipment for everyone to use simultaneously so be sure to plan ahead. Eating and drinking is prohibited in the control room, edit bays, and on the studio floor. Students are required to clean-up, strike all equipment, and leave it on the studio floor for TAs to return to their proper places after labs and project sessions. If you bring items with you to the facility, be sure to bring them with you when you depart. The studio and edit bays need to be kept neat and clean.

**Equipment Guidelines for Professional Projects:** Students may not use equipment for professional production purposes without notifying 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 by properly going through the request process with the instructor and studio media operations manager. Additionally, 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.

**Equipment Policy:** Students who do not abide by equipment and facility policies will be penalized including a decrease in course participation grades, substantial late fee charges, and up to loss of equipment use privileges for the semester. The student who checks out equipment is responsible for the care of equipment. If equipment is lost or damaged, the student who checks out the equipment is responsible to promptly provide the costs to replace or repair the equipment. See additional details posted on the equipment check-out policy sheet.

**Technical Assistants:** You will be working with TA's (Technical Assistants) for your Point TV Production assignment. Additionally, you will be working with the Point TV management team and students in COM 4025: Advanced Television Production. TA's and Point TV Leader names are posted on the bulletin board outside of the TV studio.

#### **Course Policies: Recording Permission Process**

Please note: if these policies are not followed students will incur loss of equipment privileges.

**Shooting Indoors:** If you wish to shoot inside a building, including dormitories, you must secure permission in advance, that is to say, before you are on your way to the shoot. Please contact the Department of Communication Studies Office Assistant to acquire the phone numbers of the various building managers on campus to get permission. Ideally, it is best to request permission a week or more in advance unless a breaking story requires immediacy and/or spontaneity.

**Shooting Outdoors:** PLNU Public Safety requires that PLNU students shooting outdoors on campus have both their student ID on hand and faculty/university authorization. For the latter, if you are shooting for this course please screenshot the first page of our COM 2043 syllabus on your phone so that you have both this course's information and your instructor's information available for Public Safety. Note: if you are filming in or around the Fermanian Business Center please call and get permission in advance.

**Press Pass:** Additionally, by week five (5) of the semester the camera operator for class projects must wear a Dept. of Communication Studies "Press Pass" lanyard. Please go to the Dept. of Communication Studies office to acquire your "Press Pass" lanyard and personalize it as required.

**Recording off Campus:** Students are responsible for obtaining permission for all off-campus shoots. This means that if you are setting up a tripod and/or lighting and any extensive sound systems with crew and talent in public or private areas, you are responsible for getting permission to shoot--depending on which entity (the city, county, state, or federal government) "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. Be sure to contact the PLNU accounting office regarding insurance forms. Two helpful links are below:

San Diego city filming information:

[https://www.sandiego.gov/sites/default/files/filming\\_production\\_guide.pdf](https://www.sandiego.gov/sites/default/files/filming_production_guide.pdf)

Note: these San Diego city filming rules have been altered by the pandemic:

<https://www.sandiego.gov/specialevents-filming/filming>

**Trademark Policy:** If you shoot a video with a logo (i.e., a soft drink brand) prominently displayed in the picture and the logo/product is not being presented in a way intended by the manufacturer or it is shown in a negative light, the owner is more likely to take action against the filmmaker displaying it. In the case of PLNU specifically, students must get permission from the school to use their copyrighted identifiers.

Note:

- Buildings that can be seen from public areas can be filmed for any purpose.
- Public domain works (such as 19th century paintings or medieval manuscripts) are free for use.
- In answer to a common (but not intellectual property-related) question, documentarians don't need photo releases from individuals who are filmed in parks, streets or other public places where they have no expectation of privacy. If you single out an individual for special attention, you may need a release.
- Where a sound or image has been captured incidentally and without pre-arrangement, as part of an unstaged scene, it is permissible to use it, to a reasonable extent, as part of the final version of the video.
- A statement about the use of copyrighted music: there are plenty of free sites--or even better find a student to write something original that goes with the film (if so, they should write up an agreement in advance of the film's completion)—do note that film competitions will not accept films that violate copyright policy.

While fictional films differ in important ways from documentaries, please see and familiarize yourself with the Documentary Filmmakers' Statement of Best Practices in Fair Use:

<https://cmsimpact.org/code/documentary-filmmakers-statement-of-best-practices-in-fair-use/>

**Copyright Release:** The PLNU Dept of Communication Studies owns the copyright to all student video and film projects created as individual or group projects due to student's signing the PLNU agreement. This includes projects created by the use of student's personal equipment and/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 in order to display them on the Point TV website, Facebook, Instagram, the YouTube channel, and faculty and/or student conferences and conventions for educational and program promotion purposes.

**Posting Projects Online:** Students may not post 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 Dr. Wicks and specifying 1) what project they would like to distribute, 2) on which platform (e.g., YouTube, etc.), and 3) when their project will be posted.

## Grading Scale

94-100	A
90-93	A-
88-89	B+
84-87	B
80-83	B-
78-79	C+
74-77	C
70-73	C-
60-69	D
0-59	F

## Grading, Assignments, and Evaluation

10%	Class participation: arrive to class on time; use smart phones and laptops for classroom use; work with peers in small groups; ask and respond to questions in class; pay attention to presentations, lectures, and films; take notes; attend the entire class; participate in peer reviews
15%	Quizzes (announced and unannounced)
10%	Production/Equipment Competencies (must be <u>fully completed</u> before handing them in)
10%	Point TV Project: Observe two (2) Point TV productions
5%	Group Project: Pitch Proposal
10%	Group Project: First-Cut
15%	Group Project: Final-Cut
10%	Studio 2043
15%	Final Exam

**Production Competencies:** see handouts. Some competencies will be started and completed in lab sessions, and others will require out of class individual work, group work, or work alongside a studio TA. Be sure to bring your individual competency sheets on the day/s that we are working on and completing these--or screening them in class--based on the course schedule. Students who do not complete all 13 assigned competencies will not receive a passing grade for the course.

**Late Assignment Policy:** Be sure to hand in your assignment on time, or make a prior arrangement to submit the assignment before the assigned due date. Otherwise, a late submission will be penalized by one letter grade if handed in after the due date and time, and by an additional letter grade for each day late following the assignment due date. Unless pre-arranged, assignments more than a week late will not be graded.

**Evaluation:** You will be evaluated on quality of your performance/work dependent on your specific role in a given project (for example: camera, directing, editing, audio, etc.) and based on criteria outlined in course readings, texts used as reference standards, and competency requirements.

**Course Schedule**  
(Subject to Change)

<b>Week 1</b>	<b>Tuesday</b>	<b>Thursday Location: RLC 108</b>
	No class.	Introduction to the course.
<b>Week 2</b>	<b>Tuesday Location: RLC 108 then Studio</b>	<b>Thursday Location: RLC 108</b>
	Reading: Chapters 1, 2, 3 <b>// Process Quiz</b> // Elements of Narrative // Coastline News Manager and the "Point TV Productions" assignments: How to Produce a News Package and VOSOT // Studio tour	Reading: Chapters 5, 6, 7 <b>// Camera Quiz</b> // Pitch Assignment & Readings // Group Project Assignment // Intro to field cameras, lenses/lens settings, exposure/f-stops, camera operation, composition, field-of-view, movement, and tripods
<b>Week 3</b>	<b>Tuesday Location: Studio</b>	<b>Thursday Location: Studio</b>
	// Field camera set up and operation demo for field camera competency // Groups pick up cams and tripods and take to grassy area between Ryan Learning Center and Nicholson Commons; start field camera competency	// Pick up camera and tripod and complete field camera competency <b>1. Field Camera Competency Due by Friday noon</b>
<b>Week 4</b>	<b>Tuesday Location: RLC 108 then Studio</b>	<b>Thursday Location: Studio</b>
	Reading: Chapter 10 & 11 <b>// Lighting Quiz</b> // screen and review camera competencies // Lighting treatments and angles // Lighting Kits & Set Up Demo (in studio)	// pick up lighting kits and take to RLC 108 // Start Field Lighting Competency: Group Work--Lighting an Indoor Set Group 1: 3-point Group 2: 2-point dramatic--cameo Group 3: 2-point dramatic w/BG color Group 4: Silhouette, Umbrella, and bounce light Task 5: outdoor set--using sun and bounce card(s) <b>2. Field Lighting Competency Due by Friday noon</b>
<b>Week 5</b>	<b>Tuesday Location: RLC 108</b>	<b>Thursday Location: Studio</b>
	Reading: Chapters 8 & 9 <b>// Audio Quiz</b> // Screen field lighting competencies // Review microphones, controls, aesthetics // Project Pitch Proposal Assignment (review and Q & A)	// Group A: Studio sound (in control room); Group B: mic types, operation, placement (in studio)

<b>Week 6</b>	<b>Tuesday Location: Studio</b> Reading: Chapter 12 // Demo field sound competency // Pick up cameras, mics, etc., and work on field sound competency	<b>Thursday Location: RLC 108</b> Reading: Chapter 4 <b>// Due: Project Pitch Proposal</b> // Directing Competency: Envisioning and Directing // Directing News and Documentary: Pre-Production Planning, Process, Terminology & Technique // Directing The Short Film: Pre-Production Planning, Process, Terminology & Technique
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<b>Week 7</b>	<b>Tuesday Location: RLC 108</b> Reading: Chapter 19 <b>// Editing Quiz</b> // The Art of Editing: How it Works & Functions	<b>Thursday Location: RLC 108</b> Reading: Chapter 19.2 <b>3. Field &amp; Studio Sound Competency Due</b> // The Art of Editing: Principles and Aesthetics
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<b>Week 8</b>	<b>Tuesday Location: RLC 108</b> <b>4. Directing Competency Due</b> // Project Pitches returned and projects selected, & create production teams // Case Studies & Processes: News and Short Films	<b>Thursday Location: RLC 108</b> Read: Chapter 16 // Case Studies & Processes: Editing a News Story/Documentary program // Case Studies & Processes: Editing a Short Film
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<b>Week 9</b>	<b>Tuesday Location: Studio</b> <b>5. Remote-Controlled Studio Camera Competency Due</b> Read: Chapter 17 // Remote control studio camera operation & jib camera operation & practice // Complete studio camera operation competency	<b>Thursday Location: Studio</b> <b>6. Engineering Competency Due</b> // Intro to Engineering: White Balance, Waveform Monitors, Shading, etc. // Complete engineering competency
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<b>Week 10</b>	<b>Tuesday Location: Studio</b> Read: Chapter 18 <b>7. Editing Competency Due</b> // Studio lighting: equipment, operations, techniques	<b>Thursday Location: RLC 108 &amp; Studio</b> Reading: Chapter 13 <b>// Switching Quiz</b> // Group A: Intro to Video Recording & Storage Systems, Effects and Switching (In Control Rm.) Group B: Adobe Premiere -- transitions & visual FX (in office editing)
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<b>Week 11</b>	<b>Tuesday Location: Studio</b>	<b>Thursday Location: RLC 108</b>
	<b>8. Studio Lighting Competency Due</b> // All complete switcher competency	<b>9. TD-Switching Competency Due</b> // <b>Due: Group Projects (First-Cut)</b> // Screen 1st cut group projects

<b>Week 12</b>	<b>Tuesday Location: Studio</b>	<b>Thursday Location: Studio</b>
	Reading: Ch. 15 // Teleprompter, Performance, and Make Up Competency Prep Group A: Teleprompter Operation Group B: Performance	<b>10. Teleprompter, 11. Performance, &amp; 12. Make-up Competencies Due</b> // Complete Teleprompter, Performance, and Make-up Competencies

<b>Week 13</b>	<b>Tuesday Location: RLC 108</b>	<b>Thursday</b>
	Reading: Chapter 14 // Aesthetics & Graphics Techniques	Thanksgiving Recess: No classes

<b>Week 14</b>	<b>Tuesday Location: Studio</b>	<b>Thursday Location" RLC 108</b>
	// Xpressions graphics software—operational features & graphics competency	<b>// Due: Group Projects (Final Cut)</b> // Screen projects // Discuss & plan <i>Studio 2043</i> class project: process & timeline, leadership roles, crew assignments, etc.

<b>Week 15</b>	<b>Tuesday Location: Studio</b>	<b>Thursday Location Studio</b>
	<b>13. Graphics Competency</b> (save your graphics competency in Xpressions "COM 2043 FALL 2021 Graphics Competency Folder") // Rehearse <i>Studio 2043</i>	<b>// Studio 2043 taping</b>

<b>Final Exam:</b> Finals Week, Tuesday (12/14) 1:30-4:00 p.m.	
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