Syllabus for
TVF 228—Introduction to Television Production
3 Credit Hours
Spring 2013

I.   COURSE DESCRIPTION

A broad overview of television production procedures in the contemporary HD television
production studio.
Prerequisites: JRN 107 and TVF 127 or TVF 128
Course fee: $40.

II.   COURSE GOALS

The course enables the student to learn basic scripting and formatting techniques and the proper
setup and use of television broadcast equipment.

The student will gain knowledge of television production through lectures, laboratory exercises,
class discussions, demonstrations, and the actual operation of television equipment.

Both individual and team projects are organized to introduce the student to the methods and
techniques of live multi-camera, HD television production. These projects will be prepared
outside of class for production during the scheduled laboratory sessions.

The student is encouraged to consider the responsibilities that the Christian communicator has in
the modern media milieu.

III.   STUDENT LEARNING OUTCOMES FOR THIS COURSE

After successfully completing each chapter, the student will be able to do the following:
A.   Chapter One "Introduction To Video Production"
    1.   Describe the two things with which you must interact in order to undertake
          production. p1
    2.   List three ways to classify television production in terms of techniques and
          disciplines. p2
    3.   Identify television productions occurring in a studio and control room
          environment. p2
    4.   Identify program material shot through field production. p2
    5.   Define "remote production" and the types of environments in which it occurs. p2
    6.   Describe the major difference between studio production, and field/remote
          production. p2
    7.   Describe and define the major features and characteristics of the television
          studio. pp2-3
    8.   Describe and define the major features and characteristics of the television
          control room. pp3-4
    9.   Explain the current trend in television studios. p4.
    10.   Describe and define the major features and characteristics of other studio-related
          spaces in the television facility. p4.
    11.   Compare and contrast the general size of studio production crews and field
          production crews. p5

12.   Compare and contrast the demands of remote production and studio production. pp5-6
13.   List and define five basic control functions related to audio and video. pp6-7
14.   Describe how a microphone and a camera function to produce audio and video. p6.
15.   Describe and define the following terms: analog, digital, ATSC, HDTV, SDTV, and convergence. pp8-9.
16.   Describe the lines of resolution of SDTV and HDTV. pp8-9.
17.   Relate the key highlights of the short history of video production. pp9-12.
18.   Describe the basic work patterns operative in video production today. pp12&13.
19.   Describe the different types of job positions available for people trained in video production. p13
20.   Define the terms; disciplines and techniques. pp13-14
21.   Describe the importance of disciplines and techniques for video production. pp 13-14.

B.   Chapter Two "Cast and Crew"
1.   Describe the responsibilities of the producer. p18
2.   Describe the two desired outcomes of a production. p18
3.   Explain when a producer's most intensive work is accomplished. p18
4.   Define the roles and responsibilities of the following production crew in preproduction, production, and post-production: producer, director, associate director, stage manager, camera operator, prompter operator, lighting director, audio operator, graphics operator, technical director, recordist, and editor. pp18-32
5.   List and describe the basic hand signals covered by your text. p24
6.   Be familiar with the positions and responsibilities covered by your text. p33
7.   List and describe the two groups of talent. p34
8.   Describe the key points related to the voice and eyes of the talent. p34
9.   Describe the key points related to the talent mannerisms. p34
10.   Describe the key points related to handling the script as the talent. p35
11.   Describe the other key performing tips for talent appearing on camera. p35
12.   Be able to relate key aspects of clothing for television including color, line, pattern, and chromakey. p36
13.   Describe the key aspects of makeup for basic television including considerations for high-definition television. p36
14.   Describe the key aspects of hairstyling for television. p36
15.   Describe the key principles of acting precision for television.. p37
16.   Identify and describe the two key performer and talent organizations. p37

C.   Chapter Three "Producing"
1.   Describe the discipline that cannot be overemphasized strongly enough according to your text. p39
2.   Describe what determines the success of every production. p39
3.   List and describe the two things involved in the "techniques" needed for producing. p39
4.   Define the roles and responsibilities of the following: executive producers, producers, news producers, assistant or associate producers, line producers, unit production managers, hyphenates. p40
5.   Explain why most people evolve into becoming a hyphenate. p40
6.   List six activities involved in producing chores. p41
7.   Describe the document that most comedy and drama series start. p41
8.   Describe and define the following terms: treatment, pitch, pilot, proposal, syndication, demographics, psychographics, two-column scripts, rundowns, outlines, film-style scripts, screen plays, and storyboards. p41-49
9.   List four types of scripts. p49

10. List five software programs television writers use to compose scripts. p49
11. Define and differentiate between "above-the-line" and "below the line" TV expenses. p49
12. Identify the key unions and guilds which represent casts and crews. p49
13. List two types of major costs associated with production. p52
14. Describe and define the following production forms and key information each conveys: rate card, budget worksheet, contracts, and performance releases.. p52-54
15. Describe and define the following scheduling documents and key information each conveys: call sheet, and facilities request form. p55-56
16. Explain the quote; "Nothing that has been copyrighted can be used on a show unless the owner has granted permission". p56
17. Describe the most commonly used copyrighted material in programs. p56
18. Describe music licensing companies and how they are used in production. p57
19. Define and describe "public domain". p57
20. Describe how to "get around" copyright clearance for music. p57
21. List four types of legal issues with which producers must concern themselves. p58
22. Explain the importance of careful records for producers. p58
23. Describe the main evaluation process for network television. p59

D. Chapter Four "Directing"
1. List three requirements for the way directors should use techniques and disciplines. p61
2. Define the professional organization for directors of theatrical, industrial, educational, and documentary films and television as well as video and commercials. p62
3. Describe the responsibilities of a director as covered by your text. pp62-65
4. Describe the nature of pre-studio, floor, and control room rehearsals. p65
5. Explain how an AD uses a timing sheet and handles talent timing cues. p67
6. Explain the difference between program time and body time. p68
7. Define the following terms; bars, slate, tone, and countdown. p69
8. Explain the principles related to calling commands appropriately. p72
9. Explain the long shot, medium shot, close-up pattern. p73
10. Explain the aesthetic principles related to cutting ratio, shot similarity, position jumps, and the axis of action. pp75-76
11. Explain the proper use and timing of transitions including; cuts, dissolves, fades, defocusing, wipes, and digital effects. pp77-78
12. Describe how the director interacts with cast and crew. p80

E. Chapter Five "Cameras"
1. Describe the basic scanning process and signal differences between NTSC and ATSC formats. p84
2. Define the following terms: aspect ratio, persistence of vision, resolution, interlace scanning, progressive scanning, firewire, serial digital interface, CCDs, primary colors, beam splitter. pp84-87
3. Explain the role of hue, saturation, and luminance in creating video color. p87-88
4. Describe the color video system and how it works, including how the camera produces video signals. p87
5. List and explain lens characteristics and principles of lens operation. p88
6. Explain the theory and operation of zoom lenses. p93
7. List and describe the camera controls and explain how they are used. p94
8. List the primary factors of camera use and how mounting equipment effects them. p96-100
9. List and describe the basic fields of view. p101

10. List and describe the basic principles of picture composition, including framing, headroom, leadroom, depth composition, angle of elevation, and balance for standard definition and high definition. pp102-107

F. Chapter Six "Lighting"
1. Explain the difference between incident and reflected light. p110
2. Describe the general illumination principles such as intensity, contrast ratio, and color temperature. p110-112
3. Explain how and when to use a light meter. p110
4. Describe how to accomplish creative lighting objectives such as shape, reality, mood, and focus of attention. p112-115
5. Define the term color temperature. p112
6.. Describe the different types of lamps used in lighting instruments such as quartz, fluorescents, LED, quartz, HID and HMIs. p115-116
7. Explain the difference between spotlights and floodlights. p117-120
8. Describe three-point lighting and the instruments used to achieve it, the key, back, and fill light. p120-122
9. List and explain the principles for multi-camera lighting. pp123-125
10. Describe the two ways that lights can be mounted. p126
11. List and describe the four parameters needed to achieve the artistic and technical purposes of lighting (intensity, diffusion, shape, and color). pp127-130
12. Explain the need for a light plot, how to set up lights and the importance of safety. pp130-132

G. Chapter Seven "Audio"
1. Explain the role of frequency, amplitude, and pickup patterns as they relate to microphones. p136-139
2. Describe how microphones are constructed and where they are likely to be positioned. p139
3. Describe the characteristics of digital outboard equipment including CD players, DAT recorders, MiniDiscs, digital carts, and computers. pp142-145
4. Describe the types of cables and connectors and their various uses. p p146-147
5. Explain the role of the patch bay. p148
6. List and describe the basic audio board functions including power, inputting, shaping, mixing, isolating, outputting, and monitoring. p p149-155
7. Explain the difference between mic and line feeds. p152
8. Explain the importance of running levels and how to read a VU meter or LED. p155
9. Explain how speakers are used to monitor. p156
10. Describe how pop filters, the proximity effect, presence, perspective, the inverse square law, phase, and balance relate to effective audio production. p p157-159

H. Chapter Eight "Graphics and Sets"
1. Explain the informational and emotional aspects of pictorial elements. p162
2. List and describe the different types of graphics equipment and the functions they perform. p163
3. Define graphic aesthetics and list and describe the three basic design principles covered by your text. p166
4. Explain the rule of thirds, readability and aspect ratio. pp167-169
5. Explain keystoning and essential area as it refers to graphics. p170
6. Explain the purpose of a set and the possibilities of a virtual set. p171
7. Explain the differences between permanent and removable sets. p172
8. Define the following terms; floor plan, flat, jack, cyclorama, set dressing, and props. pp172-175
9. List the elements to consider concerning furniture, set dressing, and props.

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p175
10.   Explain how sets relate to other aspects of production. pp176-178

I.   Chapter Nine "Video Switchers"
    1.   Discuss the basic configurations and design concepts of switchers, p180
    2.   Define the following terms; program line, program monitor, preview monitor, air monitor, LCD, Plasma screen, routing switcher, buses or banks, and master control. pp180-182
    3.   List and describe the functions of various buses found on switchers. p182
    4.   List and describe the basic operating concepts of a typical switcher, including performing cuts, dissolves, wipes, keys, fades, and other effects. pp183-191
    5.   List and describe the advanced functions of switchers, including digital effects and the control of external equipment. pp191-195
    6.   State the commands given by the director to the TD operating the switcher. pp195-197

J.   Chapter Ten "Video Recording and Playback"
    1.   Describe the term "roll-in". p191
    2.   Describe the chief advantage of a video server p200
    3.   Identify the basic connectors used for digital and analog cabling. p200
    4.   List and describe the three main types of video signals. p200
    5.   Define the following terms; bandwidth, vertical/horizontal sync pulse, time code reader/generator, record run, free run, frame synchronizer, color bar generator, waveform monitor, vector scope, composite signal, component system, distribution amplifier, process amplifier, noise and time-base corrector. pp201-202
    6.   Explain the process of video encoding and compression. pp202-206
    7.   List and describe the types of tapeless storage technologies available in video production. pp206-208
    8.   Explain what a video server is and how it is used. pp208-210
    9.   List and explain the types of controls found on videotape recorders. pp210-211
    10.   Explain the two basic ways to view video files over the internet. p212
    11.   List and describe the five variables involved in creating video files for the internet or other networks. pp212-213

K.   Chapter Eleven "Editing"
    1.   Define the term editing. p215
    2.   Define the following terms; package, pickup shots, sweetening, LSM, EVS operator, rough cu, and EDL. pp216-217
    3.   Explain the difference between off-line and on-line editing. p217
    4.   List and describe the two main types of compression. p218
    5.   List and describe the steps of editing preparation. p218
    6.   Define the terms, shot log and time code burn in. p218
    7.   Explain the basic variables among nonlinear systems. p219
    8.   List and explain the most important points of file management. pp219-220
    9.   Explain the difference between importing and capturing. p220
    10.   Explain how a batch capture happens. p222
    11.   List and describe the three main parts of an interface on a typical nonlinear editing system. p222
    12.   Define the following terms; in point/out point, trimming, handles, rendering. p223
    13.   Define the term continuity. p229
    14.   Explain the two reasons for cutting. p229
    15.   Define the following terms; pacing, jump cuts, cutaway shot, axis of conversation, axis of action, and neutral shot. pp230-233
    16.   Explain the importance of the ethics of editing. p233

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L.   Chapter Twelve "Field Production"
1. Define the following terms; roll-in, film-style shooting, ENG, and EFP. p235
2. Explain the importance of discipline and techniques in field production. p236
3. Explain the importance of a camera operator and script supervisor on a field shoot. p236
4. Explain the challenge of non-sequential shooting on location. p236
5. Define the following terms; reaction shots and cutaways. p237
6. List and describe the types of scripts you will work with in field and studio shooting. p237
7. Describe the challenges of surveying a location for a field shoot. p238
8. Describe the purpose of a location release. p240
9. Define the following terms; breakdown sheet, and shooting schedule. pp242-243
10. Explain the importance of the following in regards to field shooting; laying bars, slating, recording, logging, continuity, shot variety, and handling both talent and crew. pp244-246
11. Explain the importance of the following in regards to field production; white balancing, filters, power, camera mounts and movement, and camera care.. pp246-248
12. List and describe the challenges that lighting presents in regards to field production. pp248-251
13. List and describe the types of microphones generally used on a field shoot. p251
14. List and describe the types of problems encountered when dealing with audio on a field shoot. pp251-253
15. List the five connectors you could use for microphone inputs on field equipment. p254
16. List the challenges faced in the editing process once the initial field recordings are captured. Address both video and audio. pp254-256
17. List and describe the unique problems and challenges encountered on a field shoot using a remote truck. pp256-257
18. Be familiar with the terms in the glossary. pp259-277

IV.   TEXTBOOKS AND OTHER LEARNING RESOURCES

Required Materials
1.   Textbooks
Burrows, Gross, Foust. (2009). <u>Video production: Disciplines and Techniques</u>.
Holcomb Hathaway Publishers Inc. ISBN 978-1-890871-87-1
2.   One CD-R
Access to television

V.   POLICIES AND PROCEDURES

A.   University Policies and Procedures
1. Attendance at each class or laboratory is mandatory at Oral Roberts University. Excessive absences can reduce a student's grade or deny credit for the course.
2. Students taking a late exam because of an unauthorized absence are charged a late exam fee.
3. Students and faculty at Oral Roberts University must adhere to all laws addressing the ethical use of others' materials, whether it is in the form of print, electronic, video, multimedia, or computer software. Plagiarism and other forms of cheating involve both lying and stealing and are violations of ORU's Honor Code: "I will not cheat or plagiarize; I will do my own academic work and will not inappropriately collaborate with other students on assignments." Plagiarism is usually defined as copying someone else's ideas, words, or sentence structure

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and submitting them as one's own. Other forms of academic dishonesty include (but are not limited to) the following:

a. Submitting another's work as one's own or colluding with someone else and submitting that work as though it were his or hers;

b. Failing to meet group assignment or project requirements while claiming to have done so;

c. Failing to cite sources used in a paper;

d. Creating results for experiments, observations, interviews, or projects that were not done;

e. Receiving or giving unauthorized help on assignments.

By submitting an assignment in any form, the student gives permission for the assignment to be checked for plagiarism, either by submitting the work for electronic verification or by other means. Penalties for any of the above infractions may result in disciplinary action including failing the assignment or failing the course or expulsion from the University, as determined by department and University guidelines.

4. Final exams cannot be given before their scheduled times. Students need to check the final exam schedule before planning return flights or other events at the end of the semester.

5. Students are to be in compliance with University, school, and departmental policies regarding Whole Person Assessment requirements. Students should consult the WPA handbooks for requirements regarding general education and the students' majors.

a. The penalty for not submitting electronically or for incorrectly submitting an artifact is a zero for that assignment.

b. By submitting an assignment, the student gives permission for the assignment to be assessed electronically.

B. Department Policies and Procedures

1. **Attendance**—At Oral Roberts University, students are expected to attend all classes. Understanding that there are sometimes unavoidable circumstances that prevent perfect attendance, each student is allowed to miss class the number of times per class credit. Three cuts per semester. This allowance is for illness, personal business, and personal emergency. Students may consider these personal days or sick leave. If a student has absences in excess of this number, the earned grade for the course will be reduced 1/3 letter grade for each hour's absence above those allowed. A student missing class due to illness must take an unexcused absence. Extended illnesses are handled on an individual basis and require a doctor's excuse.

2. **Administratively Excused Absences**—Students who must miss class for University sponsored activities must follow these procedures:

a. Inform the professor before the event.

b. Arrange to complete missed work within one week.

c. Not commit to class performances (oral reports, speeches, television tapings, group presentations, etc.) on a date the student will be gone. Makeup work is not permitted if the student voluntarily commits to a performance on the date of an administratively excused absence.

d. Present an excuse, signed by the Dean of Arts and Cultural Studies, the day the student returns.

3. **Tardies**—Tardies are an inconvenience to the other class members and the professor, and they prevent the late student from obtaining maximum value from the class. Therefore, tardies are calculated in the attendance provision for this course. See the attendance policy below for tardy calculation. It is to the student's advantage to make sure that the professor is informed immediately

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following the close of the class that the student was tardy and not absent. It is not the professor's responsibility to stop the class to mark the student late; the student is the one responsible to convey that information following that class. Students should not expect to be credible the following class session concerning a late arrival on a previous day.

4. **Late Work**—The student is responsible for obtaining class assignments and material covered during an absence. All work must be completed as scheduled. An absence is not an excuse for turning in late work or for being unprepared with assignments for the class following the absence. If late work is accepted, a substantial penalty will be assessed.

5. **Literacy**—The Communication, Arts and Media Department does not accept for credit any written assignment that contains more than an average of three grammatical and/or typographical errors per page.

6. **Whole Person Assessment—**Refer to the Communication, Arts and Media WPA handbook for policies at (http://oru.edu), click on **Academics**, then **WPA**, then **Department Resources**, then **CAM Handbook HTML**.

C.   Course Policies and Procedures
   1.   Evaluation Procedures
      a.   This course is evaluated on a point system with every assignment, test, quiz, production, etc. given a point value. Students may keep up with their progress by keeping count of the number of points they have accumulated. Grades are figured based on the following scale:

90 - 100%	of the total points	=	A
80 - 89%	of the total points	=	B
70 - 79%	of the total points	=	C
60 - 69%	of the total points	=	D
Below 60%	of the total points	=	F

Quizzes worth –	20%
Homework & equipment test worth –	27%
Production worth –	53%
Total	100%

      b.   The student has 20 minutes to take a quiz; any student late to class forfeits that amount of time off the quiz time.
   2.   Whole Person Assessment Requirements: None
   3.   Other Policies and/or Procedures
      a.   This class spends the first half of the semester learning the equipment, television production theory, and how to direct multi-camera live productions. The second half of the semester is spent in production. Productions include a 60 sec inspirational segment, 10- minute live-to tape interview, and team concept production, and possible others based on time available. As time and class size allows, there may be more productions.
      The class rotates through above-the-line as well as below-the-line production crew positions.
      b.   Class Policies
         (1)   No food, drinks, or gum are allowed in the television studio.
         (2)   All sets and scenes materials must be returned to their storage areas before the class period ends.
         (3)   All scripts, storyboards, or other production items should be retained by the student or thrown away to keep the studio and control areas free from clutter.
         (4)   Lost and found articles are placed in the appropriate area.

(5) Lights removed from the grid should be re-hung immediately. If repairs are needed, the lab assistant/professor should be informed.

(6) All chairs should be returned to the storage rack at the end of each class. Set furniture should not be used to sit on during class time.

(7) Articles should not be placed on the Telenews set, and students should refrain from sitting there during class time.

(8) Students should leave all permanently taped cove pieces in place.

(9) Student should ALWAYS connect safety chains on all lights as normal procedure.

(10) Students must secure the cameras and strike audio equipment as a normal part of class responsibility. Class is not dismissed until all equipment is struck and properly stored. The professor will dismiss the class. Students leaving early without permission will be penalized according to the tardy rules.

(11) Guests are welcome in class and are the responsibility of their host/hostess, who should remind them of the studio rules.

(12) Always take care when working with lighting instruments to unplug the lamps and be aware of possible burns from overhead barn doors, scrims, and lamp housings.

(13) Dress code is in effect for all classes.

c. Attendance Policies

(1) Attendance in class is a requirement to pass the course. There are times, however, when a student cannot make a class due to sickness, funerals, school athletics, or school functions. This becomes a problem for the teacher to decide whether an absence is justified or not, and an even greater challenge to maintain a correct record of excused versus unexcused classes. In the work force, employees are normally given a set amount of time for sickness while still being paid. After that time runs out, the employee is no longer paid for his or her time off. To simplify attendance and prepare the student for a career after college, this course has a similar system.

(2) Students are permitted to miss three days a semester of class. Absences beyond three days will incur a penalty of a grade drop per absence. This includes medical, funeral, school functions, etc. Administrative excuses are the exception. They must be signed by the proper administrative personnel. These are not holidays! Students should use them for valid reasons only.

(3) Make-up work is the student's responsibility. The student has one week (two class periods) to make up a missed assignment or quiz after returning to class. After that time, a zero will be entered for that assignment or quiz. In-class and major projects are not included in this policy. In broadcasting students must meet their "on-air" time. Late work is a waste of time.

(4) Students arriving late for class (after the official class bell) will be considered tardy. Students who leave class early will also be assessed a penalty. The following will apply for late/early situations. 1 minute to 15 minutes = 1/4 of a cut. 15 minutes to 30 minutes = ½ cut, beyond 30 minutes = a full cut

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IV.   COURSE CALENDAR INTRO TO TELEVISION – CLASS CALENDAR – Spring 2013
DAY   CLASS SESSION/MATERIAL   ASSIGNMENT MADE   ASSIGNMENT DUE

DAY	CLASS SESSION/MATERIAL	ASSIGNMENT MADE	ASSIGNMENT DUE
1-MON 1/07	Class Overview: Grades, Syllabi, TV's Effect	Read Ch. 1	NONE
2-WED 1/09	Preview Television Shows Live TV Verses Post Production	Read Ch. 2	Quiz Ch.1
3-MON 1/14	Scripts, Storyboards, Commands: Format, Shots, Communicating	Read Ch. 3 Timing Exercise	Quiz Ch. 2
4-WED 1/16	Video Control: Switcher, CG Servers, Monitors, Teleprompter, RTS	Read Ch. 4	Quiz Ch. 3 Timing Exercise
Monday 1/21	**Martin Luther King's Birthday,**	**NO CLASS**	
5-WED 1/23	Cameras; Aesthetic Technical, Prompter	Read Ch. 5	Quiz Ch. 4 Timing Exercise
6-MON 1/28	Audio Control: Board, Microphones	Read Ch. 6	Quiz Ch. 5
7-WED 1/30	Equipment Practice Lab	Read Ch. 7	Quiz Ch. 6
8-MON 2/04	Graphics: Lecture	Read Ch. 8	Quiz Ch. 7
9-WED 2/06	Lighting Lecture	Read Ch. 9	Quiz Ch. 8
10-MON 2/11	Pre-Prod Devotionals	Production Material	Quiz Ch.9
11-WED 2/13	Produce Devotionals Students 1 - 4	NONE	Production Material
12-MON 2/18	Produce Devotionals Students 5 - 8	NONE	NONE
13-WED 2/20	Produce Devotionals Students 9 – 12	Read Ch. 10	NONE
14-MON 2/25	Critique Devotionals	Read Ch. 11	Quiz Ch. 10

COURSE CALENDAR INTRO TO TELEVISION – CLASS CALENDAR – Spring 2013
DAY   CLASS SESSION/MATERIAL   ASSIGNMENT MADE   ASSIGNMENT DUE

DAY	CLASS SESSION/MATERIAL	ASSIGNMENT MADE	ASSIGNMENT DUE
15-WED 2/27	Pre-Prod "Getting To Know You"	Production Material	Quiz Ch. 11
16-MON 3/04	Produce "Getting To Know You" Students 1 - 4	NONE	Production Material
17-WED 3/06	Produce "Getting To Know You" Students 5 - 8	NONE	NONE
18-MON 3/11	Produce "Getting To Know You" Students 9 - 12	Read Ch. 12	NONE
19-WED 3/13	Critique "Getting To Know You" Pre-Prod Interviews	NONE	Quiz Ch. 12
3/18-3/20	**SPRING BREAK**		
20-MON 3/25	Open Class	Production Material	NONE
21-WED 3/27	Produce Interviews Teams 1 - 3	NONE	Production Materials
22-MON 4/01	Produce Interviews Teams 4 - 6	NONE	NONE
23-WED 4/03	Produce Interviews Teams 7 - 6	NONE	NONE
24-MON 4/08	Critique Interviews	NONE	NONE
25-WED 4/10	Pre-Prod Concept Show	Production Materials	NONE
26-MON 4/15	Block Concept Show	NONE	Production Materials
27-WED 4/17	Rehearse Concept Show	NONE	NONE
28-MON 4/22	Produce Concept Show	NONE	NONE
29-WED 4/24	Critique Concept Show	Study for Final	NONE

FINAL EXAM: Comprehensive

TVF 228—Introduction to Television Production
Spring 2013

This course contributes to the ORU student learning outcomes as indicated below:
Significant Contribution – Addresses the outcome directly and includes targeted assessment.
Moderate Contribution – Addresses the outcome directly or indirectly and includes some assessment.
Minimal Contribution – Addresses the outcome indirectly and includes little or no assessment.
No Contribution – Does not address the outcome.

The Student Learning Glossary at http://ir.oru.edu/doc/glossary.pdf defines each outcome and each of the proficiencies/capacities.

OUTCOMES & Proficiencies/Capacities		Significant Contribution	Moderate Contribution	Minimal Contribution	No Contribution
1	**Outcome #1 – Spiritually Alive** Proficiencies/Capacities				
1A	Biblical knowledge				X
1B	Sensitivity to the Holy Spirit				X
1C	Evangelistic capability			X	
1D	Ethical behavior			X	
2	**Outcome #2 – Intellectually Alert** Proficiencies/Capacities				
2A	Critical thinking	X			
2B	Information literacy		X		
2C	Global & historical perspectives				X
2D	Aesthetic appreciation		X		
2E	Intellectual creativity		X		
3	**Outcome #3 – Physically Disciplined** Proficiencies/Capacities				
3A	Healthy lifestyle			X	
3B	Physically disciplined lifestyle				X
4	**Outcome #4 – Socially Adept** Proficiencies/Capacities				
4A	Communication skills	X			
4B	Interpersonal skills	X			
4C	Appreciation of cultural & linguistic differences				X
4D	Responsible citizenship				X
4E	Leadership capacity		X		