

Syllabus for  
**MMC 231—Principles of Television Production**  
3 Credit Hours  
Fall 2008

I. COURSE DESCRIPTION

A broad overview of television production procedures in the contemporary television production studio.

Prerequisites: MMC 107, 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 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. Explain the difference between techniques and disciplines. p. 2
  - 2. Define professional attitude as it applies to television production. p. 3
  - 3. Explain the difference between studio production, field production and remote production. p. 4
  - 4. Define the following terms; monitor, headsets, intercom, studio address, audio console, graphics generator, dimmer board, prompter, master control, servers, green room, and camcorder. pp. 5-6
  - 5. List and describe the five basic control functions related to audio and video production. p. 9
  - 6. Define "transducing" and explain how it works in audio and video production. p. 9
  - 7. Define the following terms; cables, connector, patch bay, preview and program monitor, VU meter, and waveform monitor. pp. 10-11
  - 8. Explain the difference between digital and analog in television. p. 11
  - 9. Define the following terms; VCR, DAT, bits, bytes, HDTV, SDTV, and convergence. pp. 11-13
  - 10. Write a short summary of the history of video production. pp. 14-18
  - 11. Explain what types of employment opportunities are available in the video industry. pp. 18-20

*Last revision: Spring 2008*

- B. Chapter Two "Cast and Crew"

1. Explain the difference between preproduction, production, and postproduction. p. 23
  2. Define the responsibilities of the Director and Associate Director during the three stages of production. pp. 24-28
  3. Explain the stage managers hand cues illustrated in figure 2.4. pp. 29-31
  4. Define the responsibilities of the following positions; camera operator, prompter operators, lighting director, audio operator, graphics operator, technical director, videotape operator, editor, and the other positions covered by your text during the three stages of production. pp. 31-42
  5. Explain the difference between a performer and an actor. p. 43
  6. List and describe the performing tips mentioned by your text for people who are in front of the camera. pp. 43-46
  7. List and describe the clothing, makeup, and hairstyling considerations mentioned by your text for those on camera. pp. 46-47
- C. Chapter Three "Producing"
1. List and describe the various types of producers and how their jobs differ. p. 50
  2. Explain the concept of hyphenates and their duties in regard to television production. p. 50
  3. Define the following terms; treatment, pilot, proposals, syndication, demographics, and psychographics. p.51
  4. List and describe the different forms of scripts and how and when to use each. p.52
  5. Differentiate between above-the-line and below-the-line costs in production. p.61
  6. Define the following terms; freelance, in-house, and rate card. p. 61
  7. Explain the process of casting and selecting a crew. p. 65
  8. Explain the methods for preparing schedules for different types of shoots. pp. 66-68
  9. Explain how to deal with legal issues such as copyright. p. 69
  10. Describe the types of records producers need to keep on computers and as hard copies. p. 70
  11. Explain the need to promote and evaluate a program. p. 72
- D. Chapter Four "Directing"
1. Explain how the director blocks talent, marks a script, and prepares other paperwork. p. 76
  2. Define the following terms; blocking, storyboard, floor plan, shot sheets, and take. pp. 76-78
  3. Describe the nature of prestudio, floor, and control room rehearsals. pp. 80-81
  4. Explain how an AD uses a timing sheet and handles talent timing cues. p. 82
  5. Explain the difference between program time and body time. p. 83
  6. Define the following terms; bars, slate, tone, and countdown. p. 84
  7. Explain the principles related to calling commands appropriately. p. 87
  8. Explain the long shot, medium shot, close-up pattern. p. 88
  9. Explain the aesthetic principles related to cutting ratio, shot similarity, position jumps, and the axis of action. pp. 90-91
  10. Explain the proper use and timing of transitions including; cuts, dissolves, fades, defocusing, wipes, and digital effects. pp. 91-93
  11. Describe how the director interacts with cast and crew. pp. 94-96
- E. Chapter Five "Cameras"

1. Describe the basic scanning process and signal differences between NTSC and ATSC formats. p. 98
  2. Define the following terms: aspect ratio, persistence of vision, resolution, interlace scanning, progressive scanning, firewire, serial digital interface, CCDs, primary colors, beam splitter. pp. 98-102
  3. Explain the role of hue, saturation, and luminance in creating video color. p. 102
  4. Describe the color video system and how it works, including how the camera produces video signals. p. 102
  5. List and explain lens characteristics and principles of lens operation. p. 103
  6. Explain the theory and operation of zoom lenses. p. 108
  7. List and describe the camera controls and explain how they are used. pp. 109-111
  8. List the primary factors of camera use and how mounting equipment effects them. p. 111
  9. List and describe the basic fields of view. p. 116
  10. List and describe the basic principles of picture composition, including framing, headroom, angle of elevation, and balance for standard definition and high definition. p. 117
- F. Chapter Six "Lighting"
1. Explain the difference between incident and reflected light. p. 126
  2. Describe the general illumination principles such as intensity, contrast ratio, and color temperature. p. 126
  3. Explain how and when to use a light meter. p. 126
  4. Describe how to accomplish creative lighting objectives such as shape, reality, mood, and focus of attention. p. 130
  5. Describe the different types of lamps used in lighting instruments such as quartz, high frequency fluorescents, and HMIs. p. 132
  6. Explain the difference between spotlights and floodlights. p. 132
  7. Describe three-point lighting and the instruments used to achieve it, the key, back, and fill light. p. 135
  8. List and explain the principles for multicamera, cameo, silhouette, chroma key, and HDTV lighting. pp. 140-143
  9. Describe the two ways that lights can be mounted. p. 143
  10. List and describe the four parameters needed to achieve the artistic and technical purposes of lighting (intensity, diffusion, shape, and color). pp. 144-147
  11. Explain the need for a light plot, how to set up lights and the importance of safety. pp. 147-150
- G. Chapter Seven "Audio"
1. Explain the role of frequency, amplitude, and pickup patterns as they relate to microphones. p. 154
  2. Describe how microphones are constructed and where they are likely to be positioned. p. 158
  3. Describe the characteristics of digital outboard equipment including CD players, DAT recorders, MiniDiscs, digital carts, and computers. pp. 162-165
  4. Describe the types of cables and connectors and their various uses. p. 166
  5. Explain the role of the patch bay. p. 168
  6. List and describe the basic audio board functions including power, inputting, shaping, mixing, isolating, outputting, and monitoring. pp. 173-177
  7. Explain the difference between mic and line feeds. p. 173
  8. Explain the importance of running levels and how to read a VU meter or LED.

- p. 176
9. Explain how speakers are used to monitor. p. 177
  10. Describe how pop filters, the proximity effect, presence, perspective, the inverse square law, phase, and balance relate to effective audio production. p. 177
- H. Chapter Eight “Graphics and Sets”
1. Explain the informational and emotional aspects of pictorial elements. p. 184
  2. List and describe the different types of graphics equipment and the functions they perform. p. 185
  3. Define graphic aesthetics and list and describe the three basic design principles covered by your text. p. 189
  4. Explain the rule of thirds and aspect ratio. pp. 190-193
  5. Explain keystoneing and essential area as it refers to graphics. p. 194
  6. Explain the purpose of a set and the possibilities of a virtual set. p. 195
  7. Explain the differences between permanent and removable sets. p. 196
  8. Define the following terms; floor plan, flat, jack, cyclorama, set dressing, and props. pp. 198-202
  9. List the elements to consider concerning furniture, set dressing, and props. p. 200
  10. Explain how sets relate to other aspects of production. p. 202
- I. Chapter Nine “Video Switchers”
1. Discuss the basic configurations and design concepts of switchers, pp. 206-208
  2. Define the following terms; program line, program monitor, preview monitor, air monitor, LCD, Plasma screen, routing switcher, buses or banks, and master control. pp. 206-208
  3. List and describe the types of buses found on switchers. p. 209
  4. List and describe the functions of various buses found on switchers. pp. 213-218
  5. List and describe the basic operating concepts of a typical switcher, including performing cuts, dissolves, wipes, and other effects. pp. 216-220
  6. List and describe the advanced functions of switchers, including digital effects and the control of external equipment. pp. 220-223
  7. State the commands given by the director to the TD operating the switcher. pp. 223-225
- J. Chapter Ten “Video Recording and Playback”
1. Describe the basic components and special attributes of video signals. pp. 228-232
  2. Describe the advantages of digital signals over analog signals, and the basic methods of converting analog information into digital video. p. 233
  3. Describe the importance of compression in digital video, and the major methods of compression. p. 233
  4. Describe the basic design and operation of digital video servers, including the concepts of ingesting and asset management. p. 236
  5. List and describe other digital-based storage options for video, including optical media and memory cards. p. 238
  6. Explain the principles of videotape recording, and the function of various videotape tracks. p. 239
  7. Describe the basic layout and operation of typical videotape recorder operational controls. p. 243
  8. Basic procedures for operating and maintaining videotape equipment. p. 247

- K. Chapter Eleven "Editing"
1. List and describe the different types of editing situations, including the difference between on-line and off-line editing. pp. 250-253
  2. Explain the importance of planning and making decisions about editing before entering the editing suite. p. 253
  3. Describe the basic process of nonlinear editing, including capturing, editing and outputting. pp. 254-262
  4. Explain the difference between assemble and insert editing. pp. 262-266
  5. Describe the basic process of linear editing. p. 264
  6. Explain the importance of understanding editing aesthetics, including continuity and ethical considerations. p. 266
- L. Chapter Twelve "Field Production"
1. List the reasons for a greater need for discipline in the field. p. 274
  2. List and describe the different cast and crew members needed in the field as well as varying tasks that are undertaken on location. p. 274
  3. List and describe the organizational duties a producer must perform to ensure a smooth production. p. 277
  4. Explain how to direct on location. p. 282
  5. Explain how cameras are used in the field. p. 285
  6. Describe lighting for both indoor and outdoor locations. p. 287
  7. Describe how to handle audio problems in the field. p. 291
  8. Explain the lesser role that graphics and sets play in many field shoots. p. 294
  9. Explain the functions of the recording part of the camcorder. p. 295
  10. Describe the greater role editing plays in single-camera shooting. p. 296
  11. Explain how remote truck production is similar to and different from both studio and field production. p. 298
- M. Chapter Thirteen "Video on the Internet and Optical Discs"
1. Describe the basic principles of interactivity and dynamic content, and how they affect video and other information delivered via the Internet and computer disk. p. 302
  2. Explain how links, screens and menus are used to deliver interactive content. p. 303
  3. Explain basic principles of using video on the Internet, including streaming technology. p. 306
  4. Explain how web pages are created to provide access to Internet-based video and audio information. p. 309
  5. Describe basic techniques for recording video onto computer-based optical discs. p. 311

#### IV. TEXTBOOKS AND OTHER LEARNING RESOURCES

##### Required Materials

1. Textbooks  
Burrows, T., Gross, Foust. (2005). Video production: Disciplines and techniques.  
New York: McGraw Hill Publishing

2. Other  
Materials—the following materials must be provided by the student:  
11"x14" poster board  
Press-on Lettering (Chartpak, Letraset, Vinyl)  
One audiocassette or CD  
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, video, multimedia, or computer software. 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.
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 ePortfolio requirements. Students should consult the ePortfolio handbooks for requirements regarding general education and the students' majors.
  - a. The penalty for not submitting electronically or for incorrectly submitting an ePortfolio 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 week a class meets. 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 one 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 Sciences, 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. Two tardies equal one absence and are included in the absences when determining the course grade. It is to the student's advantage to make sure that the professor is informed immediately 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 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. **ePortfolio**—Refer to the Communication Arts ePortfolio handbook for ePortfolio policies at (<http://oru.edu>), click on **Academics**, then **ePortfolio**, then **Department Resources**, then **Communication Arts 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
  - 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. ePortfolio 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 music video, 10 minute live interview, 2 minute devotional, and possible others based on time available. The music video introduces the student to communicating with pictures and sound. The live interview allows the student the opportunity to capture a live event to tape. The interview is teamed, two students per show. The two minute devotional introduces the student to the promotion experience. Beyond that, 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, cue cards, or art cards 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 on the metal shelves next to the exit.
- (5) Lights removed from the grid should be rehung immediately. If repairs are needed, the lab assistant/professor should be informed.
- (6) All metal 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 dismisses the class.
- (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 two days a semester of class. Absences beyond two days will incur a penalty of 1/2 of a grade drop per absence. This includes medical, funeral, school functions, athletics, etc. These are not holidays! Students should use them for valid reasons only. There are no exceptions to this rule.
- (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 30 minutes = ½ of a cut (absence).

beyond 30 minutes = an absence

## VI. COURSE CALENDAR

DAY/DATE	Lecture/Lab	Production/Deadline	Reading/Quiz/Exam
THURS. 8-14-08	Course Overview		
<b><u>WEEK 1</u></b>			
TUES. 8-19-08	EQUIPMENT DEMO		QUIZ- Chapter 1
THURS. 8-21-08	EQUIPMENT DEMO		QUIZ- Chapter 2
<b><u>WEEK 2</u></b>			
TUES. 8-26-08	EQUIPMENT DEMO		QUIZ- Chapter 3
THURS. 8-28-08	EQUIPMENT DEMO		QUIZ- Chapter 4
<b><u>WEEK 3</u></b>			
TUES. 9-2-08	PROCESS DEMO		QUIZ- Chapter 5
THURS. 9-4-08	PROCESS DEMO		QUIZ- Chapter 6
<b><u>WEEK 4</u></b>			
TUES. 9-9-08	PROCESS DEMO		QUIZ- Chapter 7
THURS. 9-11-08	PROCESS DEMO		QUIZ- Chapter 8
<b><u>WEEK 5</u></b>			
TUES. 9-16-08	EXERCISE		QUIZ- Chapter 9
THURS. 9-18-08	EXERCISE	Prod #1 Paperwork due	QUIZ- Chapter 10
<b><u>WEEK 6</u></b>			
TUES. 9-23-08	PROD 1 – (5)		QUIZ- Chapter 11
THURS. 9-25-08	PROD 1 – (5)		QUIZ- Chapter 12
<b><u>WEEK 7</u></b>			
TUES. 9-30-08	PROD 1 – (5)		QUIZ- Chapter 13
THURS. 10-2-08	Production 2 Setup		
<b><u>WEEK 8</u></b>			
TUES. 10-7-08	EXERCISE		
THURS. 10-9-08	EXERCISE	Prod #2 Paperwork due	

	FALL	BREAK	10-10 to 10-20
<b><u>WEEK 9</u></b>			
TUES. 10-21-08	Production 2 – (4)		
THURS. 10-23-08	Production 2 – (4)		
<b><u>WEEK 10</u></b>			
TUES. 10-28-08	Production 2 – (4)		
THURS. 10-30-08	Production 2 – (2)		
<b><u>WEEK 11</u></b>			
TUES. 11-4-08	Production 3 Setup		
THURS. 11-6-08	Production 3 Setup		
<b><u>WEEK 12</u></b>			
TUES. 11-11-08	Production Meetings	Prod #3 Paperwork due	
THURS. 11-13-08	Production Meetings		
<b><u>WEEK 13</u></b>			
TUES. 11-18-08	Production Meetings		
THURS. 11-20-08	Production 3		
<b><u>WEEK 14</u></b>			
TUES. 11-25-08	Production 3		
	<b>THANKSGIVING</b>	<b>BREAK</b>	<b>11-26 thru 11-30</b>
TUES. 12-2-08	Production 3		
THURS. 12-4-08	Competency Tests		
FINALS WEEK	12 – 8 to 12-13	Competency Tests	

## Course Inventory for ORU's Student Learning Outcomes

### MMC 231—Principles of Television Production Fall 2008

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
<b>1</b>	<b>Outcome #1 – Spiritually Alive</b> Proficiencies/Capacities				
1A	Biblical knowledge				X
1B	Sensitivity to the Holy Spirit				X
1C	Evangelistic capability			X	
1D	Ethical behavior			X	
<b>2</b>	<b>Outcome #2 – Intellectually Alert</b> Proficiencies/Capacities				
2A	Critical thinking			X	
2B	Information literacy			X	
2C	Global & historical perspectives				X
2D	Aesthetic appreciation		X		
2E	Intellectual creativity		X		
<b>3</b>	<b>Outcome #3 – Physically Disciplined</b> Proficiencies/Capacities				
3A	Healthy lifestyle				X
3B	Physically disciplined lifestyle				X
<b>4</b>	<b>Outcome #4 – Socially Adept</b> 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		