

Syllabus for  
**TVF 132—Field Production and Editing**  
3 Credit Hours  
Spring 2024

I. COURSE DESCRIPTION

An introduction to field production and editing techniques in television and EFP and ENG applications. Students gain new skills and insights to equip them for successful single-camera and multiple-camera remote situations.

Course fee: \$40

II. COURSE GOALS

The purpose of this course is to enable the student to do the following:

- A. Understand working principles and techniques of single camera production.
- B. Comprehend production techniques in the production of news packages, field interviews, feature segments, and commercial productions.
- C. Study editing techniques using software based editing programs.
- D. Gain the ability to effectively communicate an idea through single camera field production.
- E. Develop an appreciation for quality single camera video production as expressed through professional media outlets.

III. STUDENT LEARNING OUTCOMES FOR THIS COURSE

A. Terminal Objectives

As a result of successfully completing this course, the student will be able to do the following:

- 1. Shoot and edit various field production situations.
- 2. Identify and describe EFP equipment in common usage in the broadcast, consumer, social media and industrial/education industries.
- 3. Identify and demonstrate editing on video capture equipment in common usage in the broadcast, consumer and industrial/educational industries.
- 4. Describe lighting, audio, engineering, and production procedures for remote recordings, broadcast and streaming.

- B. Unit Objectives--The following are objectives for lecture and laboratory sessions. Reading objectives will be handed out in class. As a result of successfully completing these units, the student will be able to do the following:

Unit One—Weeks 1-10

- 1. Define the following terms: EFP, ENG, Remote, CCTV, Industrial/Corporate TV.
- 2. List and describe how EFP is used in broadcast stations and production houses.
- 3. Describe why EFP is necessary and evaluate its effectiveness in various production situations.
- 4. Describe the criteria for which a scriptwriter determines the need for EFP equipment.
- 5. Identify, differentiate, and compare cameras and related camera accessories

- commonly used in EFP.
- 6. Describe principles of hand-held camera operation.
- 7. Demonstrate hand-held camera techniques in class productions.
- 8. List and describe elements of quality scripting for news packages and program segments.
- 9. Discuss lighting techniques for ENG/EFP solutions.
- 10. Define the following terms: stand-ups, voice-over, nat sound, sequencing, montage, b-roll, set-up shot, sound bite, cut-in, cutaway, pop cut, jump cut, overlapping, matching action, editing in the camera and reaction shot.
- 11. List and describe three main types of video recording processes.
- 12. Define and demonstrate the nonlinear editing process.
- 13. Describe what steps are necessary to plan and execute an editing session.
- 14. Describe common lighting challenges and solutions for field videography.
- 15. Describe and demonstrate how to perform the following: Adding a new audio and video track, reassigning tracks, opening/naming bins, recording voice-over, overlay edits, insert edits, moving clips, trimming clips, setting audio key-framings, adjusting audio levels, importing clips, exporting clips, creating titles and simple color correction.
- 16. Describe the variables involved in any field production situation.
- 17. Demonstrate ability to edit on Adobe Premiere Pro editing software through the assignments given for the class.

#### Unit Two—Weeks 11-15

- 1. List and describe items to be included on a production and engineering survey.
- 2. Diagram the layout of a typical remote TV truck/van.
- 3. Describe remote television equipment and its special characteristics.
- 4. Discuss the ingredients for quality production of feature story, music videos, commercial and feature story.
- 5. Describe common audio problems and pitfalls in relationship to EFP/remote production and their remedies.
- 6. Compare and contrast the process between of film vs. EFP production.
- 7. Demonstrate writing, shooting and editing skill in the production of a feature package.
- 8. Diagram the proper camera placement and shot sequence for the following live televised sports: baseball, basketball, football, hockey, soccer, tennis, boxing, horse and auto racing, bowling, swimming, volleyball, and golf.
- 9. Describe the following remote distribution protocols: microwave, satellite, RF, IP, Telco, bonded cellular, fiberoptic.

#### IV. TEXTBOOKS AND OTHER LEARNING RESOURCES

##### A. Required Materials

Textbooks – Shook, F., Larson, J., DeTarsio, J., (2018). Television Field Production and Reporting: A Guide to Visual Storytelling 7<sup>th</sup> Edition, New York/London: Routledge, ISBN-13 978-0415787666

#### VI. POLICIES AND PROCEDURES

- A. School or Department Policies and Procedures – not specified.

B. Course Policies and Procedures

1. Evaluation Procedures:

Reading and Quizzes	30%
Class Participation	10%
Assignments	30%
Final Project	30%

There will be six projects in this class:

1. News Stand Up
2. Field Interview
3. News Package
4. Music Video
5. Commercial
6. Feature Story

In addition to the class projects you will be required to crew **two** ORU Sports Network games for the Pregame and Postgame interviews.

Grading Scale:	A	=	90 – 100 %
	B	=	80 – 89 %
	C	=	70 – 79 %
	D	=	60 – 69 %
	F	=	59 % and below

2. Whole Person Assessment Requirements: none

3. Attendance: Students are expected to attend all classes and projects. Approved absences must be granted by the professor beforehand except for, of course, in the case of an emergency. If you are sick, email the professor. For Administrative Excuses you must present the corresponding form. All assignments due during absences are still due according to the schedule unless PREVIOUSLY arranged with the professor.

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. If a student has absences in excess of this number, the earned grade for the course will be reduced.

4. Tardiness: Being late is disruptive and in a way disrespectful to those in class. If you are late, slip into class as inconspicuously as possible and join in as fast as you can. I understand that occasionally people are late, so don't feel you need to explain. Two 'tardies' are equivalent to an absence. Begin living by the industry standard: "If you are right on time, you are 15 minutes late."

It is to the student's advantage to remind the professor 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 at the end of class. Students should not expect to be credible the following class session concerning a late arrival on a previous day.

5. Participation: This is a hands-on-workshop type of class, therefore participation during class is a must, and can be defined as a mix of listening and speaking, cooperation, respect, effort, enthusiasm, engaging... you know, being fully present (see #6 below.)  
While the atmosphere is casual, I am very serious about the work. You are here to learn, which is directly dependent on the effort you put into the class, its assignments, and working with others.
6. Electronics: The use of laptops, iPads, cellphones, smart watches, etc., are limited to class assignments ONLY. Checking your Instagram or Tik Tok videos during class is not allowed.
7. 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. In the rare case of late work being accepted, a substantial penalty will be assessed.
8. Computers, Procrastination & Murphy's Law: It is unacceptable to come to class without the assignment due to printing problems or other technical difficulties. Don't wait until the last minute to write, print, edit, render, export or carry out your work. If you do, your computer will most likely malfunction. ALWAYS make a redundant copy of anything you do. The minimum industry standard is "3 deep." It is your responsibility to have the materials needed when required.
9. Content material: In order to be respectful to the various standards of other people in the class, students will write content that will not be found offensive by others.
10. Labeling Files and Assignments: File names should have the following format: Assignment\_Name\_Version (example: SideLineIntv\_cholt.ver1.mp4) and should be exported as H.264.

#### C. Course Policies and Procedures

##### 1. Evaluation Procedures

Quizzes	25%
Final	15%
Class Participation	10%
Projects	50%

Six projects are required of each student. All projects are practical in nature and directly apply to class material. Requirements for each production will be handed out in class. Video Production projects comprise 50% of course grade on a graduating scale from first to sixth project.

##### 2. Whole Person Assessment Requirements: None

## VI. COURSE CALENDAR

Please see course schedule in D2L

## Course Inventory for ORU's Student Learning Outcomes

### TVF 132—Field Production and Editing Spring 2024

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.

Program Outcome alignment with University Outcomes	Significant	Moderate	Minimal
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Spiritual Integrity			
TVF 132 -Develop, shoot and edit, a sports broadcast that is informative, entertaining and compelling.			X
CTD/MP Program Outcome 1. Students will demonstrate basic competency in the aspects and processes of storyline development and cinematic storytelling.	X		
CTD/MP Program Outcome 5. Students will demonstrate business acumen reflecting Christian worldview, emphasizing honest and ethical behavior at professional industry venues.		X	

Personal Resilience			
TVF 132 - Understand and demonstrate the essential practice of working as a team member in a sports broadcast broadcast.	X		
CTD/MP Program Outcome 2. Students will demonstrate leadership abilities while creating, organizing, and executing every stage of the production process for a dramatic visual media product.			X
CTD/MP Program Outcome 4. Students will use and apply industry tools and technology in the creation, production and distribution of digital media products.			X

Intellectual Pursuit			
TVF 132 -Describe, explain, and demonstrate what “Sports Broadcasting” is and how to produce for live, web and podcast productions. -Describe, explain, and demonstrate how to write copy for a sports broadcast. -Describe, explain, and demonstrate how to direct a live sports broadcast. -Describe, explain, and demonstrate the process of interviewing both recorded and live interviews with sports talent. -Describe, explain, and demonstrate the play by play and color commentator role in sports broadcasting	X		

-Develop, shoot and edit, a feature story of a sports personality (coach or player). -Understand and demonstrate the essential practice of working as a team member in a sports broadcast as a sideline reporter, announcer, and host on a podcast.			
CTD/MP Program Outcome 1. Students will demonstrate basic competency in the aspects and processes of storyline development and cinematic storytelling.	X		
CTD/MP Program Outcome 2. Students will demonstrate leadership abilities while creating, organizing, and executing every stage of the production process for a dramatic visual media product.			X
CTD/MP Program Outcome 3. The student will demonstrate competency with industry standard video editing software, including concepts of importing, organizing, assembling footage (both video and audio) on a timeline, and exporting.			X
CTD/MP Program Outcome 4. Students will use and apply industry tools and technology in the creation, production and distribution of digital media products.			X

Global Engagement			
TVF 132 -Develop, shoot and edit, a sports broadcast that has global impact.		X	
CTD/MP Program Outcome 1. Students will demonstrate basic competency in the aspects and processes of storyline development and cinematic storytelling.	X		
CTD/MP Program Outcome 4. Students will use and apply industry tools and technology in the creation, production and distribution of digital media products.			X

Bold Vision			
TVF 132 -Develop, shoot and edit, a sports broadcast or podcast that has global impact, reaching beyond the fans in the stands.	X		
CTD/MP Program Outcome 2. Students will demonstrate leadership abilities while creating, organizing, and executing every stage of the production process for a dramatic visual media product.			X
CTD/MP Program Outcome 5. Students will demonstrate business acumen reflecting Christian worldview, emphasizing honest and ethical behavior at professional industry venues.		X	