

Syllabus for
MMC 228—Introduction to Television Production
3 Credit Hours
Fall 1999

I. COURSE DESCRIPTION

Mass Media Communications 228 is a broad overview of television production procedures in the contemporary television production studio.

II. COURSE GOALS

The course introduces students to basic scripting and formatting techniques and to the proper setup and use of television broadcast equipment.

The course is based upon lectures, laboratory exercises, class discussions, demonstrations, and the actual operation of television equipment.

Both individual and team projects are organized to introduce students 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.

Students are encouraged to consider the responsibilities that the Christian communicator has in the modern media milieu.

III. COURSE OBJECTIVES

After completing each chapter, students should be able to do the following:

A. Chapter One "The Production Process"

1. Define the following terms -- preproduction, production, postproduction, process message, defined process message, medium requirements, and actual process message. p. 4
2. Draw and explain the effect to cause model. p. 7
3. Describe a cluster and explain its purpose. p. 15
4. List and explain the ingredients of successful brainstorming. p. 17
5. Describe all seven key concepts in chapter one. p. 19
6. Discuss the chapter summary marked "Once Again Remember." p. 18

B. Chapter Two "The Production Team"

1. Define the following terms -- production team, postproduction team, floor plan, above-the-line, below-the-line, and production schedule. p. 20
2. Name and explain the responsibilities of the following teams: preproduction, production, and postproduction. pp. 22-26
3. List and describe the responsibilities of both above-the-line and below-the-line personnel. pp. 25-28
4. Explain the purpose and importance of a production schedule. pp. 32-33
5. Explain the importance of a floorplan. p. 35

6. Explain the following scheduled activities: crew call, technical meeting, setup and lighting, notes and reset, run through and camera rehearsal, taping, spill, and strike. pp. 33-34
7. Describe the three key concepts in chapter two. pp. 30, 32, 34
8. Discuss the chapter summary marked "Once Again Remember." p. 35

C. Chapter Three "The Video Camera"

1. Define the following terms: scanning, field, frame, focal length, zoom lens, zoom range, fast lens, slow lens, iris, aperture, f-stop, beam splitter, CCD, viewfinder, camera chain, camera control unit, HDTV, ENG/EFP camera, and camcorder. p. 40
2. Draw and describe the basic camera elements and explain the functions of the camera. pp. 45-46
3. Describe the key concepts in chapter three. pp. 57-60
4. Describe the process involved in scanning and creating a video image. pp. 41-44
5. Explain the following terms and their operation: two chip high-resolution imaging device, power zoom lens, high variable shutter speed, auto iris, auto focus, auto white balance, built-in character generator, three lux, low-noise gain, flying erase head, high signal-to-noise ratio, time code generator, and XLR connector. pp. 44-45
6. Name the three basic elements of the video camera. p. 45
7. List the two ways that lenses are classified. p. 46
8. Define "short focal length" and "long focal length". pp. 46-47
9. Explain the relationship between the f-stop number and the amount of light that is transmitted. p. 49
10. Explain the difference between additive primary colors and subtractive primary colors. pp. 50-51
11. List the three primary colors that white light is separated into in video. p. 50
12. Define the role of the imaging device. pp. 1-52
13. Name and describe the four parts of the camera chain. p. 54
14. Name the three standard video connectors. p. 56
15. Describe the difference between high definition television and standard television picture. p. 57
16. Define "ENG/EFP". p. 57
17. Discuss the key concepts. p. 63
18. Discuss the chapter summary marked "Once Again Remember." p. 62

D. Chapter Four "Looking Through the Viewfinder"

1. Define the following terms: field of view, long shot, medium shot, close-up, over the shoulder shot, cross-shot, vector, headroom, noseroom, leadroom, psychological closure, Z-axis, and depth of field. p. 64
2. List and describe the five field-of-view designations. p. 66
3. List and describe the three basic vectors. p. 68
4. List and describe the three compositional factors discussed in the text. p. 69
5. Explain the concept of the horizon line and its impact on the audience. p. 74
6. Explain the effect that the focal length of a lens has on the z-axis. p. 78
7. Discuss the key concepts listed. p. 87
8. Discuss the chapter summary marked "Once Again Remember." p. 86

E. Chapter Five "Operating the Camera"

1. Define the following terms: pan, tilt, cant, pedestal, dolly, truck, arc, boom, tongue, tripod, mounting head, studio pedestal, cam head, white balance, and calibrate the zoom lens. p. 88
2. Memorize the camera movements, explain and perform them on the studio television cameras. p. 91
3. Describe the various ways to support a camera and explain how each one will influence the control of the camera. pp. 93-105
4. Identify and describe all parts and functions found in figure 5.16, mounting head for heavy camera. p. 103
5. List and describe the three operational features of the camera. p. 106
6. Be familiar with the checklists. pp. 111-114
7. Explain the tips given. p. 114
8. Explain the key concepts. p. 115
9. Discuss the chapter summary marked "Once Again Remember." p. 114

F. Chapter Six "Light, Color, Lighting"

1. Define the following terms: directional light, diffused light, lux, foot-candle, baselight, light intensity, attached shadow, cast shadow, floodlight, C-clamp, key light, fill light, back light, photographic principle, triangle lighting, background light, light plot, incident light, and reflected light. p. 116
2. Describe all key concepts. p. 151
3. List and describe the two types of light. p. 188
4. Explain the importance of shadows in lighting. pp. 119-124
5. List and describe the two basic types of shadows. p. 120
6. Explain the difference between additive and subtractive colors. p. 125
7. Explain the concept of color temperature and how it is measured. p. 126
8. Review the color plates and explain the information covered. pp. 126-127
9. Explain the process and importance of white balancing a camera. p. 127
10. List and describe the types of spotlights. pp. 128-131
11. List and describe the types of floodlights. pp. 131-135
12. Identify the items listed on the lighting safety checklist. pp. 136-137
13. Draw and describe the photographic or triangle lighting principle. p. 138
14. List and describe the guidelines for field lighting. p. 148
15. Explain the difference between incident and reflected light. p. 149
16. Discuss the chapter summary marked "Once Again Remember." p. 150

G. Chapter Seven "Visual Effects and Computer-Generated Video"

1. Define the following terms -- super, key, matte key, chroma key, wipe, digital video effects, ESS system, and character generator. p. 152
2. Describe all key concepts. p. 177
3. Name the three possible platforms used by a desktop computer. p. 155
4. Name the four elements common to all desktop computer systems. p. 155
5. Name the six computer components relevant to video production. p. 156
6. Name the three types of disk drives that operate computers. p. 156
7. List the four computer peripherals used in video production. p. 159
8. Define basic computer terminology. pp. 161-163
9. Explain the following video special effects: superimposition, key, and wipe. pp. 163-169

10. Explain the difference between drawing software in graphics and painting software. p. 174
11. Discuss the chapter summary marked "Once Again Remember." p. 176

H. Chapter Eight "Audio and Sound Control"

1. Define the following terms: pickup pattern, polar pattern, omnidirectional, bidirectional, unidirectional, cardioid, dynamic microphone, condenser microphone, windscreen, ribbon microphone, lavalier, fader, jack, VU meter, XLR connector, RCA phone plug, mini plug, sweetening, ATR, and DAT. p. 178
2. Describe all key concepts. p. 211
3. List and describe the three classifications of microphones. p. 181
4. List and describe the three types of directional characteristics of microphone. p. 181
5. List and describe the three types of microphones based on sound generating elements. p. 183
6. List and describe the six types of microphones based on how they are used. p. 185
7. Explain the points to consider when using the following mics: lavalier (pp. 186-187), hand held (pp. 188-189), and the boom microphone (pp. 190-192).
8. Describe the microphones listed in diagram 8.20. p. 195
9. Describe the proper procedure for riding gain on a microphone. p. 197
10. Explain the guidelines for coping with field mixing tasks. p. 197
11. Be able to recognize and correctly identify the most common audio connectors. p. 200
12. List the minimal equipment needed for using recorded sound during production or postproduction. p. 202
13. List the four sizes of magnetic tape used in audio recording. p. 202
14. List and describe the two forms that the audio signal is recorded into. pp. 202-203
15. Identify the most widely used address system. p. 206
16. List and describe the five basic aesthetic factors that can help achieve an effective audio/video relationship. p. 207
17. Discuss the chapter summary marked "Once Again Remember." p. 210

I. Chapter Nine "Video Recording"

1. Define the following terms: video track, audio track, control track, analog VTR system, digital VTR system, composite system, NTSC, component system, RGB system, nonlinear storage system, interactive video and multimedia. p. 214
2. Describe all key concepts. p. 235
3. List and describe the four tracks laid on a videotape. p. 216
4. Describe the advantage that digital videotape recordings have over analog recordings. p. 218
5. Be familiar with the types of digital videotape recorders listed in diagram 9.8. p. 222
6. List and describe the types of tape formats based on the size of the videotape. p. 222
7. List and explain the before checklist for VTR's. pp. 223-226
8. List and explain the during checklist for VTR's. pp. 226-228
9. List and explain the after checklist for VTR's. p. 229

10. List and describe the four most popular nonlinear digital storing devices. p. 230
11. Discuss the chapter summary marked "Once Again Remember." p. 234

J. Chapter Ten "Editing Principles"

1. Define the following terms: continuity editing, mental map, continuing vectors, converging vectors, diverging vectors, vector line, cutaway, complexity editing, jump cut, and jogging.
2. Describe all key concepts. p. 259
3. List and describe the four specific editing functions. p. 238
4. List and describe the three major continuity editing principles. p. 240
5. List and describe the three index and motion vectors. p. 245
6. Explain the importance of the vector line in editing. pp. 250-254
7. Explain the purpose of complexity editing. p. 255
8. Discuss the chapter summary marked "Once Again Remember." p. 258

K. Chapter Eleven "Switching and Postproduction Editing"

1. Define the following terms: program bus, mix bus, fader bar, preview bus, downstream keyer, special effects controls, clip control, M/E bus, linear editing system, nonlinear editing system, edit controller, pulse-count system, SMPTE time code, window dub, off-line editing, EDL, and on-line editing. p. 260
2. List and describe the six operational aspects of postproduction. p. 271
3. Explain the difference between a linear and non-linear editing system. pp. 271-272
4. Describe the tasks that most edit controllers are capable of performing. pp. 273-274
5. Describe all key concepts. p. 292
6. List and describe the editing preparations that will allow the best use of editing time. p. 278
7. Explain the purpose of a storyboard. p. 279
8. Explain the production tips that help make postproduction easier. pp. 279-283
9. List the steps to completing a successful paper & pencil EDL. pp. 284-285
10. Explain the difference between assemble editing and insert editing. pp. 288-289
11. Discuss the chapter summary marked "Once Again Remember." p. 291

L. Chapter Twelve "Talent, Clothing, and Makeup"

1. Define the following terms: talent, performer, actor, I.F.B., teleprompter, cue card, blocking, moire effect, and foundation. p. 296
2. Explain the importance of good eye contact when performing on camera. p. 298
3. List and explain the important rules for working with close-ups. p. 299
4. List and explain the summary of main microphone techniques to a performer. p. 300
5. Have a working familiarity with the floor manager's cues. pp. 303-306
6. List the specific requirements of adjusting stage or film acting to the video medium. p. 308
7. List the three reasons that makeup is used. p. 312
8. Discuss the chapter summary marked "Once Again Remember." p. 314
9. Describe all key concepts. p. 315

M. Chapter Thirteen "Production Environment: The Studio"

1. Define the following terms: cyclorama, intercom, P.L., S.A., studio control room, monitor (video), master control, flat, and props. p. 316
2. Explain the importance of the following in regards to the physical layout of the television studio: size, floor & ceiling, door, walls, and air-conditioning. pp. 319-320
3. Explain the importance of the following in regards to the basic technical installation of the television studio. pp. 321-322
4. Describe the basic functions of the master control area. p. 328
5. List the names of the people normally found working in the control room. p. 323
6. Explain the difference between a soft and hardwall flat. pp. 329-331
7. Explain the diagram 13.10. p. 331
8. Identify the set pieces in the diagram 13.13. p. 333
9. Explain the difference between a set prop and a hand prop. p. 334
10. Give some examples of set dressings. p. 335
11. Explain the purpose of a floorplan. p. 336
12. Discuss the chapter summary market "Once Again Remember." p. 342
13. Describe all key concepts. p. 343

N. Chapter Fourteen "Field Production and Synthetic Environments"

1. Define the following terms: field production, remote, remote survey, contact person, ENG, EFP, remote truck, uplink truck, synthetic environment, and virtual reality. p. 344
2. List and describe the survey items and key questions covered in diagram 14.3. p. 349
3. List the items that should be included on the checklist for equipment loaded onto the EFP vehicle. pp. 350-352
4. List and describe the five areas of responsibility one should consider that are not on the remote survey. pp. 352-353
5. Comment on the importance of the following areas when on an EFP shoot: foreground, background, and weather. p. 357
6. List and describe the two areas that are of major importance when shooting indoors. p. 358
7. Discuss the chapter summary marked "One Again Remember." p. 363
8. Describe all key concepts. p. 364

IV. TEXTBOOK

A. Required Text

Zettl, Herbert (1998). Video basics 2. Belmont: Wadsworth Publishing.

Optional

Zettl, Herbert (1998). Video basics workbook. Belmont: Wadsworth Publishing.

B. Materials--the following materials must be provided by the student:

Typing paper

11"x14" poster board
Press-on Lettering (Chartpak, Letraset, Vinyl)
Colored Highlighters
One 7 1/4 inch width reel-to-reel audio tape
One audio cassette
Pencil #2
Access to typewriter
Access to television

V. COURSE PROCEDURES

A. Course prerequisites

This section is reserved for non-television production majors only. This would include all Mass Media Majors, including Broadcast Design, Radio, Broadcast Journalism, DTF, Public Relations Advertising, Drama, Journalism, and any student wanting to take Television Production as an elective.

Students enrolling in MMC 228 must have successfully completed MMC 127 Radio Production and MMC 107 Introduction to Mass Media Writing.

B. Evaluation Procedure

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 - 90%	of the total points	=	B
70 - 80%	of the total points	=	C
60 - 70%	of the total points	=	D
Below 60%	of the total points	=	F

C. University Policies

1. "Consistent with Section 504 of The Rehabilitation Act of 1973, and the Americans with Disabilities act, ORU ensures that no 'qualified individual' will be denied reasonable accommodation in the form of modification of policies, practices and/or procedures." Students with disabilities who wish to access services should contact their professor(s) and the Office of Disability Services at Ext. 7355 to initiate the process.
2. Students and faculty at Oral Roberts University adhere to all laws addressing the ethical use of others' materials, whether it is in the form of print, video, multimedia, or computer software.
3. Students taking a late exam because of an unauthorized absence will be charged a late exam fee.

D. Other Information

1. This class will spend 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 will be spent in production. The first production will be a music video. This show will introduce the student to communicating with pictures and sound. Production number two will be a live interview which will allow the student the opportunity to capture a live event to

tape. The interview will be teamed, two students per show. Beyond that, as time and class size allows, we may produce a third show. We will rotate through above-the-line as well as below-the-line production crew positions.

2. Class Policies

- a. No food, drinks, or gum are allowed in the television studio.
- b. All sets and scenes materials must be returned to their storage areas before the class period ends.
- c. 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.
- d. Lost and found articles will be placed on the metal shelves next to the exit.
- e. Lights removed from the grid should be rehung immediately. If repairs are needed, the lab assistant/professor should be informed.
- f. 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.
- g. Articles should not be placed on the Telenews set, and students should refrain from sitting there during class time.
- h. Students should leave all permanently taped cove pieces in place.
- i. Student should connect safety chains on all lights as normal procedure.
- j. 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 you.
- k. Guests are welcome in class and are the responsibility of their host/hostess, who should remind them of the studio rules.
- l. Always take care when working with lighting instruments to unplug the lamps and be aware of possible burns from overhead barn doors, scrim, and lamp housings.
- m. Dress code is in effect for all classes.

VI. ATTENDANCE POLICY

- A. Attendance at each class or laboratory is mandatory at Oral Roberts University.
- B. Double cuts will be assessed for absences immediately preceding or following holidays.
- C. Excessive absences can reduce a student's grade or deny credit for the course.
- D. Communication Arts policy permits the student to miss as many classes a semester as are met during one week's time. Class meets twice a week, so the student is permitted to miss two classes per semester. This policy holds for sickness, funerals, official leave, sleeping in, etc.
- E. Make-up work is permitted for administrative, funeral, or medical excuses only. These students must turn in, within one week after their return, an administrative absence form, doctors excuse, or funeral card to validate their excuse. Students missing class for any other reason will not be permitted to make-up missed assignments.

Students have one week after their return to make-up work. After that time period, a zero will be assessed for work incomplete. It is the student's responsibility to find out what work was missed, and what must be completed in order to make up the missed assignments.

- F. Tardiness: Students arriving late for class (after the official class bell) will be considered tardy. Students who are more than 15 minutes late for class will receive a double tardy and students later than 30 minutes will be considered absent. Any student leaving class early without permission will receive a class cut.

VII. COURSE CALENDAR

INTRO TO TELEVISION - CLASS CALENDAR - 1999 FALL - **SECTION 02-NON MAJORS**

DAY	CLASS SESSION/MATERIAL	ASSIGNMENT MADE	ASSIGNMENT DUE
1-MON 8/23	CLASS OVERVIEW: Grades, Syllabi, Tour Studio, Crew	Read Ch. 1	NONE
2-WED 8/25	TV FUNDAMENTALS: Scripts, Commands, Storyboards	Read Ch. 2 Timing Exercise	Quiz Ch. 1
3-MON 8/30	TV PRODUCTION: Rules, Shot Designations	Read Ch. 3	Quiz Ch. 2
4-WED 9/1	CAMERAS: Aesthetic Cameras, Prompter	Read Ch. 4	Quiz Ch. 3 Timing Exercise
5-WED 9/8	CAMERAS: Technical	Read Ch. 5	Quiz Ch. 4
6-MON 9/13	SWITCHER, CHARACTER GENERATOR, VCR	Read Ch. 6	Quiz Ch. 5
7-WED 9/15	AUDIO SYSTEM: Board, Equipment	Read Ch. 7	Quiz Ch. 6
8-MON 9/20	BREAK-IN EXERCISE	Read Ch. 8	Quiz CH. 7
9-WED 9/22	BREAK-IN EXERCISE	Read Ch. 9	Quiz Ch. 8
10-MON 9/27	BREAK-IN EXERCISE	Read Ch. 10	Quiz Ch.9
11-WED 9/29	BREAK-IN EXERCISE	Read Ch. 11	Quiz Ch. 10
12-MON 10/4	BREAK-IN EXERCISE	Read Ch. 12	Quiz Ch. 11
13-WED 10/6	MUSIC VIDEO PREPRODUCTION	Read Ch. 13 Graphics Assignment	Quiz Ch. 12
14-MON 10/11	MID TERM REVIEW	Study for Mid Terms	Quiz Ch. 13
15-WED 10/13	MID TERM EXAMS: Written, Equipment Tests	Read Ch. 14	MID TERM TESTS Graphics Assignment

INTRO TO TELEVISION - CLASS CALENDAR - 1999 FALL - SECTION 02 - NON MAJORS

<u>DAY</u>	<u>CLASS SESSION/MATERIAL</u>	<u>ASSIGNMENT MADE</u>	<u>ASSIGNMENT DUE</u>
16-MON 10/25	LIGHTING: Lecture	NONE	Quiz Ch. 14
17-WED 10/27	GRAPHICS: Lecture	Production Material	NONE
18-MON 11/1	PRODUCE MUSIC VIDEOS: Students A,B,C,D,E	NONE	Production Material
19-WED 11/3	PRODUCE MUSIC VIDEOS: Students F,G,H,I,J	NONE	NONE
20-MON 11/8	PRODUCE MUSIC VIDEOS: Students K,L,M,N,O	NONE	NONE
21-WED 11/10	PRODUCE MUSIC VIDEOS: Students P,Q,R,S,T	NONE	NONE
22-MON 11/15	PREPROD INTERVIEWS	NONE	NONE
23-WED 11/17	CRITIQUE MUSIC VIDEOS	NONE	NONE
24-MON 11/22	CRITIQUE MUSIC VIDEOS	Prod Materials	NONE
25-WED 11/29	PRODUCE INTERVIEWS	NONE	Prod Materials
26-TUE 12/1	PRODUCE INTERVIEWS	NONE	NONE
27-THU 12/6	PRODUCE INTERVIEWS	NONE	NONE
28-TUE 12/8	CRITIQUE INTERVIEWS:	NONE	NONE

FINAL EXAM

Mark Labash
Name of Instructor

MMC 228
Course No.

Intro to Television Production
Title of Course

Communication Arts
Name of Department

MISSION

The lifestyle at ORU is rooted in the word "Wholeness." ORU seeks to educate the whole person, with balanced emphasis placed on the development of the mind, spirit, and body.

GENERAL OUTCOMES

1. Spiritual Development
2. Physical Development
3. Communication
4. Analysis
5. Problem Solving
6. Valuing in Decision-making
7. Social Interaction
8. Global Perspectives
9. Effective Citizenship
10. Aesthetic Responsiveness

MAJOR OUTCOMES

Communication: To be able to efficiently communicate through the eyes and ears a show which meets a specific stated objective.

Valuing in decision-making: Develop an appreciation for making immediate decisions in assembling a live multi-camera production.

Social Interaction: Develop the skills necessary to interact with the production crew as well as the viewing audience.

Aesthetic Responsiveness: Develop appreciation for effective graphics, music narration, and visual contact to produce a show pleasing to the eye and the ear.

COURSE GOALS

Introduce the student to basic scripting and formatting techniques and to the proper setup and use of television broadcast equipment.

Present an opportunity for hands-on experience in television production techniques through the completion of a music video, commercial, break-in, and interview production.

Appreciate the responsibilities a Christian communicator has in the modern media milieu.

Become competent in the equipment used to produce a live, multi-camera production.

ASSESSMENT OF COURSE GOALS

STIMULI

- Examinations
- Problem Solving
- Individual Projects Written
- Group interaction projects
- Assignments

CRITERIA

Listed in the syllabus