

Syllabus
RTV 3511 Spring 2016
Fundamentals of Production

Professor: Houston Wells
hwells@jou.ufl.edu
Office: 3066 Weimer
Phone: (352) 273-3568
Office Hours: M 8 (3:00-3:50)
 W 2 (8:30-9:20)
 W 6 (12:50-1:40)
 and by appointment

Lab Instructor: Michael Munroe
munroe@ufl.edu
Office: G215
Phone: (352) 262-4498
Office Hours: by appointment

Lab Instructor: Iman Zawahry
Iman@ufl.edu
Office: G215
Phone: (352) 281-6787
Office Hours: by appointment

Teaching Assistant: Keith Saint
krsaint@ufl.edu
Office: G035
Phone: (205) 210-9515

Weekly Schedule

LECTURE: CSE E121	M 9-10
LABS: WEIM G001 (and G215 when noted)	T 3-5 Section 3648 T 6-8 Section 4328 R 3-5 Section 7423 R 6-8 Section 0240

REQUIRED TEXT: *Video Basics 7* (Herbert Zettl, ISBN 9781111344467)

You will receive a 32 Gigabyte SDHC memory card for lab work, distributed by the lab instructor.

Unless otherwise stated, laptops and cell phones should be put away during instructional periods. Students are prohibited from audio and/or video recording during instructional periods. (Any stills of me should be tagged #ThisJerkWontLetUsRecordHisLectures)

Course Objective:

This course is intended to give students an introduction to various aspects of audio and video production tools and techniques. Areas of study include production planning, production in the field, lighting in the studio and in the field, video and audio editing, and multi-camera production in the studio.

Lab Attendance:

Attendance and punctuality in weekly labs is **mandatory**. A portion of your grade will be based on attendance and punctuality. You will be given one “free” absence and one “free” tardy. Each subsequent absence will result in a 2 point grade reduction. Each subsequent tardy will result in a .5 point grade reduction. **(Please contact your lab instructor if you anticipate an absence or tardy.** Make up work will be at his/her discretion. To be considered for a medically excused absence, hard-copy documentation from the medical provider is required within one week of returning to class. After such time, the absence will be considered unexcused.)

Lecture Attendance:

Attendance will not be taken during lecture. (Of course, the person presenting the lectures is the person writing the tests, so miss lecture at your peril.)

Exams and Quizzes:

Check the schedule below for exam and quiz dates; exams and quizzes will begin promptly at the start of class. Absences during test days must meet University criteria for excused absences for a make up test to be scheduled. (This does NOT include missed buses, malfunctioning cars, family visits, etc.) Missed tests must be rescheduled within a week of the excused absence. When in doubt, COMMUNICATE with your instructors.

Grading scale:

A	94-100
A-	90-93.99
B+	88-89.99
B	84-87.99
B-	80-83.99
C+	78-79.99
C	74-77.99
C-	70-73.99
D	65-69.99
E	0-64.99

Point distribution:

Lecture QUIZ A	5
Lecture EXAM 1	20
Lecture QUIZ B	5
Lecture EXAM 2	20
Narrative Project (storyboard)	5
Premiere Pro Skills Quiz	5
Narrative Project (shooting)	10
Narrative Project (editing)	10
Studio Show project (group)	5
Studio Show project (individual, includes peer eval)	5
Lab attendance/punctuality	10

Calendar

1/4 WEEK 1

Lecture: NO LECTURE ON MONDAY 1/4—classes begin Tuesday 1/5

Lab: Equipment check out policies (See end of syllabus for policies)
 Camcorder hands-on: intro to manual controls
 Practice exterior shots and review in lab (time permitting)

1/11 WEEK 2

Lecture: Camera settings review, Video Camera Basics (Chapter 4, Zettl)
 Production Project information and examples
 Storyboard examples

Lab: Shooting for focus, white balance, & exposure exercise
 Review in lab

1/18 WEEK 3
Lecture: NO LECTURE (HOLIDAY)
Lab: Shooting for continuity exercise
 Review in lab
 Storyboard example/ storyboard assignment
 Instructor assigns students into either Group A or B (for narrative
 project shooting schedule.)

1/25 WEEK 4
Lecture: Framing and Composition (Chapter 6, Zettl)
 Narrative project information and examples
 Review storyboard example
Lab: MEET in G215
 Intro to Adobe Premiere Pro
 Transfer and edit “continuity” footage from week 3

2/1 WEEK 5
Lecture: QUIZ A (Weeks 1-4)
 Audio (Chapter 7)
Lab: STORYBOARDS DUE for narrative project (one-on-one review with
 lab instructor)
 Brainstorm shotlist and shoot ~1 minute narrative (groups of 4)

2/8 WEEK 6
Lecture: Lighting (Chapter 8)
Lab: MEET in G215
 Edit short narrative from week 5
 Instructor critique

2/15 WEEK 7
Lecture: Principles of Continuity Editing (Chapter 13)
Lab: GROUP A: Lighting workshop in G001
 GROUP B: shooting narrative project

2/22 WEEK 8
Lecture: EXAM 1 (Weeks 1-7) (**Bring your Gator 1 card**)
Lab: GROUP A: shooting narrative project
 GROUP B: Lighting workshop in G001

2/29 WEEK 9
 SPRING BREAK (NO LECTURE or LAB)

3/7 WEEK 10
 Lecture: The Studio Environment and Studio Roles (Chapter 14)
 Lab: MEET in G215
 Transfer project footage and begin edit

3/14 WEEK 11
 Lecture: Iman's Labs MEET IN G001 (attendance will be taken)
 ASSIGNMENT OF STUDIO GROUPS
 Lab: MEET in G215
 Complete editing of project
 PREMIERE PRO SKILLS QUIZ
 NARRATIVE PROJECT DUE at end of class

3/21 WEEK 12
 Lecture: Michael's Labs MEET IN G001 (attendance will be taken)
 ASSIGNMENT OF STUDIO GROUPS
 Lab: MEET in G001 Studio
 Hands-on in the multi-camera studio
 Two Minute shows to practice Studio Roles
 Decide individual roles for studio production

3/28 WEEK 13
 Lecture: Graphics for Video (Chapter 9)
 Lab: Group Rehearsal for studio production

4/4 WEEK 14
 Lecture: QUIZ B (Weeks 10-13)
 The Nature of Digital (Chapter 3)
 Production in the Field (Chapter 15)
 Lab: Group Rehearsal for studio production

4/11 WEEK 15
 Lecture: Intro to audio mixing, sweetening, and sound design
 Intro to Color Grading (AKA "color correction")
 Lab: Dress Rehearsal for studio production
 (Thursday labs may opt to record final studio show this week)

4/18 WEEK 16
 Lecture: EXAM 2 (Weeks 9-15) (**Bring your Gator 1 card**)
 Lab: RECORD FINAL STUDIO SHOW
 Turn in peer evaluations

Information about Lab Projects:

Narrative Project: You will plan, storyboard, cast, shoot and edit a short sequence of shots that tells a story. The finished piece will be from 90 seconds to 2 minutes in length. This will be a NON-DIALOGUE narrative, with the story being communicated visually (accompanied by natural sound.) Scores will be based on storyboard quality, production quality (i.e. camera work), and editing quality. You will use school cameras for this assignment. This will be discussed further in both lecture and lab.

Adobe Premiere Pro CC Skills Quiz: during lab (week 9), your lab instructor will administer a brief one-on-one skills quiz. You will be asked to demonstrate basic editing skills. (e.g. cut, select, move, import, insert, overwrite, add/adjust keyframes, unlink audio and video, et al.)

Multi-camera Studio Project: Working as a team, you and several other students will script, cast, and produce a seven-minute studio television show. Each student will take a specific role on the studio crew, with some students working in the control room and others working in the studio proper. On the final day of lab, your show will be recorded “live to tape” for a grade, so proper preparation and rehearsal is a must. Grades will be given for group performance as well as individual work. (You will also turn in a peer-evaluation form as part of your final grade.)

Group grade is based on creativity, teamwork, casting, and technical proficiency. Individual grade is based on fulfillment of responsibilities as a team member as well as your peer evaluation.

A description of the various studio crew positions can be found at the end of this syllabus.

All video projects in RTV 3200 should fall well within the “PG” range. If you are unsure if a scene or topic is appropriate for this course, ask your instructor. (Sorry, Tarantino.)

University of Florida Policies

For students with disabilities: Students requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students Office will provide documentation to the student who must then provide this documentation to the Instructor when requesting accommodation.

For information on current UF grading policies for assigning grade points:
<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found in the online catalog at
<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>.

Students are expected to provide feedback on the quality of instruction in this course based on 10 criteria. These evaluations are conducted online at <https://evaluations.ufl.edu>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at <https://evaluations.ufl.edu/results>.

UF students are bound by The Honor Pledge which states, “We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is implied: “On my honor, I have neither given nor received unauthorized aid in doing this assignment.” The Honor Code (<http://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel.

University counseling services and mental health services:
<http://www.counseling.ufl.edu/cwc/Default.aspx>

392-1575

University Police Department

392-1111 or 9-1-1 for emergencies

Studio Crew Responsibilities

Producer: is the crew organizer: communicates with crew and cast. Schedules in-lab and out-of-lab meetings and rehearsals. Produces the on-screen graphics. Operates graphics during show. (Use Lynda.com for basic Photoshop Essentials training.)

Director: takes the show from written form and transforms it into a program. Is the leader of the show during taping. Leads the pre-production and creative process. Communicates directly with the Control Room crew, Floor Director and camera operators during taping. Determines and requests various camera angles during the show.

Technical Director: operates the switcher. Checks all cameras, tally lights, headsets, sets up shots, checks focus prior to tapings and rehearsals. Is the back-up director.

Audio Operator (A1): mixes the show during taping and rehearsals. Provides all sound elements for the show. Works with the **A2** to lay out all microphones for the show.

Floor Director/Talent Producer. Head of the crew on the floor. Checks to see that all lights are functioning and sets/risers are built. Coordinates the talent on the floor. Provides for talent needs, wardrobe areas etc. Works with director for pacing and timing of show.

Set Designer: In charge of creating the on-camera look of the show. Determines which existing set components can be used, and procures additional set components and props needed for the show.

Field Producer: In charge of scripting/shooting/editing external video package for roll-in during live show.

Camera 1 Operator/Assistant Producer. Operates camera 1 during show. Is also the assistant producer and script supervisor. Helps to write, print and distribute all scripts. Assists with sets and risers.

Camera 2 Operator/Assistant Field Producer: Operates camera 2 during rehearsals and tapings. Assists Field Producer with creating external video package.

Camera 3 Operator/Operations Manager/A2 Operates camera 3 during rehearsals and tapings. Also responsible for sets and risers, placement and storage. Is responsible for getting the microphones from equipment room. Lays out audio snake and tests all mics with **A1**.

All team members attend any creative meetings and will assist with scripting and casting.

All crew will help with cleaning up the studio (sweep floor, replace cameras, put up chairs/risers/props) at the end of each lab session. Do not leave without being dismissed by your lab instructor.

TELECOM/WUFT-TV Equipment Policy

All UF students granted limited permission to check out gear from the G020 Equipment Room must follow all established student/course access policies. Failure to do so will result in [automatic suspension of G020 checkout privileges](#) (for group checkouts, the suspension applies to everyone in the group) [as well as grade deductions on coursework](#)...based on the instructor's policies and course syllabus. Students who check out G020 gear are also required to pay for any damage to equipment beyond normal *professional* wear & tear, and to pay for replacement of any items lost or destroyed.

Equipment Checkout

When you pick up equipment, you must allow enough time to thoroughly inspect and test each piece before leaving the Equipment Room. **WHEN YOU SIGN FOR THE GEAR, YOU ARE ACKNOWLEDGING THAT IS FULLY FUNCTIONING, UNDAMAGED, AND THAT ALL PARTS ARE THERE.** You're also making a promise that all of the gear will be returned **ON TIME** and in good working order, similar to the condition at check-out. (If you test something and it doesn't seem to be right at check-out, get help then...or you will be responsible if the problem is only noted after you check in.)

Equipment Return

When you return equipment, you can leave it with the Equipment Room Manager for inspection or you can stay with the equipment while it is checked in. If you are not present during check-in, you will be notified of any damaged or missing gear as soon as the damage or loss is discovered. If you are not present during check in, you are still financially responsible for any damaged or missing gear. If you are not present at the time of check-in, you forfeit your right to challenge the check-in results of the Equipment Room Manager regarding the condition of the equipment when it was returned. It is advisable for borrowers to remain for check-in whenever possible, as this is your only opportunity to witness the inspection and testing of your equipment and answer/ask questions. Also, you will be required to clean or re-pack equipment/cables that are not in acceptable condition. Any damaged, broken or missing parts will be noted on the borrower's loan agreement and the borrower will be required to pay for any damage or loss. The borrower(s) will also face an automatic suspension of G020 checkout privileges, following the same penalty schedule as for late returns.

Late Return

Gear returned more than FIFTEEN MINUTES late will result in the following:

- *first offense: suspension of gear checkout privileges for the individual (or all individuals in the group if a checkout for a group project) for 1 week
- *second offense: suspension of gear checkout privileges for 1 month
- *third offense: suspension of gear checkout privileges for 1 semester

In addition, lab grades and project grades will be penalized according to the instructor's rules regarding missed lab shifts or late assignments. Students should understand their failure to return equipment on time can result in irreparable harm to the work of other students waiting to check out gear. This cannot be taken lightly because other students' academic success may be affected by the offending student's disregard for the rules.

Other Policy Violations

Disregard for the equipment and the rules of the Equipment Room may result in the loss of

privileges. Besides late return, other violations of policy include:

- *Returning equipment in unacceptable condition
- *Handing off the gear to another student (if an individual checkout) or to anyone beyond the group members listed on the checkout form (for a group checkout)
- *Taking equipment out of town without authorization
- *Using equipment for work other than that required by the student's instructor
- *Providing equipment access to suspended students, to students who do not qualify for equipment, or to non-students

Length of Checkout

The length of time you are allowed to keep the equipment varies according to what you are checking out and what class you are in. Specifics will be spelled out by your instructor and your course syllabus but in general, lab shift deadline and timed projects will be a matter of hours or a single day, other projects have either one or two day checkout as determined by the instructor. In all cases of overnight checkout **the gear is always due back by 9am** on the promised day of return. Whenever you return gear from a project shoot, **there is a 24-hour waiting period before you can reserve project gear again**. Plan your shoots accordingly; this rule is strictly enforced because it guarantees better access to a limited amount of gear by all students in each class. Students who are in need of an exception to this rule must have their instructor send an e-mail to the Equipment Room Manager giving permission for the exception.

Equipment Loss

The person or group who signed the equipment checkout form, regardless of who was in possession of the equipment at the time of loss, must replace any equipment that is lost while the equipment is checked out.

Theft

In the event of theft **you are required to notify the appropriate law enforcement department immediately**. And you must notify the Equipment Room Manager and your instructor as soon as possible. The person or group who signed the equipment checkout form could be held responsible for any negligence, so keep close track of all gear and do your professional best to make sure it all gets safely home to G020.

Malfunctioning Equipment

If you experience a problem with a piece of equipment while on a shoot, you are encouraged to call the Equipment Room Manager right away. Often the problems are comparatively minor and can be easily fixed. If the problem is beyond immediate on-site repair, bring the item back to the Equipment Room as soon as possible. If the breakage was not caused by negligence, and a similar piece of equipment is available, you can check it out. However, if a similar item is not available, you will have to make do without it until other gear becomes available.

Financial Responsibility

Every equipment user is financially responsible for loss, theft, or damage to any equipment that he or she checks out.

Failure to report lost or damaged equipment will be viewed as an attempt to conceal the loss or damage to the equipment and can result in your being barred from checking out equipment in the future.

Equipment Safeguarding

Equipment should be safeguarded at all times. No equipment may be left or stored in an unattended vehicle even if the vehicle is locked and the equipment concealed. The Department considers this an unprofessional risk.

No equipment may be stored in an office or classroom or studio or other University facility other than the Equipment Room without special permission. The department considers this an unnecessary risk.

Do not ever leave equipment outside the Equipment Room door, in any hallway or out in the open in any newsroom. This is an unnecessary risk.

Equipment may not be handed off to another student. When you are finished using the gear, it must be returned to the Equipment Room Manager for check-in. You remain financially responsible. Handing it off to someone, which is a policy violation, does NOT relieve you of any liability.

Travel

Equipment may not be taken out of town with prior permission from the instructor of record. The borrower and instructor of record must discuss transportation, handling and storage of all gear prior to departure to ensure no unnecessary risks are taken with the equipment. Extreme cases may require pre-approval not only of the instructor, but of the Telecom Dept. and/or tv station.

Pledge

You must sign the Gear Liability Pledge to acknowledge to have fully read, understand, and promise to comply with this Telecom/WUFT-TV Gear Policy. Unless/until we have a signed pledge on file, the equipment room will not let you borrow any gear designated for your class.