

RTV 3200

Sorel Spring 2013

Fundamentals of Production

Professor Timothy Sorel

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Office: G038 Tuesday 9:00am-9:30am and Wednesday 10:50am-12:50pm.

**Weekly Schedule:**

Lecture Monday periods 6-7 NRN 0331

LABS T 3-5, T 6-8, W 6-8 R 3-5 WEIM G001 and WEIM G215 computer lab. Check syllabus

Course Prerequisite: C or better RTV 2100

**Text:** Video Basics 7 by Herbert Zettle ISBN 0534260586

**Students will be provided a 16GB SDHC card for their lab projects.** Lab instructors will hand these out.

**Course materials, course calendar, grades and other helpful material can be found on Sakai. use your Please keep track of your grades throughout the semester. DO NOT use the site email to contact me. Use the email listed above.**

**Course Description:**

The Fundamentals of Production course is intended to give career-path production students an introduction to various aspects of audio and video production tools and techniques. Key disciplines of multi-camera production, field production, lighting instrumentation and sound mixing will be emphasized for skill development necessary to continue with advanced classes in various disciplines.

Students will be expected to master concepts such as the production process, the production team, production control room, manipulation of the video camera and lens,

color temperature, depth of field, signal to noise ratio, microphone technique, basic non-linear editing and navigating the Apple workstation.

This course requires in-class participation, aggressive participation in labs and 3-5 hours of outside production work and or reading per week.

## PAPERS

**Networking/Internship Search Paper 4-5 pages double-spaced plus attachments.**

**Hard copy of the paper due is due in class before or on**

Paper Theme: *The importance of professional networking for communications professionals: how will I prepare a foundation for my career?*

This paper is not so much a traditional research paper more than an opportunity for students to recognize the importance of the pre-professional experience. In this paper you will discuss the importance of networking, the pre-professional experience and the effect such an experience will have on your career. In this paper you will write about **FOUR** internship experiences. These can be potential internships that you are seeking, internships that you have had, have currently or any combination thereof.

For potential internships, you will research and make contact with firms you wish to intern for. Explain in the paper **why** you would like to intern for a particular firm and be specific about the people who are employed there and the type of work they do. Explain how this will benefit your career. You may have to contact as many as 20 firms before getting the type of response you need. **Remember, most inquiry emails go unanswered. You need to aggressively pursue opportunities.**

Create an attachment with information about each firm you have interned for or wish to intern for. Website pages printed out and other firm materials are appropriate. You must include letters you have written to the firm, email exchanges and letters received back.

Finally, the last page of the attachments section **must** include contact information of who you spoke to at the firm you are attempting to intern at. RTV3200 teaching assistants will be contacting the firms to confirm your efforts.

### **Internship Paper grading 10 Points**

Presentation, format and grammar 2 Points

Provide complete contact information of company (s) 3 Points

Copies of web information, emails and letters to organization or firm 2 points

Understanding and comprehension of assignment 3 Points

**WUFT News Observation Paper. DUE on or before NOV 26th. 4-5 pages double spaced.** All students enrolled in RTV3200 are required to attend at least one WUFT- Newscast, which is presented live each weekday night at 5:00 PM. Students must sign up for observing on the sign up sheet located on the bulletin board across from G001. 3

students per newscast are allowed. Observing students must be signed in with class stamp by Donna Green Townsend, Tom Krynski, Forrest Smith, Mark Leeps or Bridget Grogan at approximately 3:30 pm on the day of their scheduled observation. You must bring your time sheet (last page of syllabus) and be signed in and out. **Turn the time sheet in with your paper.**

### **The WUFT News Observation**

Before the show RTV3200 students should arrive at the newsroom as early as possible to ask questions of the producer, director and news staff. **REMEMBER that the closer it is to airtime the more stressed the news staff will be.** If the news staff is too busy to speak to you, **you may have to go back another day during the morning or early afternoon** hours. The news staff is most receptive to questions 9am-11am and 1pm-3pm. The closer you get to airtime, the less information you will receive from them.

During the show RTV 3200 students will watch the show from the back of the control room located on the ground floor. Students will take careful notes to prepare their paper.

-Date of Show

- Discuss the role of the news department and production departments. How do they differ? Discuss the successes or failures within the show. How did the relationship between news and production succeed or fail and why. ELABORATE!
- In detail, discuss the structure and roles of the news department. ELABORATE!
- What was in the news that day? How did the news department handle reporting this news?
- How do the various news entities in the newsroom, radio, TV and online communicate and why? How is the delivery on content changing and in what way if any is this news entity responding?
- In detail, discuss the structure and roles the production crew performed before the show (pre-production)
- What visual elements are included in the show and how are they created/organized

### **WUFT Observation Paper grading 5 Points**

Presentation, format and grammar 1 Point

Time sheet submitted and signed 1 Point

Understanding and comprehension of assignment 1 point

Accurate narrative of production department 1 point

Accurate narrative of news department 1 point

### **Lab projects:**

**EFP & Premiere Pro Editing** using electronic field production (EFP) cameras and tripods, students will properly frame, focus, white balance, adjust exposure and audio levels for a non-dialogue sequence of shots that tell a story. No zooms or camera

movement will be allowed. Student's "EFP" grades will be based on tripod leveling, framing, focus, white balance and audio levels. There should be approximately 20-40 shots in the sequence and it should run between 90 seconds and two minutes. Creating a picture storyboard is required. You can sign out a camera for one full day to shoot your project. The equipment room is open from 7:00am to 3:00pm.

Students will work on several Final Cut Pro tutorials with Lab Instructors. Students will transfer footage shot during the first weeks of the semester. The edited projects will be graded on several elements including effective story telling, utilizing establishing shots and close ups, as well as technical "smoothness" including transitions and audio levels.

**Premiere Pro Skills:** During the third and final week of Premiere Pro training, your lab instructor will individually ask you to complete basic commands within your editing sequence. These include but are not limited to the "Crop, Blade, Select, Audio Key Frame, Save, make audio adjustments, show audio wave forms, Undo and Nudge. Your instructor will discuss in lab.

**Studio Project:** Working as a team in the studio, students will produce a 7-minute multi-camera studio television show using a full studio crew and three cameras. On the taping day, the show will be "Live to Tape". Live to tape means no stopping once recording starts. Students will be graded as a team and individual performance. One student will act as a producer. As a group you will decide the subject matter of your show. Each student will turn in a peer review sheet after the final taping. Individual grade is five points. Team grade is five points.

### TEAM GRADES

Are based on the following: (1pt each)

Creativity

Technically sound

Team work

Casting- did you find decent actors that excelled on camera?

End of project peer evaluations

### INDIVIDUAL RESPONSIBILITIES

**Producer:** is the group organizer: communicates with group and cast. Schedules in lab and out of lab meetings and rehearsals. Produces all fonts and graphics during pre production. Operates graphics during show. Needs to use Lynda.com for basic Photoshop Essentials training. Attends all creative meetings and assists in scripting and casting.

**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. Attends all creative meetings and assists in scripting and casting. Must learn all control room jobs.

**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. Also must learn the audio and graphics position. Attends all creative meetings and assists in scripting and casting.

**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. Attends all creative meetings and assists in scripting and casting.

**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. Attends all creative meetings and assists in scripting and casting.

**Camera 2 Operator/A2:** Operates camera 2 during rehearsals and tapings. Is the back-up A1 and needs to know the A1 job. Is responsible for getting the microphones from equipment room. Lays out audio snake and tests all mics with A1. Attends all creative meetings and assists in scripting and casting.

**Camera 3 Operator/Operations Manager** Operates camera 3 during rehearsals and tapings. Also responsible for sets and risers, placement and storage. Attends all creative meetings and assists in scripting and casting. Attends all creative meetings and assists in scripting and casting.

**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. Attends all creative meetings and assists in scripting and casting.

**ALL CREW ARE CHARGED WITH CLEANING THE STUDIO, PROP STORAGE, STOWING CHAIRS AND RISERS.**

#### **Absentee Policy Lecture**

Attendance is not required in RTV3200 lecture except as noted on the weekly schedule. While most lectures are not mandatory, you will perform poorly on exams if you miss lecture. Additionally, you will miss important communication about labs and assignments. This course has **four unannounced reading quizzes.**

#### **Absentee and Tardiness Policy Lab**

- Students are allowed one unexcused absence during the semester. -Second absence is two points off final grade
- Third absence results in losing all ten points of the attendance and participation grade
- Students are allowed to be tardy one time during the semester.
- Second tardiness will result in ½ point off final grade
- Third tardiness will result in two points off final grade

-Fourth tardiness results in losing all ten points of the attendance and participation grade.

**Accommodations for Students with Disabilities:**

Students requesting 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.

**Week 1 Jan 7**

**Lecture:** Introduction to course and projects.

The Video Camera and operation. Composition. Shooting a scene.

**LAB:**

Tour the INF, WUFT Control room, production and editing labs. Sign up sheets for news observation. Introduction to HMC150 Camera and tripod. Power, controls, handling, care. Emphasis on White Balance, exposure, ND Filter and audio levels.

**Week 2- Jan 14**

Text: Chapters 4 and 5

**Lecture:**The Video Camera and operation. 180 Degree Rule. Rule of Thirds. Demo the Static EFP Project.

Evaluate “When Harry Met Sally”

**LAB: MEETS in G001:**

Review HMC150 Camera and tripod. Video camera practice. Set up and shoot **IRIS Shooting Assignment- good situations & bad situations. Artistic Composition.**

**Week 3- Jan 21**

NO LECTURE Martin Luther King Jr. Holiday

**LAB: MEETS in G001:**

Video camera practice. Set up and shoot

Lab Instructors review the shooting project and photo storyboard techniques

Go Shoot Return for critique

**MATCH ACTION STORY BOARD Shooting Assignments**

## **Week 4- Jan 28**

Text: Chapter 6

Lecture: Depth of field and the iris. Placement of characters and the camera

Evaluate “A Place in the Sun”

Shot types- method and meaning.

Storytelling. Three act structure. Creating the premise, script and storyboard.

### **Lab: Meet in room G215 Lab:**

Intro to Premiere Pro CS6 (PP6) BE ON TIME!

LYNDA.COM *Premiere Pro CS6 Essentials* by Abba Shapiro. Watch Lessons.

Open PP6 for the first time. Assign Capture Scratch. Intro to basic PP6 editing skills.

Lab instructors will remind students that project storyboards are due next week.

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## **Week 5- Feb 4**

Chapter 7 Audio

**Lecture:** Audio: What is it? Audio’s role in storytelling. Audio technique and mics.

Evaluate scenes from *Dances with Wolves* and *The Green Mile*.

Audio layering in FCP, STP or Pro Tools

### **LAB: MEETS in G001:**

You will meet with your lab instructor to discuss storyboards. In groups of 4, each group will take turns being cast and crew. You will brainstorm and create a short story and shoot. Approximately 10 shots. You will edit this next week.

**Hard copy of project photo storyboards with captions due this week.**

## **Week 6 Feb 11**

Chapter 8

**Lecture:** Lighting- Illumination, mood and focus

### **Lab: Meet in Room 3200 Lab:**

LYNDA.COM *PP6 Essentials* by Abba Shapiro. Transfer footage from last week’s lab as well as the matched action sequences and edit.

## **Week 7 Feb 18**

**Lecture:** EXAM 1 Chapters 4, 5, 6, 7, 8 and lecture notes

### **Lab Meets in G001**

A- Free day to work on project

B- group intro to Lowell Lighting Kit/filter

**SECOND TO LAST WEEK TO SIGN OUT A CAMERA FOR PROJECT SHOOTING. Cameras are first come first serve.**

## **Week 8 Feb 25**

Text Chapter 13

Editing. NLE Systems: how do they work?

Editing: What is it? Types of edits.

FCP7, AVID and Premiere: Where are we going?

### **Lab Meets in G001**

B- Free day to work on project

A- group intro to Lowell Lighting Kit/filter

**LAST WEEK TO SIGN OUT A CAMERA FOR PROJECT SHOOTING. Cameras are first come first serve.**

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## **Week 9 Mar 4**

**SPRING BREAK!**

## **Week 10 Mar 11**

Lecture: Introduction to multi-camera studio production

Internship paper hard copy due in-class

### **Lab: MEETS in room G215 lab**

PP Editing part 3- Begin editing Projects

PP skills test.

## **Week 11 Mar 18**

**Mandatory Lecture: Sections 1583 and 4483 (Brian's Labs Only)**

**The Lecture meets in G001 not lecture hall**

Introduction to the studio and control room

Create groups and discuss the team projects

### **Lab: MEETS in G215**

Finish editing projects. Project due at the end of lab.

## **Week 12 Mar 25**

**Mandatory Lecture: Sections 0505 and 5395 (Houston's Labs Only)**

**The Lecture meets in G001 not CSE**

Introduction to the studio and control room

Create groups and discuss the team projects

**Labs meet in G001 Practice short studio shows**

### **Week 13 Apr 1**

Read chapters 14 and 15

Lecture: EFP/ENG and the studio

**Labs meet in G001** Practice short studio shows

**WUFT Observation hard copy due in-class.**

### **Week 14 Apr 8**

**No lecture this week**

**Tuesday Labs meet in G001:** Practice short studio show and/or block and rehearse final project. Wednesday and Thursday labs do not meet due to the holiday.

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### **Week 15 Apr 15**

Read Chapter 3

**Lecture:** Digital, what is it? Distribution, bandwidth and video for the Internet.

**Labs meet in G001:** Final Projects Dress rehearsal. Thursday lab will discuss with lab instructor if they will tape on the reading day. (Recommended)

### **Week 16 Apr 23**

**Exam 2 Chapters 3, 7, 8, 13, 14, 15 and lecture notes**

**Labs meet in G001:** Final Projects Tape.

**There is no Comprehensive Final for RTV3200**

#### **Grading Scale:**

<b>A</b>	<b>94-100</b>
A-	91-93
B+	88-90
B	84-87
B-	81-83
C+	78-80
C	75-77
C-	71-74
D	66-70
E	0-65

### **CLASS Grading Weight:**

1) Internship Paper	10
2) 4 -Reading Quizzes 2.5 each	10
3) Exam 1	15
4) Exam 2	15
5) WUFT News observation paper	5

**CLASS Points 55**

### **LAB Grading Weight**

1) Lab attendance, punctuality and participation	10
2) Video Shooting	10
3) Final Cut Pro Project Editing	10
4) Final Cut Pro Skills	5
5) Individual performance Studio Project	5
6) Group performance Studio Project	5

**LAB Points 45**

### **Academic Honesty:**

In 1995 the UF student body enacted a new honor code and voluntarily committed itself to the highest standards of honesty and integrity. When students enroll at the university, they commit themselves to the standard drafted and enacted by students.

**Preamble:** In adopting this honor code, the students of the University of Florida recognize that academic honesty and integrity are fundamental values of the university community. Students who enroll at the university commit to holding themselves and their peers to the high standard of honor required by the honor code. Any individual who becomes aware of a violation of the honor code is bound by honor to take corrective action. The quality of a University of Florida education is dependent upon community acceptance and enforcement of the honor code.

**The Honor Code: We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honesty and integrity.**

On all work submitted for credit by students at the university, the following pledge is either required or implied: "**On my honor, I have neither given nor received unauthorized aid in doing this assignment.**"

The university requires all members of its community to be honest in all endeavors. A fundamental principle is that the whole process of learning and pursuit of knowledge is diminished by cheating, plagiarism and other acts of academic dishonesty. In addition, every dishonest act in the academic environment affects other students adversely, from the skewing of the grading curve to giving unfair advantage for honors or for professional or graduate school admission. Therefore, the university will take severe action against dishonest students. Similarly, measures will be taken against faculty, staff and administrators who practice dishonest or demeaning behavior.

**Student Responsibility.** Students should report any condition that facilitates dishonesty to the instructor, department chair, college dean or Student Honor Court.

Violation of the Student Honor Code will result in an automatic 'E' grade for the assignment and may result in an E grade for the course.

RTV 3200 WUFT NEWS  
OBSERVATION  
ATTENDANCE FORM

NAME: \_\_\_\_\_

SHOW DATE: \_\_\_\_\_

TIME IN: \_\_\_\_\_

STAFF TIME IN

SIGNATURE: \_\_\_\_\_

TIME OUT: \_\_\_\_\_

STAFF TIME OUT

SIGNATURE: \_\_\_\_\_

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SIGNATURE OF ONE STAFF MEMBER IS  
REQUIRED WHEN SIGNING IN AND OUT.  
STAFF: DONNA GREEN TOWNSEND, TOM  
KRYNSKI, BRIDGET GROGAN OR MARK  
LEEPS.

STAPLE ON TO THE BACK OF YOUR PAPER