RTV 3200

Fundamentals of Production
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Weekly Schedule:
Lecture Monday periods 9-10 CSE E-222
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

Course materials, course calendar, grades and other helpful material can be found at lss.at.ufl.edu use your Gator Link to navigate. Please keep track of your grades throughout the semester and submit questions about grades within a week of posting. 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 October 15th.**

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 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 & Final Cut 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.

**Final Cut Pro Skills:** During the third and final week of Final Cut 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 written evaluation of the project and its team members

**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.

**Text:** Video Basics 6 by Herbert Zettl
Students will be provided a 16GB SDHC card and 1 DVD-RW for their lab projects. Lab instructors will hand these out.

**Week 1 Aug 20th**

**Lecture**: There is no lecture August 20th  
**LAB**: Wednesday and Thursday labs MEET in G001.  
Tour facility and introduction to lab assignments. Introduction to HMC150 Camera and tripod.

**Week 2- Aug 27th**

**Lecture**: Meets Periods 9-10  
Expectation of course. Explanation of papers and assignments.  
The Video Camera and operation. Shooting a scene. Establishing Shots. 180 Degree Rule. Rule of Thirds. Demo the Static EFP Project.  
Evaluate “When Harry Met Sally”

**LAB: MEETS in G001:**

Tour the production lab. Sign up sheets for news observation  
Introduction to HMC150 Camera and tripod. Power, controls, handling, care. Emphasis on White Balance and ND Filters. Video camera practice. Set up and shoot  
**IRIS Shooting Assignment**- good situations & bad situations

**Week 3- Sept 3**

NO LECTURE LABOR DAY 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- Sept 10**

**Text**: Chapters 4, 5, 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 FCP    BE ON TIME!
LYNDA.COM  *FCP 7 Essentials* by Abba Shapiro. Watch Lesson 1- items 3, 4, & 5
Open FCP for the first time. Assign Capture Scratch. Intro to basic FCP editing skills.
Lab instructors will remind students that project storyboards are due next week.

**Week 5- Sept 17th**
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:**
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  Sept 24th**
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: Meet in Room 3200 Lab:**
LYNDA.COM  *FCP 7 Essentials* by Abba Shapiro. Watch Lesson 3- items 1, 5, 10.
FCP Editing. Log and capture footage from last week’s lab as well as the matched action sequences.

**Week 7 Oct 1st**
Chapter 8
**Lecture:** Lighting- Illumination, mood and focus

**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 October 8th
Lecture: EXAM 1 Chapters 4, 5, 6, 7, 8, 13 and lecture notes

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.

Week 9 Oct 15th
Lecture: Introduction to multi-camera studio production
Internship paper hard copy due in-class

Lab: MEETS in room G215 lab
FCP Editing part 3- Log and capture footage. Begin editing Projects
FCP skills test.

Week 10 Oct 22nd
Lecture: Introduction to multi-camera studio production

Lab: MEETS in room G215
Finish editing projects. Project due at the end of lab.

Week 11 Oct 29th
Mandatory Lecture: Sections 1583 and 4483 (Brian’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 12 Nov 5th
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 Nov 12
NO LECTURE, Veteran's Day Holiday

Labs meet in G001 Practice short studio shows

Week 14 Nov 19
Read chapters 14 and 15
Lecture: EFP/ENG and the studio

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.

Week 15 Nov 26
Read Chapter 3
Lecture: Digital, what is it? Distribution, bandwidth and video for the Internet.
WUFT Observation hard copy due in-class.

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

Week 16 Dec 3rd
Exam 2 Chapters 3, 7, 8, 14, 15 and lecture notes

Labs meet in G001: Final Projects Tape.

There is no Comprehensive Final for RTV3200

Grading Scale:
A  94-100
A- 91-93
B+ 88-90
B  84-87
B- 81-83
C+ 79-80
C  75-78
D  70-74
E  0-69
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
RTV 3200 WUFT NEWS
OBSERVATION
ATTENDANCE FORM

NAME: ___________________________

Show Date: ______________________

Time In: __________________________

Staff time In
Signature: _________________________

Time Out: __________________________

Staff Time Out
Signature: _________________________

___________________________
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