Broadcast Production – CO236   **Fañomnåkan 2024**
Meeting Place: EC 209/201   **Day**: Mon. & Wed. 2:00-3:20PM
Instructor: Dr. Raymond Anderson   **Office**: CMFA Office 213D
e-mail: rdanderson@triton.uog.edu   **Phone Text:** ⬛⬛⬛⬛⬛
Office Hours: Tues. 11-1, Wed. 4 -5, Thurs. 11-1 & 4 -5 or by appointment

UNIVERSITY OF GUAM
UNIBETSEDÅT GUAHAN

Required Text: Schenk, S and B. Long *The Digital Filmmaking Handbook* Seventh Edition (2021)

COURSE DESCRIPTION
This course is an examination of the various elements involved in television production. It includes lab experiences and hands on group production exercises and projects. Students will become familiar with single camera digital cinematography, lighting, audio for video/film, and non-linear editing using Adobe Premiere. Multiple-camera studio techniques are also introduced. Students will complete projects eligible for the University of Guam Film Festival.

Course Student Learning Outcomes	Program Learning Outcomes	Institutional Learning Outcomes	Assessment
Working as a key member of a Production unit to produce short video projects to achieve specific technical, visual and narrative requirements.	Apply basic logic, reasoning, ethics, and interpretation in producing and consuming messages	Mastery of critical thinking and problem solving	Completed projects: Visual Campus Story; Mood Piece; Mockumentary & Narrative Scene for specific durations, deadlines, and technical specifications.
To present and justify pitches for group projects both in writing and orally as part of the pre-production process. Also, to appraise orally others finished work during critique sessions. Utilize written and illustrated shot lists for planning productions.	Construct and express a cohesive idea across multiple platforms, drawn from multiple sources of information that arrives at a rational conclusion expressing a defensible point of view.	Effective oral and written communication	Oral and written presentations of pitches for projects as well as submission of completed shot lists or storyboards.

Ability to demonstrate editing software, camera, and audio equipment competencies.	Utilize contemporary and understand developing communication technologies	Responsible use of knowledge, natural resources, and technology	Completed editing, camera and studio exercises with camera competency, quizzes, and exams.
Develop professional visual and aural techniques while working individually and as a member of a production team.	Articulate the theories of perception, interaction, and the creation of shared meaning in individual, group, intercultural, mass and digital communication settings.	An appreciation of the arts and sciences	Oral critiques of colleagues' work. Final project submissions with specific technical requirements: meeting deadline, duration, aural, visual, and informational elements.

METHODS OF INSTRUCTION
There will be a mix of lectures and demonstrations at the start of each class followed by hands on use of software and/or equipment and occasions for discussion and clarification.

Exercises will be primarily in class activities started in class that will require attention and completion after class.

Projects will be more involved assignments that will be worked on and completed outside of class time.
The results of both projects and exercises will be viewed and critiqued on specific occasions in class.

READING ASSIGNMENTS
Because this course has required reading assignments it is important that you obtain the required text as soon as possible so that you do not fall behind in the reading. This reading content is also used to provide a conceptual foundation for discussions, production planning and applied work.

GRADING POLICY
For this course, the grading for activities and assignments is listed in the following table. This course is worth 1,000 points.
Graded Activities and Assignments

Activity	Assignment Points
1. Attendance	100
2. Project 1: Group Visual Campus Story	120
3. Project 2: Individual Mood Piece	160
4. Project 3: Group "A Person at Work" Documentary/Mockumentary	160
6. Lab Exercise 1: *Highlander* Assembly	60

7. Lab Exercises 2 -5: Camera work, competency test, lighting & mic	100
8. Lab Exercise 6 : Multi-Camera Exercise	50
9. Quizzes 2 **Online**	20
10. Mid Term Exam **Online**	100
11. Final Exam **Online**	130
TOTAL	**1000**

All grades are based on:
A+ 100-98, **A** 97 - 93, **A-** 92 - 90; **B+** 89- 87, **B** 86 - 83, **B-** 82 – 80;
C+ 79 - 77, **C** 76 – 70, **D** 69- 60; **F** = <60%.

W: Withdrawal assigned by Registrar – student stopped attending class and submits/files required documents.

UW: Unofficial withdrawal assigned by Registrar – student stopped attending classes and did not submit/file the required documents.
For GPA purposes, a UW is regarded as an "F" grade and impact financial aid!

CLASSROOM BEHAVIOR POLICIES
You will respect everyone's opinions and ideas no matter how different from your own. Lack of respect toward classmates will not be tolerated.

ATTENDANCE & WITHDRAWAL POLICY
Students are expected to be prepared and participate in every class. The quality of discussions is dependent on each student having some familiarity with material discussed. Absences can destroy the cumulative structure of the course even if individual students have missed relatively few classes.

Two (2) total (excused/unexcused) absences are allowed. Additional absences must be explained in writing with appropriate documentation. **Two late attendances will equal one absence. You are considered absent if you arrive after 10 minutes of class starting.**

Absences beyond the given 2 will result in a loss of the attendance points by 20 points for each additional absence.

You potentially will receive a failing grade for the entire class after 10 absences.

In case of serious illness or a death in the family, please notify me before class and as soon as possible. **This is your responsibility.** Under some circumstances, I reserve the right to not mark a person absent.

If you plan to Withdraw, please ensure to do so officially and timely with the correct forms, otherwise you will receive an F or worse a UW.

PLAGIARISM
The UOG Student Handbook prohibits plagiarism. In this class, evidence of plagiarism in any assignment will result in a significantly lowered grade for the assignment on the first occurrence; a second occurrence of plagiarism will result in an F grade for the assignment

and the third time will result in an F grade for the whole course, and possibly a hearing at the Student Discipline Committee. Review handout on how to avoid plagiarism.

ARTIFICIAL INTELLIGENCE USE
The use of Artificial Intelligence (AI) as a research tool is allowed, but it must not replace the student's original ideas, creativity, and critical thinking. AI should be used only as a tool to assist in research, and proper attribution must be given to any AI-generated content. All work submitted for grading must be the sole product of the student's endeavors. Any violation of academic integrity will be dealt with accordingly.

SPECIFIC EXPECTATIONS

Lab Exercise 1; *Highlander* **Scene Editing Assembly (Individual)**: Primarily during class time, a focus on assembly editing using **Adobe Premiere** to complete a short television scene including basic sound design and graphic elements.

Lab Exercises 2 to 5 & Camera and Audio Use Competency (Group): During class time, working with specific video cameras within groups to understand key elements of capturing a subject and objects along with use of the tripod. Each person must demonstrate a clear understanding of white balance, exposure control, focus effects and basic compositional elements. Lab 5 considers Audio use and keying out backgrounds.

Lab Exercise 6; In-Class Multiple Camera Shoot (Group): A short mock studio shoot of a Late-night show with guest interviewees and a game with studio audience.

Project 1; Visual Campus Story (Group): A two-to-three-minute visual story to music without any dialogue. Emphasis is on creating a clear and engaging brief narrative that can be understood at a visual level with appropriate music augmenting.

Project 2; Mood Piece (Individual): Another primarily visual piece with supporting SFXs that establish mood (tranquility, anger, reverence, patriotism, romance, suspense or fear) in one to two minutes.

Project 3; A Person at Work (Group): A **Sound on Tape (SOT)** project that illustrates the relationship between one person and a job in three to four minutes.

Dates and assignments are subject to change per instructor.
The instructor reserves the right to change any course requirements during the course of the semester due to circumstances such as hardware/software malfunction, school closing due to weather, illness or problems with scheduling. Students will be notified with an announcement in class, via email or both. Students are responsible for knowing of the changes.

LATE WORK
Late work is accepted but it will receive a reduction penalty of **5%** (up to one day late) or **10 -20 %** for later work. **I will not accept work that is over two weeks late.**

DISABILITY SUPPORT SERVICES ACCOMMODATION
For individuals covered under the ADA (Americans with Disabilities Act), if you are
a **student** with a disability requiring academic accommodation(s), please contact the Student
Counseling and Advising Service Disability Support Services Office to discuss your
confidential request. A Faculty Notification letter from the Disability Support
Services/Student Counseling and Advising Service Accommodation counselor will be
provided to me. To register for academic accommodations, please contact or visit Sallie S.
Sablan, DSS counselor in the School of Education, office110,
 disabilitysupport@triton.uog.edu or telephone/TDD 671-735-2460.

ELECTRONIC COMMUNICATION
I check my email on a regular basis. Email is the best way to reach me. I will usually respond
within 24 hours.
Feel free to text message me in emergency situations (the number is provided above).

COMMUNICATION POLICY

University policy states that official communications will be sent using university assigned
(@gotriton or @triton) email addresses. University electronic mail and messaging is to be
used to enhance and facilitate teaching, learning, scholarly research, support academic
experiences, and to facilitate the effective business and administrative processes of the
University (OIT policy manual, 3.10, p. 36).

FACULTY EVALUATION

The student course and faculty evaluations for courses will be administered at the
completion of the semester within CollegeNet. Student participation is essential and
appreciated. Student responses are anonymous and cannot be traced back to individual
students. You will need your WebAdvisor login credentials to complete the evaluation. If
you experience login issues, please refer inquiries to OIT staff to assist at 735-2630/40.

COURSE OUTLINE/DAILY SCHEDULE
Instructor reserves the right to make changes to the schedule or make adjustments to meet
important needs as deemed necessary or reasonable. Any changes will be announced in class
and students who are absent are responsible to become informed of such changes.

Week	Date	Topic	Reading	Assignment/Quizzes
1	1/22	Overview of course and objectives. Introduction to the concept of continuity and single camera capture.	Syllabus	
2	1/27	Continue continuity. Different types of Production. Introduction to **Adobe Premiere**: Importing and creating timeline assembly.	Chapters: Introduction & Chapter 1 & 7, pages 224-225 (6th edition) or Introduction & Chapter 1, pages	Extra Credit Opportunity: **Respond to question on "set up" vs "edit" shot online by Tuesday1/28 by 11:30 pm**

			4 -7 & Chapter 8, pages 180 (7th edition).	
	1/29	**Discuss extra credit responses.** Rough to fine cut. Focus on 3-point editing and alternative approaches to assembly	Chapters: 11, pages 330 – 339, & 12, pages 352 – 360 (6th edition) or Chapter 12 (7th edition) & Chapter 14 (6th and 7th edition)	**Lab Warm up**: Salsa scene
3	2/3	Trimming, and moving footage.		**Continue with warm up**
	2/5	Overlapping edits (J and L cuts)		
4	2/10	Working with audio tracks and importing music Overview of *Highlander* exercise.		**Complete warm up**
	2/12	Digital Video Primer. Considerations for Edit Preparation. Work on rough assembly of *Highlander*.	Chapter 3 (6th and 7th) Chapter 13 (6th and 7th edition)	**Lab Exercise 1: Commence *Highlander* assembly.** **Optional** submission of *Salsa* scene **for extra credit by Friday 2/14, 11:30 pm**
5	2/17	**(Online) Quiz 1** Continue with *Highlander*		**Quiz 1**
	2/19	Audio rubber banding**;** tidying up audio.	Chapter 15 (6th & 7th)	
6	2/24	**Creation of Groups and discuss Project 1.** Basic color correction and grading	Chapter 5 (6th) or Chapter 4, pages 70 – 81 (7th) Chapter 16 (6th & 7th)	**Project 1 Assigned with shot list template.**
	2/26	Title creation and animation; transitions. Continue editing *Highlander*.	Chapter 12 pages 362 – 369 (6th) & Chapter 17 (6th & 7th)	

7	3/3	**CHamoru Heritage Day No class**		
	3/5	Discuss camera usage and basic framing and composition. How to create shot list for Project 1.	Chapter 5 pages 123 – 138 (6th) Chapter 4 pages 70 – 80 (7th)	*Highlander* **due by 8 pm Friday 3/7 online**
8	3/10	**View best of** *Highlander.* More on camera usage. Shooting in depth vs shallow depth of field.	Chapters: 4 & 7, pages 187-227 (6th) or Chapters 7 & 8, pages 155 - 183 up to Camera Movement (7th)	**Presentation of Pitches for Project 1**
	3/12	Camera lab 2		**Lab Exercise 2:** Basic framing and composition
9	3/17-22	**Spring Break**		
10	3/24	Complete Lab 2 and start Lab 3		**Group camera session with P. Ray Lab Exercise 3**: Shooting in depth *vs* shallow.
	3/26	Basic movement, matched action, and non-vertical shots. Continue work on Lab 3 and start Lab 4	Chapters : 7, pages 227 - 232 & 10, pages 294-297 (6th) or Chapters : 8, pages 183 - 186 & 10, pages 211 – 216 (7th)	**Lab Exercise 4**: Matched action. Sony and over cranking/non-vertical filming **Shot List for Project 1 due on Saturday**
11	3/31	**Group camera competencies.** Finish labs 2 – 4.		**Labs 2 – 4 due by Tuesday 11:30 pm**
	4/2	**Labs 2 – 4 reviewed. Projects 2 assigned.** Different forms of moving camera & discussion on moods. Creating a script for single camera filming	Chapters: 2, pages 15 – 40, 5 & 9, pages 277-279 (6th) or Chapters: 2, pages 21 -35, Chapters 4 & 11 pages 238 – 239 (7th)	**Project 2 assigned with Storyboard templates.**

12	4/7	**Time for (Online) Mid Term Exam.**		**P. Ray away at conference**
	4/9	Work with tracks & jib arm (TAs)		**P. Ray away at conference** **Provide written pitch for Project 2 by Saturday 11:30 pm**
13	4/14	**Project 1 due and critiqued in class** Finish script and story boarding		**Project 1 due**
	4/16	Lighting & explore documentaries vs mockumentaries and Project 3	Chapter 6 (both 6th and 7th)	**Project 3 assigned** **Submit storyboards & script for Project 2 by Friday 11:30 pm**
14	4/21	Discuss more lighting/audio.	Chapter 8 (6th) or Chapter 9 (7th)	
	4/23	**Lighting and Audio workshop**		
15	4/28	**Lab 5:** Luma/Chroma keying and Lower Third work	Chroma key tutorial Chapter 17, pages 492 – 504 (6th) or pages 366-371 (7th)	
	4/30	**Project 2 due and critiqued in class**		**Project 2 due**
16	5/5	Consider multiple camera production		**Pitch for Project 3 due in class**
	5/7	**(Online Quiz 2 opens)** Practice work for multiple camera in studio	Chapter 10, pages 306 – 327 (6th) or 217 – 225 (7th)	**Online Quiz 2 opens** **Lab 5 due Friday**
17	5/12	**Multiple Camera in class Exercise.**		
	5/14	Review for Exam & time for Faculty evaluation		

18	5/19	**Viewing and Critique of Project 3 and Multiple-camera Exercise & (Online) Final Exam opens**		**Project 3 due**