

United States International University

School of Sciences

JRN 3010 Video and Television Production I

Pre-requisite: JRN 1105

JRN 3010 Video and Television Production

10-05-2011 / 12-05-2011

Course Introduction - Week One

PURPOSE/DESCRIPTION

- ◇ Video and Television production is a course on audio-visual media platforms designed to introduce students to video production basics and guides them through to intermediate video and television production. The course is designed to help students acquire necessary skills and knowledge that can be used to come up with effective video and television programmes. Students of this course are introduced to essentials of working in groups within the media environment, and to understanding different talent and production crew positions. Students will be exposed to production equipment operation techniques and the production process, both of which are central to understanding video and television production. Among the production equipment students will be expected to learn to operate include the camera, and the sound capturing and audio manipulation tools such as the microphones, audio console and selected sound recording and audio editing tools.
- ◇ To harness the theoretical knowledge that students are required to acquire during this course, students will be expected to come up with meaningful productions with the approval of the course instructor. After gaining the necessary knowledge in video communication, students will be introduced to fundamentals of television production and directing, during which students will be expected to understand essentials of television production, building on the knowledge acquired in the first part of the course.
- ◇ Lastly, students will learn to prepare programme scripts, to understand the functions of a typical television studio, control room and master control room; including digital video editing using the necessary and/or available editing software.
- ◇ The course is designed to help students become competent camera operators: students will understand elements of composition, framing, point of view and camera movements. Attention is also paid to lighting for video and television audio quality, while students are also introduced to interviewing skills and sound recording techniques. Students will develop their treatments, scripts and storyboards for their final projects (a video production). The course further equips students with knowledge of microphones and microphone techniques, basic skills for directing, in-camera editing leading to non-linear editing with relevant digital editing or computer based editing software.

OBJECTIVES

- » To help the students better understand how to communicate ideas and feelings through different video elements.
- » To help students become competent camera operators, by ensuring that they understand important camera functions, camera shots, camera movements, camera angles and the art of composition.
- » To help students develop script writing skills and work on their creativity in video and television production, and to help students acquire the necessary camera and editing skills.
- » To help students understand the production process and be able to write project treatment and develop storyboards.
- » To understand studio based productions and field productions, and basic control room operations etc

ASSIGNMENTS AND ATTENDANCE POLICY

The criteria for Assessment is based on continuous individual and group assignments designed to help students put theory into practice. University rules stipulate that class attendance is mandatory and an accumulative THREE absence, irrespective of prior apology or legitimately evidenced reason, constitute Grade F.

You are expected to complete all assignments that will be given; individual as well as group assignments, and must submit completed assignments in hard copy or DVD format to the lecturer/instructor.

Ensure that you attend all classes so as to receive continuous instructions on every assignment, and it is no lecturer's responsibility to repeat instructions for any student not in class at the time of the issue of specific instructions. You may however seek information on any given assignment from fellow students.

Missing class will definitely have an effect on your overall performance because the final grade for this course is accumulative. Continuous assessments constitute 60% of the final grade. Final exam will be a written exam based on the material covered during the 14 weeks. Any lateness or absence must be cleared in advance with the instructor. If you are late for 10 minutes without prior notice, you may not sign the register.

PRODUCTION ASSIGNMENTS

You are expected to start shooting your video project only after your video treatment, script and storyboards have been approved by your lecturer. You are expected to start transferring your video material to the computer only after you have presented a cassette log of your selected important video material. This is to help you make effective use of the available and limited computer Hard Disk Space and/or External Hard Drive Space.

FINAL PRODUCTION

Video production class may be divided into workable groups for group assignment(s) purposes only. Each group will select a topic, carry out appropriate research on the topic, write a treatment, do a script and develop a storyboard. Each student must have at least a role to play in the group. All documentary productions must include logical narrations, and the hardcopy of the narration must be submitted together with the final DVD.

Before you actually write your script, or embark on your productions, you must first prepare a treatment that will clearly state the title of your video, the target audience, the communication objective(s) or reasons why you are producing, including the relevance of your production to the target audience.

You are free to come up with any relevant production topic, provided you get the instructor's approval to go ahead with the production based on the conceptualized production idea.

Type of Assignment	Pages	%	Date Due
Types of shots: xLS, LS, MS, CU, xCU, Pan right, Tilt Down, Zoom in Reveal shot, OS. Each of these shots must last for 8 seconds only. Write a document to say how or when you would use each of the taken shots.	1-2	10	23 rd June 2011
Individual Production (prepare treatment first, and submit hard copy). Duration 5 minutes.	1-3	10	19 th July 2011
MID TERM EXAM - WRITTEN	-	20	26 th June 2011
Final Project – 15 minutes production. The final project will be a typical documentary that can be broadcast as a stand-alone programme, or can be incorporated into a weekend news bulletin. A treatment must be prepared and submitted for approval. Then prepare a pre-shoot script and submit it as well before beginning the production stage. After shooting, prepare a post-shoot script that will include your final narration that will be tailored around the interviewee's contributions and locations used during the production stage. Edit and submit your documentary on a DVD. Include the names of group members on end credits. See Assignments document for more details on all the above.	1-5	20	9 th August 2011 Documentaries (on DVD) will be collected on the exam day for this course, after the exam
Final Exam - Written		40	USIU timetable
Total 100			

NOTE CAREFULLY: The use of cell phones during class session is not allowed.

DEADLINES

All assignments must be handed over to the lecturer on time. The only exceptions maybe due to:

- i. Technology failure
- ii. Illness which has to be confirmed by a letter from a doctor, or
- iii. Any other acceptable excuse cleared in advance with the instructor.

INSTRUCTIONAL MATERIALS

- i. Students will need access to the video cameras, external microphones, video tapes, lights, a studio equipped with the necessary production elements such as visual/vision mixer/switcher, a dimmer and audio console, among others.

- ii. Students will also be required to read extensively from relevant books and websites as will be communicated during the course. Any material used in assignments from other sources must be fully acknowledged following the University (USIU) acceptable methodology (guidelines).
- iii. Specific class sessions may require access to a projector, especially **Week Three**. A class representative maybe required to book multimedia facilities for this session; to facilitate the learning process. Kindly ensure that the projector is available at the beginning of class on **24-05-2011 / 26-05-2011**.
- iv. Lastly, relevant video documentaries and other television programmes will be screened for students' analysis, when necessary. This means that playback facilities; DVD and VHS will be required during specific Weeks, as will be communicated later on.

IMPORTANT REGULATIONS

(Every student taking Television Production and Directing is required to pay attention to these important guidelines)

Each student responsible for cameras must ensure that at the end of any practice or use of the camera;

- a) A cassette is removed from the camera and clearly labeled (to simplify identification of cassette content).
- b) The camera is turned off and the lens cover is put back in place
- c) The tripod shoe is taken off the camera and is attached (back) to the tripod
- d) The battery is taken off the camera and is placed back in the camera bag
- e) Ensure that the camera is returned in its correct bag / or storage place

EQUIPMENT IN GENERAL

- f) If you do not know how to operate any production equipment, please seek assistance from the technicians or the lecturer, if around.
- g) When operating any equipment (camera, mixer etc) do not use force.
- h) Take care of any equipment at your disposal
- i) In case of any breakage/damage, take the responsibility to inform the technicians and/or lecturer immediately.

Failure to observe the above simple course-regulations will highlight a student's lack of competence in handling equipment and therefore will not be allowed to use the equipment in question until the time the lecturer will see genuine seriousness from the concerned student(s) with regard to the use of the equipment in question.

BIBLIOGRAPHY

For this particular course, you are encouraged to read as widely as possible, however, the following books are important for this course:

- Kellison, C, (2009), *Producing for Television and Video: A Real World Approach*, Focal Press, Boston.
- Zettl, H., (2006), *Television Production Handbook*, (11th Ed.). United States: Wadsworth Publications Co., 2009.
- Millerson, Gerald & Jim Owens, (2009), *Television Production*, (14th Ed.). Elseview, Amstaerdam.
- Burrows et.al., (1998), *Video Production Disciplines and Techniques*, (7th Ed.), McGraw Hill, Boston.
- Cartwright Steve, R., (1996), *Pre-Production Planning for Video, Film and Multimedia*, Focal Press, Boston.
- Zettl, H, (2002), *Video Basics 4*, Thomson Learning, Belmont, CA.
- Kyler, K. & Curchy, C., (2004), *Television Production: A Classroom Approach*, Libraries Unlimited, Westport.
- Hilliard, Robert L., (1995), *Writing for Television and Radio*, (6th Ed.), Wadsworth Publishing Company.

Zettl, H. (2001) *Video Production: Disciplines and Techniques*, (8th Ed.), McGraw-Hill Inc.

Breyer, R. and Moller, Peter (1999) *Making Television Programs: A Professional Approach*. Waveland Press.

TEXTBOOKS AND JOURNALS FOR FURTHER READING

Lembo, R., *Thinking Through Television*. New York: Cambridge University Press, 2000.

Dallgren, P., *Television and the Public Sphere: Citizenship, Democracy and the Media*. London: Sage Publications, 1995.

Livingstone S., & Lunt P., *Talk on Television: Audience Participation and Public Debate*. Routledge, London, 1996.

McQuail, D., *Mass Communication Theory: An Introduction*. London: Sage Publications, 1994.

Shanahan, J., *Television and its Viewers: Cultivation Theory and Research*. Cambridge: Cambridge University Press, 1999.

Barker, C., *Television, Globalization and Cultural Identities*. London: World Association for Christian Communication, 2000.

Balanger, p., *Television: A destructive Demon?* Belgium: International Catholic Association for Radio and Television. *Educommunication News* n.52: 2000.

Lukalo, R., *The Responsibility of Television Producers in Information Provision: A Question of Ethics*. Nairobi: *Wajibu* Vol.8. n.4. 1993.

Maubert, P., *Television in Kenya: Regulations and Programming*. Nairobi: Transafrica press, 2006

CONTENT OUTLINE

JRN 3010 Video & Television Production	17-05-2011 / 19-05-2011	Week Two
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Introduction to video production (basics)

Introduction to video communication (beginning with students' expectations)

Capturing images and sound, introduction to equipment used, limitations and capabilities

Basics of how camcorders work, parts of a camera and their functions

Basics of how microphones work

Task 1: Forming production groups: Students engage in planning for their production (final project). *In your groups, meet and come up with an idea on which you will base your final group project production. Submit a treatment or a one-to-two page description of what you intend to do. Submit this at the beginning of next class without fail. This work carries 5 marks of your final grade. It is part of your pre production stage: planning.*

Feedback expected on a weekly basis, and written work, (project treatment), to be submitted on the 23-06-2011 – Week Seven, without fail.

JRN 3010 Video & Television Production	24-05-2011 / 26-05-2011	Week Three
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Introduction to video language

Types of shots; camera angles, movements and their respective uses in video and television production

Studio Practicum: Shot composition, rules of composition, rule of thirds etc.

Assignment 1: types of shots, composition/framing, camera movements and angles: Due date: 23-06-2011, Week Seven.

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Week Four

Introduction to the production process

What the production process is, and its importance for a producer and everyone involved in the production team
Treatment/project proposal, Script (review), Storyboard
Rehearsing and shooting
A look at preproduction – project planning process and the production sequence

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07-06-2011 / 09-06-2011

Week Five

In-camera production

Understanding in-camera production, Linear editing (basics)
Challenges/limitations of linear editing related to shot sequencing
Using camera inbuilt transitions and effects (a look at Hi8 inbuilt transitions and effects). Cuts and takes...
Activity One: Studio Practicum - Collecting vox pops (in-camera production), shot composition, (studio activity)
Submit your Individual Documentary Production Treatment of about 1-2 pages. You will get feedback next week.

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14-06-2011 / 16-06-2011

Week Six

Duties and responsibilities of the (selected) production personnel

With focus on: The producer, director, flow manager, camera operator, technical director, floor manager, etc
Activity Two: 30 minutes - rehearsing directing and shooting a shot story

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21-06-2011

Week Seven

MID – TERM EXAM; WRITTEN, DURATION 1:30 minutes

The mid – term exam will cover all the material covered till Tuesday 16th June 2011

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23-06-2011

Week Seven

Introduction to microphones – the audio part of video and television production

Inbuilt video camera microphone vs. external microphone
Types of microphones, Pickup patterns
Microphone techniques
Microphones and interviewing techniques, setting up and shooting interviews

Task 2: Groups – feedback on the project planning process / developments / tasks accomplished etc
Submission of project treatment with clearly stated title, project object(s), target audience etc...

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28-06-2011 / 30-06-2011

Week Eight

Lighting for video and television - introduction

Introduction to lighting, the basic lighting pattern, selected lighting techniques, understanding colour temperature, colour media etc

Activity Three: Setting up a 3-point lighting technique (studio)

Papers returned for Mid – Term Exam, to be given at the end of the session

Editing, definitions, functions / Linear & non-linear, Final Cut Studio

Introduction to non-linear editing: Using Final Cut Studio (Final Cut Pro, Motion, DVD Pro etc) – capturing footage, workflow, editing for television, motion graphics

Activity Four: hands-on-training – getting to know the Macintosh or Windows and editing programme installation, preparing to edit; settings etc, starting the programme(s), knowing the work area etc

Introduction to television production

Television production overview, definitions, television as an industry, career opportunities, necessary skills, television as a tool, challenges of working in a television environment etc

Television as a system; production personnel/crew, teamwork, key television production elements, their functions, controls etc

A typical television studio layout, studio-based and field-based productions; types of programmes

Physical structures; studio, control room, master control room and their functions etc

Television programme types and their production approaches

Studio-based programme production and field-based programme productions, merits and demerits, etc

Television programme rundown design and functions

Programme rundown, scripts, and directing

Television programming and programming techniques

The functions of the program department and programming techniques with reference to the local scene

Editing Final Project (each group will have its own editing suite)

****Exam week****

Lecturer available for guidance/consultations, clarifications and exam invigilation

