TV Production
RI College Syllabus for Comm 246 Monday & Weds 10-11:50 Spr 2012
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Overview
Prerequisites for this course are completion of at least nine communication course credits. This course is an introductory course that will provide you with an experience in the various facets of video production. Its primary orientation is a lecture and demonstration course but we will provide some “hands-on” experience within the studio environment.

Objectives
1) To learn to think visually and conceive ideas in terms of shots and sequences. In essence, learn to tell a better story. Aesthetic vision will be addressed.
2) To learn how to plan and execute TV shoots and production sessions in the most cost- and time-efficient manner possible. 3) To gain an understanding of video studio operations and techniques. 4) To develop a comprehensive understanding of television equipment and its operation in order to use that equipment as tools for communication. 5) To achieve a degree of media literacy and familiarity with current industry issues.

General Information
Be aware that television production is a demanding field that requires a great deal of knowledge, skill, and hard work. The goal of this class is to help you gain an understanding of how television professionals communicate through the medium. Operation of equipment is not an end in itself. While using hardware can sometimes be a complex job, it is only one step in the chain of events required to produce a quality program. To ensure consistency in quality programming, a high degree of discipline, good attitude and team spirit is a must. As a result, there is a great deal of information to assimilate, and the reading load for this course will be heavy. However, the end result is that you will be trained as a producer, rather than an operator. Whichever direction in communications you consider now as your primary interest, or eventually find yourself actually in, it is my belief that this course will contribute to a foundation that will enrich your prospective profession.

This syllabus explains some of our mutual responsibilities. Please read and keep this syllabus. There are two important reasons for this request:
1) You won't have to ask class-mates what is expected.
2) You and the instructor have the same understanding about what is expected.
Not every question can be answered here, of course. Never feel reluctant to seek me out to discuss course requirements, assignments or any other matter of concern. If you have any special needs, please feel free to bring them to my attention. It is mutually beneficial that I am made aware of any particular circumstances that may impede your learning so that if at all possible I can help.

**Class Activities**

Several in-class assignments will be given. Some out-of-class work is necessary. Some of our work will be done during class, and will include cooperative projects however, you MUST expect to dedicate some of your off-schedule time to projects. By the very nature of this type of class, participation is vital and it will reflect strongly on your grade (see below).

There will be a final project, a culminating, integrative demonstration of your acquired skills.

---Grading. Course requirements contribute to your final grade according to this approximate distribution:

**Assignment #1** Studio Production (PSA subject of your choice)

**Assignment #2** Post-Production field production subject of your choice 4 mins

You will be evaluated fairly, according to industry standards — meaning how closely you meet the following criteria.

"A"-quality TV production is:

— Communicative, meaning that it expresses ideas and uses the technology of television to reinforce those ideas.

— Well-organized, meaning that time and facilities are used efficiently and intelligently.

— Visually literate, meaning that the cuts, transitions, scripting elements and camera shots make sense— they are done for specific reasons and reinforce the basic idea of the program.

**Attendance** is mandatory. I do realize that all of us face a certain number of unavoidable health, transportation, and family problems, but excessive unexecuted absences will affect your grade. On a TV production team we make the assumption that every member of that team is present when scheduled. Think of this course as your having been scheduled as part of a production team - your presence will be counted on. IF you incur 3 absences - SEE ME IMMEDIATELY. Your fourth absence could mean failure of this course. This is college policy and I will enforce it.

**Integrity.** Plagiarism is a serious violation of academic and journalistic ethics. Essentially, plagiarism means wholesale appropriation of someone else's research, ideas, tape, or writing. You cannot take someone else's work and represent it as
Approximate Schedule

January 23: Overview and Orientation of the Course.
Viewing: TV’s Original Comic Genius’ Ernie Kovaks

February 6/8 Viewings: da Ali G Show
February 13/15 Production in Today’s Changing Video Marketplace
February 20/22 Studio Production/An Intro
February 27/29 The Camera In-Class Studio Critique Studio Production
In-Class Studio Production-#1

March 5/7 In-Class Studio Production-#1
Fundamentals of Editing
Intro to editing with FinalCutPro

March 12/14 Spring Break Enjoy
March 19/21 In-Class Studio Production #2 Recording Digitally in studio
March 26/28 Switcher & Editor In-Class Studio Production-#2 Graphics In-Class Studio Production-

April 2/4 Editing with FinalCutPro Whipple Lab 104
April 9/11 Completing Production #2
April 16/18 Completing Production #2
April 23/25 Finishing Final Projects
April 30 Finishing Final Projects
May 2 Screening Final Projects

Equipment Policy
Portable (HDTV) equipment will be loaned to you on a first come first served basis. Equipment must be signed out; returned and checked in with the Audio Visual Department and NO ONE ELSE within 48 hours. Audio Visual is Gaige Hall 113E | (401) 456-8020.

In that you are responsible for the safety of this expensive equipment while it is in your possession, you should make certain everything is operating properly when it is returned. All units can be kept overnight and returned according to the
schedulde. Weekends are the exception to this rule.

All of our EQUIPMENT IS EXPENSIVE AND SENSITIVE TO ABUSE. IT MUST BE TREATED AND HANDLED WITH CARE AND RESPECT, TO THIS END YOU and YOU Alone ARE RESPONSIBLE FOR ANY BREAKAGE OR LOSS OF EQUIPMENT.

Another word of CAUTION-- DO NOT leave camcorders or any other video equipment you borrow in your CAR or TRUNK EVER- It has been stolen before and will be again AND it is sensitive to the Weather --- Treat It carefully otherwise you will lose your privileges and the replacement cost of the equipment.

EATING AND DRINKING IS NOT PERMITTED IN THE studio or LAB AREAS -

These policies are necessary in order to provide equal access of the equipment to everyone. PLEASE obey these directions exactly. Failure to do so will result in the loss of your privileges.