

**University of Puerto Rico
Río Piedras Campus
School of Communication
Undergraduate Program**

**Syllabus of the course
Television production I**

COMA 4351 , section 0u1

First Semester 2018-2019

Days: Tuesday and Thursday

Time: 8:30 - 11:20 PM

Classroom: Est. Radio 01

Professor: Carlos García Arce

E-mail: carlos.garcia23@upr.edu

Office hours: Monday and Wednesday 8:30 - 11:30 AM or by agreement

Office located on the 2nd floor of Radio Universidad

Number of credit hours: three (3)

Prerequisite: COMA 4315 - Scripts

COPU 4017 - Introduction to the media or COPU 4355 - Theories of communication

I. Course description

This course includes the study of theory and practice for production and direction in television. The student will develop knowledge and skills necessary for the effective implementation of television projects, emphasizing various areas of production where technical aspects will be worked on, conceptual and operational.

II. Objectives of the course

At the end of the course the student:

1. Will know the equipment that is used in the production of programs of TV.
2. Know the basic management of the equipment used in the production of TV shows.
3. Acquire a theoretical basis about the processes, elements of the aesthetic language , terminology and genres of television.
4. Design the production and direction of television projects taking in account the script, budget, set design, lighting, sound, blocking cameras, special effects and other necessary elements.
5. Perform production practices and program management for the television with emphasis on the use of portable equipment and digital postproduction non-linear.
6. Evaluate the programs produced, according to professional criteria of quality for television programs.
7. Will perceive the aesthetic, commercial and ethical possibilities of production of television programs.

III. Sketch of content and approximate distribution of time

A. Introduction to the course

(Three hours)

1. Television genres and formats
2. Historical approach to the environment
3. The television audience through time
4. Television *Streaming* and web series
5. Modalities of seriality
6. Unit, continuity and style marks of the series

B. Introduction to television production

(6 hours)

1. Systems and phases of television production
2. Roles of technical and creative staff
3. Studio production
4. Outdoor production

C. From idea to plan: development and pre production

(6 hours)

1. The proposal, the bible and the sales document of the television series
2. Formatting
3. The script for television: formats and styles
4. Audiovisual language
5. Production documents

D. Equipment and techniques of television production

(24 hours)

1. Camera
 - a. camera equipment for the production of ENG and EFP
 - b. camera equipment for studio production
 - c. lenses, aperture, depth of field
 - d. camera operation techniques
 - e. framing and composition
 - **Practical camera exercises**
2. Lighting
 - a. lighting instruments for production ENG and EFP
 - b. lighting instruments for studio production
 - c. color temperature and white balance (*White Balance*)
 - d. types of lighting
 - d. lighting plan
 - **Practical lighting exercises**
3. Sound
 - a. sound equipment for production ENG and EFP
 - b. sound equipment for studio production

- c. microphones
- d. direct sound recording techniques
- **Practical sound exercises**

- 4. Management techniques
 - a. procedures for EFP management
 - b. procedures for study management
 - c. staging and action axis
 - d. continuity
- **Practical management exercises**

- 5. Stage design
 - a. realistic
 - b. expressionist
 - c. neutral
 - d. virtual

E. Post production on television
(6 hours)

- 1. Non-linear digital editing techniques
 - to. editing program
 - b. Fundamentals of assembly (continuity, rhythm, transitions ...)
 - c. graphic and visual effects
 - e. introduction to color correction
 - d. edition and mix of soundtrack
- **Practical editing exercises**

• **Partial exam (Tuesday, October 30)**

F. Music video

(20 hours)

- 1. Making a music video

• **Work in group(s)**

Production and Postproduction of music video

(deadline : Thursday, October 18)

G. Documentary series

(25 hours)

- 1. Production of a documentary series

• **Work in group(s)**

Production and Postproduction of an episode for documentary series

(deadline : Thursday, December 13)

• **Individual work**

Explanatory report of the process of realization of the project

documentary film
(deadline : Thursday, December 13)

| Month | Week | Themes | Jobs and delivery dates |
|-----------|------|--------------------------------|--|
| August | 1 | Introduction to the course | |
| | 2 | Intro to production | |
| September | 3 | Development and pre production | |
| | 4 | Techniques | Begins music video project |
| | 5 | Techniques | |
| | 6 | Techniques | |
| October | 7 | Techniques | |
| | 8 | Post production | |
| | 9 | Post production | Thursday, October 18 - video delivery musical |
| | 10 | Documentary - Development | documentary series project begins |
| | 11 | Documentary - Prepro. | Tuesday, October 30 - partial exam |
| November | 12 | Documentary - Prod. | |
| | 13 | Documentary - Prod. | |
| | 14 | Documentary - Posprod. | |
| | 15 | Documentary - Posprod. | |
| December | 16 | Documentary - Sample | Thursday, December 6 - sample and criticism episode documentary series |

| | | | |
|--|----|--|--|
| | 17 | | Thursday, December 13 - final delivery episode documentary series and memory of process. |
|--|----|--|--|

The production team of the short films with the professor will establish a detailed production calendar in which the delivery date of the draft.

Text book:

Zettl, H. (2014). *Television Production Handbook* (12 edition). Stamford, CT: Wadsworth Publishing.

In addition to using the textbook as a reference for many of the topics discussed, additional readings will be assigned. These must be done for the date indicated since the discussion, exercises or activities will start from the understanding of the same. Most of the readings, in addition to other resources, will be posted on the Moodle platform.

IV. Instructional strategies

The course will have a theoretical component and a practical component. The professor will give lectures, direct dynamics and workshop exercises focused on develop knowledge and skills necessary to carry out projects television. The students will conceptualize and make a documentary video and short episodes of a documentary series. There will be sessions of analysis and group criticism of the work done during the course.

V. Learning resources

The lectures will be given supported by digital presentations, material audiovisual and online resources projected on a monitor. The team of production and postproduction available for the course in the Film Unit and Television of the School of Communication. The bibliographic resources will be available and technology of the Library of the School of Communication. In addition, the Internet to view resources online and the Moodle platform of UPR-RP for facilitate the exchange of study material.

VI. Evaluation and evaluation strategies

| | |
|--|-----------|
| Attendance, punctuality and participation in class | 10% |
| Assignments, practical exercises and class work | 20% |
| Midterm exam | 20% |
| Project: music video | 20% |
| Project: documentary series episode | 25% |
| Process memory | <u>5%</u> |
| Total | 100% |

There will be a differentiated evaluation for students with special needs, always and when the process established in the institutional policies is complied with (see part VIII Institutional policies).

VII. Rating system

The qualification will be based on the standard method.

Rating scale:

| NOTE | AVERAGE (%) |
|------|-------------|
| A | 90-100 |
| B | 80-89 |
| C | 70-79 |
| D | 60-69 |
| F | 0-59 |

Punctuality and attendance to class is mandatory. Frequent absences will affect the final grade, which may result in the total loss of the credits of the course. After the third unexcused absence, we will proceed to deduct the student *three points* for absence of his final grade. After the third delay, will proceed to deduct the student *two points* for tardiness of his final grade. He will take assistance in each class.

Cell phones, computers, tablets or mobile devices can only be used to purposes directly related to the class in course. It is not allowed to talk on cell phone, *Texting* or browsing the internet while the class is in session.

The *deadlines* (deadlines) delivery of the work must be respected. Jobs delivered outside the stipulated date may incur partial or total loss of the points of it.

Assignments and exercises in class are mandatory and will not be accepted from late manner, because not presenting them in time affects the dynamics of the group and the creative process of the companions. Participation in workshop exercises, creative activities, analysis or criticism is mandatory and necessary to meet satisfactorily with the objectives of the course.

All work must carry the student's full name. In case of delivery digital the name of the file must include the student's first and last name, the title and name of the job (eg Juan del Pueblo_Guion Técnico.mp4).

Any work that incurs plagiarism in any of its parts will receive a 0. If you believe It is necessary to copy textually the material of another author, cite its source properly. All audiovisual work must include the following text in the final credits: Conducted as part of the COMA course 4351 - Television Production I of the School of Communication of the University of Puerto Rico, Río Piedras Campus. Prof. Carlos García Arce.

Plagiarism (taking sentences, paragraphs or ideas from work done by other people and present them as their own) or any behavior that represents dishonesty in your Academic performance will result in non-approval of the course, in disciplinary action according to the norms of the University of Puerto Rico or both. If you think necessary copy textually the material of another author, cite its source appropriately.

VIII. Social responsibility

Focus of the School of Communication on diversity

We approach the concept of diversity from the context of our identity culture whose historical hybridity facilitates an intrinsic heterogeneity to our way of being and thinking.

We start from the conviction that differences in human beings can not constitute inequality but affirmation of individual identity, right acquired by the very nature of what we are.

It guides us, among other postulates, article 4 of the Universal Declaration on the cultural diversity of UNESCO (2002) which states that "the defense of cultural diversity is an ethical imperative, inseparable from respect for the dignity of human person."

We promote the understanding of the plurality of identities in a disposition of inclusion in terms of gender, race, ethnicity, sexual orientation, religion, ways of thinking and being, cultural background, national origin, social class, age, political ideology, etc.

We fully comply with Law 51 of June 7, 1996 that gives people with impediments the right to receive a reasonable accommodation for the development of their particular abilities and abilities.

We honor the article 6 of the Regulation of Students of the University of Puerto Rico, Río Piedras Campus, which establishes that "you can not deprive any student, by reason of sex, race, origin, social status, political creed or religious, the right of association or the services and programs offered at the University.

By the very nature of the knowledge that investigates and studies the field of communications, we are guided by the interest of promoting the dimension in the curricular design transdisciplinary, multicultural and international, thus stimulating not only the knowledge but the relevant sensitivities for the understanding of the various identities that define us.

IX. Institutional policies

1. Those students who have special needs or who suffer from medical conditions or any type of physical, mental or emotional impairment that require a reasonable accommodation, they must notify it as soon as possible Office of the Procurator of Persons with Disabilities of the Río Piedras Campus and the Office of Student Affairs of the School of Communication.
2. Students receiving Vocational Rehabilitation services must communicate with the professor at the beginning of the semester to plan the accommodation reasonable and necessary assistance equipment in accordance with the recommendations of the Office of Affairs for Persons with Disabilities (OAPI) of the Deanery of Students.
3. All students must comply with the policies of the University of Puerto Rico in relation to the use and abuse of drugs and alcohol, sexual harassment, discipline in the classroom, academic honesty and use of information technologies.

X. Bibliography and references

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- Fielding, K. (1990). *Introduction to Television Production* . White Plains, NY: Longman Group United Kingdom.
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Labrada, J. (1995). *The Sonorous Record - Series of Film Workshop Directed by Gabriel García Márquez* . Will.

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- Zettl, H. (2014). *Television Production Handbook* (12 edition). Stamford, CT: Wadsworth Publishing.

Electronics references:

<http://www.tv-handbook.com>
<http://nofilmschool.com>
<https://www.tvtechnology.com>
<http://www.indiewire.com>
<http://cybercollege.com/tvp001.htm>
<http://www.mandy.com>
http://study.com/tv_production_career.html

The School of Communication houses a comprehensive program that leads to varied careers in the communication field. The flexible programs offer the diversity to gain advanced communication skills and meet the needs of the 21st century workplace. Students may select from three concentrations under our Bachelor of Arts in Communication degree: Media Studies prepares students for careers in video production, radio/TV and journalism. Students study the business models of the media industries along with media law and theory. They acquire practical skills in writing for different media platforms and Students in the undergraduate exchange programme on the Paris campus can choose from a wide range of courses taught in French or in English in the humanities and social sciences: law, economics, history, humanities, political science, sociology and international relations. The academic coordinator in charge of the programme: Anne-Cécilia Feutrie is your academic advisor during your period of study at the Undergraduate College. If you would like to request an appointment, please send her an email. Email: annecelia.feutrie@sciencespo.fr. Location: 27 rue Saint-Guillaume, 75007 Paris (third floor, office 314). The Department of Languages will help you with registration for language courses. Email: langues1ercycle.paris@sciencespo.fr. Successful completion of the Pre-Undergraduate program through Pace's English Language Institute. The Admission Committee may require additional testing if materials submitted as part of an application raise concerns about an applicant's ability to read, write, or speak English sufficiently to meet the demands of an intended program of study. To be Completed by the High School Guidance Counselor: I am aware of the provisions of the Pace University Early Decision Program, for which the above named student is applying. Counselor's Full Name_ (please print).