

Syllabus  
RTV 3511 Spring 2025  
Fundamentals of Production

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Office Hours: Mondays 1:45-3:45 and by appointment or Zoom

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Weekly Schedule

LECTURE: M periods 9-10 FLG 0280

LABS:	WEIM G001 (and WEIM G215 when noted)	
	T periods 3-5 <b>Section HWE1 Course 15178</b>	Heffelfinger
	T periods 6-8 <b>Section HWE2 Course 15179</b>	Heffelfinger
	R periods 3-5 <b>Section HWE3 Course 15180</b>	Rucker
	R periods 6-8 <b>Section HWE4 Course 15177</b>	Rucker

You will receive an SDHC memory card for lab work, distributed by your lab instructor.

Course Description:

This course is intended to give students an introduction to various aspects of audio and video production tools and techniques. Areas of study include production planning, production in the field, lighting in the studio and in the field, video and audio editing, and multi-camera production in the studio.

Learning Objectives:

- Students will be able to record acceptable video using professional level cameras and manual controls.

- Students will be able to, in small groups, set up and evaluate standard three-point lighting for interviews.
- Students will be able to plan a production using storyboards, then produce and edit a non-dialogue short visual narrative based on those storyboards.
- Students will be able to work as part of a team to produce a five-minute live-to-tape three-camera studio show.
- Students will be able to recognize and use terminology relevant to the field of introductory video production. This includes both technical and aesthetic concepts.
- Students will be able to evaluate a location for appropriateness for video production.

#### Lab Attendance:

Attendance and punctuality in weekly labs is **mandatory**. A portion of your grade will be based on attendance and punctuality. You will be given one “free” (unpenalized) absence and one “free” tardy. Each subsequent absence will result in a 2 point grade reduction. Each subsequent tardy will result in a .5 point grade reduction. (**Please contact your lab instructor if you anticipate an absence or tardy**. Make up work within a reasonable amount of time will be at his/her discretion.) To be considered for a medically excused absence, hard-copy documentation from the medical provider is required within one week of returning to class. After such time, the absence will be considered unexcused.

#### Lecture Attendance:

Attendance will not be taken during lecture. (Of course, the person presenting the lectures is the person writing the tests, so miss lecture at your peril.)

#### Exams and Quizzes:

Check the schedule below for exam and quiz dates; exams and quizzes will begin promptly at the start of class. Absences during test days must meet University criteria for excused absences for a make-up test to be scheduled. (This does NOT include missed buses, malfunctioning cars, family visits, etc.) Missed tests must be rescheduled within a week of the excused absence. When in doubt, COMMUNICATE with your instructors.

Grading scale:

A	93.50-100
A-	89.50-93.49
B+	87.50-89.49
B	83.50-87.49
B-	79.50-83.49
C+	77.50-79.49
C	73.50-77.49
C-	69.50-73.49
D	64.50-69.49
E	0-64.49

Point distribution:

Lecture QUIZ A	5
Lecture EXAM 1	20
Lecture QUIZ B	5
Lecture EXAM 2	20
Focus, Exposure, White Balance exercise	1
"Ditched!" edit	2
"Pin it!" dialog edit	2
Narrative Project (storyboard)	3
Camera Practical test	5
Premiere Pro Skills Quiz	5
Professional audio exercise	2
Narrative Project (shooting)	6
Narrative Project (editing)	10
Dialog scene shoot and edit	4
Studio Show project	5
Lab attendance/punctuality	5

## Calendar

- 1/13            WEEK 1  
Lecture:       **Introduction to RTV 3511**  
                 **Manual camera settings**  
                 **Composition review**
- Lab:            Equipment check out policies - sign agreement  
                 Camcorder hands-on: practice manual controls  
                 Practice exterior shots and review in lab
- 1/20            WEEK 2  
Lecture:       NO LIVE LECTURE THIS WEEK (MLK Holiday)  
                 View "The narrative project & preparing your storyboard" on  
                 Canvas  
                 Other supporting documents on Canvas:  
                 **Preparing the storyboard for your narrative project**  
                 **sample storyboard**  
                 **Storyboard-Template-3511**
- Lab:            Shooting for focus, exposure and white balance exercise  
                 Instructor assigns students into either Group A or B (for later  
                 exercises.)
- 1/27            WEEK 3 - **Cameras available for practice this week**  
Lecture:       **Mise en scène**  
                 **Video Camera Basics**
- Lab:            Shooting for continuity exercise  
                 "Ditched!" shotlist shoot
- 2/3             WEEK 4 - **Cameras available for practice this week**  
Lecture:       **QUIZ A** (Weeks 1-3) at the start of lecture  
                 **Lenses**  
                 **Shooting for continuity**  
                 STORYBOARDS DUE for narrative project VIA CANVAS
- Lab:            MEET in G215  
                 Adobe Premiere Pro review  
                 Transfer and edit "Ditched!" footage from week 3  
                 "Pin It!" dialog editing exercise

One-on-one storyboard review with lab instructor

2/10 WEEK 5

Lecture: **Lighting part 1**

Lab: Camera practical test

2/17 WEEK 6

Lecture: **Lighting part 2**

Lab: GROUP A: Lighting workshop in G001  
GROUP B: shooting narrative project

2/24 WEEK 7

Lecture: **Exam 1** (Weeks 1-6) in person during lecture

Lab: GROUP A: shooting narrative project  
GROUP B: Lighting workshop in G001

3/3 WEEK 8

Lecture: **Principles of Editing**  
"Understanding Complexity Editing" on LinkedIn Learning

Lab: MEET in G215  
Transfer narrative project footage and begin edit  
PREMIERE PRO SKILLS QUIZ

3/10 WEEK 9

Lecture: **Audio in production**  
Supporting documents on Canvas:  
**Audio technical slides.pdf**

Lab: MEET in G001 Studio  
Introduction to Professional Audio exercise  
NARRATIVE PROJECT DUE via Canvas (11:00 PM on lab day)

3/17 WEEK 10

Lecture: **SPRING BREAK – no lecture**

Lab: **SPRING BREAK – no lab**

3/24 WEEK 11

Lecture: **Lighting support**  
**Camera support**

Lab: Recording the dialog scene

3/31 WEEK 12

Lecture: **QUIZ B** (Weeks 9-12) at the start of lecture

**Studio Production**

**Required Viewings on Canvas:**

Director demo

Technical Director demo

Audio Operator demo

Floor Manager demo

Camera Operator demo

Producer demo (audio only)

Lab: 2 Minute shows to practice Studio Roles  
Decide individual roles for studio production

4/7 WEEK 13

Lecture: **Color Grading**

**Color correction tutorial**

**ENG vs. EFP and the Site Survey**

**Text/Graphics for Video**

Lab: Studio shows development and practice

4/14 WEEK 14

Lecture: **Editing audio**

Lab: RECORD FINAL STUDIO SHOW

4/21 WEEK 15

Lecture: **Exam 1** (Weeks 9-15) in person during lecture

Lab: NO LABS THIS WEEK

## **Information about Lab Projects:**

**Narrative Project:** You will plan, storyboard, cast, shoot and edit a short sequence of shots that tells a story. The finished piece will be from 75 seconds to 2 minutes in length. This will be a NON-DIALOGUE narrative, with the story being communicated visually (accompanied by natural sound.) Grades will be based on storyboard quality, production quality (i.e. camera work), and editing quality. You will use school cameras for this assignment. This will be discussed further in both lecture and lab.

**Adobe Premiere Pro Skills Quiz:** during lab (week 8), your lab instructor will administer a brief skills quiz. You will be asked to demonstrate basic editing skills. (e.g. cut, select, move, import, add/adjust keyframes, unlink audio and video, add audio/video transitions, cover audio edits with room tone, etc.)

**Multi-camera Studio Project:** Working as a team, you and several other students will script, cast, and produce a five-minute studio television show. Each student will take a specific role on the studio crew, with some students working in the control room and others working in the studio proper. On the final day of lab, your show will be recorded “live to tape” for a grade, so proper preparation and rehearsal is a must. Grades will be given for group performance as well as individual work. (You will also turn in a **peer-evaluation** form as part of your final grade.)

Group grade is based on creativity, teamwork, casting, and technical proficiency. Individual grade is based on fulfillment of responsibilities as a team member as well as your peer evaluation.

(A description of the various studio crew positions can be found at the end of this syllabus. These crew positions will also be discussed in lecture and lab.)

**All video projects in RTV 3511 should fall well within the “PG” range.** If you are unsure if a scene or topic is appropriate for this course, ask your instructor. (Sorry, Tarantino.)

## Studio Crew Responsibilities

**Producer:** is the crew organizer: communicates with crew and cast. Schedules in-lab and out-of-lab meetings and rehearsals. May help produce the on-screen graphics.

**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. Communicates directly with the Control Room crew, Floor manager and camera operators during taping. Determines and requests various camera angles during the show.

**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.

**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.

**Floor Manager/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.

**Set Designer:** In charge of creating the on-camera look of the show. Determines which existing set components can be used, and procures additional set components and props needed for the show.

**Field Producer:** In charge of scripting/shooting/editing external video package for roll-in during live show.

**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.

**Camera 2 Operator/Assistant Field Producer:** Operates camera 2 during rehearsals and tapings. Assists Field Producer with creating external video package.

**Camera 3 Operator/Operations Manager/A2** Operates camera 3 during rehearsals and tapings. Also responsible for sets and risers, placement and storage. Is responsible for getting the microphones from equipment room. Lays out audio snake and tests all mics with **A1**.

(Based on specific show needs, some of the above responsibilities may be flexible.)

**All team members attend any creative meetings and will assist with scripting and casting.**

**All crew will help with cleaning up the studio (sweep floor, replace cameras, put up chairs/risers/props) at the end of each lab session. Do not leave without being dismissed by your lab instructor.**



## University of Florida Policies

Students with disabilities who experience learning barriers and would like to request academic accommodations should connect with the Disability Resource Center. [disability.ufl.edu/students/get-started/](https://disability.ufl.edu/students/get-started/)

It is important for students to share their accommodation letter with their instructor and discuss their access needs as early as possible in the semester.

For information on current UF grading policies for assigning grade points: [catalog.ufl.edu/UGRD/academic-regulations/grades-grading-policies](https://catalog.ufl.edu/UGRD/academic-regulations/grades-grading-policies)

Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found in the online catalog at [catalog.ufl.edu/UGRD/academic-regulations/attendance-policies](https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies)

Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via [ufl.bluera.com/ufl/](https://ufl.bluera.com/ufl/)

UF students are bound by The Honor Pledge which states, “We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is implied: “On my honor, I have neither given nor received unauthorized aid in doing this assignment.” The Honor Code [sccr.dso.ufl.edu/policies/student-honor-code-student-conduct-code/](https://sccr.dso.ufl.edu/policies/student-honor-code-student-conduct-code/) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel.

## **Campus Resources:**

### *Health and Wellness*

U Matter, We Care: If you or a friend is in distress, please contact [umatter@ufl.edu](mailto:umatter@ufl.edu) or 352 392- 1575 so that a team member can reach out to the student.

Counseling and Wellness Center:

<http://www.counseling.ufl.edu/cwc/Default.aspx>, 392-1575; and the University Police Department: 392-1111 or 9-1-1 for emergencies.

Sexual Assault Recovery Services (SARS) Student Health Care Center, 392-1161.

University Police Department, 392-1111 (or 9-1-1 for emergencies).

<http://www.police.ufl.edu/>

### *Academic Resources*

E-learning technical support, 352-392-4357 (select option 2) or e-mail to [Learningsupport@ufl.edu](mailto:Learningsupport@ufl.edu). <https://lss.at.ufl.edu/help.shtml>.

Career Resource Center, Reitz Union, 392-1601. Career assistance and counseling. <http://www.crc.ufl.edu/>

Library Support, <http://cms.uflib.ufl.edu/ask>. Various ways to receive assistance with respect to using the libraries or finding resources.

Teaching Center, Broward Hall, 392-2010 or 392-6420. General study skills and tutoring. <http://teachingcenter.ufl.edu/>

Writing Studio, 302 Tigert Hall, 846-1138. Help brainstorming, formatting, and writing papers. <http://writing.ufl.edu/writing-studio/>

Student Complaints Campus:

[https://www.dso.ufl.edu/documents/UF\\_Complaints\\_policy.pdf](https://www.dso.ufl.edu/documents/UF_Complaints_policy.pdf) On-Line Students Complaints: <http://www.distance.ufl.edu/student-complaint-process>

## TELECOM/WUFT-TV Equipment Policy

All UF students granted limited permission to check out gear from the G020 Equipment Room must follow all established student/course access policies. Failure to do so will result in [automatic suspension of G020 checkout privileges](#) (for group checkouts, the suspension applies to everyone in the group) [as well as grade deductions on coursework](#)...based on the instructor's policies and course syllabus. Students who check out G020 gear are also required to pay for any damage to equipment beyond normal *professional wear & tear*, and to pay for replacement of any items lost or destroyed.

### Equipment Checkout

When you pick up equipment, you must allow enough time to thoroughly inspect and test each piece before leaving the Equipment Room. **WHEN YOU SIGN FOR THE GEAR, YOU ARE ACKNOWLEDGING THAT IS FULLY FUNCTIONING, UNDAMAGED, AND THAT ALL PARTS ARE THERE.** You're also making a promise that all of the gear will be returned **ON TIME** and in good working order, similar to the condition at check-out. (If you test something and it doesn't seem to be right at check-out, get help then...or you will be responsible if the problem is only noted after you check in.)

### Equipment Return

When you return equipment, you can leave it with the Equipment Room Manager for inspection or you can stay with the equipment while it is checked in. If you are not present during check-in, you will be notified of any damaged or missing gear as soon as the damage or loss is discovered. If you are not present during check in, you are still financially responsible for any damaged or missing gear. If you are not present at the time of check-in, you forfeit your right to challenge the check-in results of the Equipment Room Manager regarding the condition of the equipment when it was returned. It is advisable for borrowers to remain for check-in whenever possible, as this is your only opportunity to witness the inspection and testing of your equipment and answer/ask questions. Also, you will be required to clean or re-pack equipment/cables that are not in acceptable condition. Any damaged, broken or missing parts will be noted on the borrower's loan agreement and the borrower will be required to pay for any damage or loss. The borrower(s) will also face an automatic suspension of G020 checkout privileges, following the same penalty schedule as for late returns.

### Late Return

Gear returned more than FIFTEEN MINUTES late will result in the following:

\*first offense: suspension of gear checkout privileges for the individual (or all individuals in the group if a checkout for a group project) for 1 week

\*second offense: suspension of gear checkout privileges for 1 month

\*third offense: suspension of gear checkout privileges for 1 semester

In addition, lab grades and project grades will be penalized according to the instructor's rules regarding missed lab shifts or late assignments. Students should understand their failure to return equipment on time can result in irreparable harm to the work of other students waiting to check out gear. This cannot be taken lightly because other students' academic success may be affected by the offending student's disregard for the rules.

### Other Policy Violations

Disregard for the equipment and the rules of the Equipment Room may result in the loss of privileges. Besides late return, other violations of policy include:

\*Returning equipment in unacceptable condition

\*Handing off the gear to another student (if an individual checkout) or to anyone beyond the group members listed on the checkout form (for a group checkout)

\*Taking equipment out of town without authorization

\*Using equipment for work other than that required by the student's instructor

\*Providing equipment access to suspended students, to students who do not qualify for equipment, or to non-students

### **Length of Checkout**

The length of time you are allowed to keep the equipment varies according to what you are checking out and what class you are in. Specifics will be spelled out by your instructor and your course syllabus but in general, lab shift deadline and timed projects will be a matter of hours or a single day, other projects have either one or two day checkout as determined by the instructor. In all cases of overnight checkout **the gear is always due back by 9am** on the promised day of return. Whenever you return gear from a project shoot, **there is a 24-hour waiting period before you can reserve project gear again.** Plan your shoots accordingly; this rule is strictly enforced because it guarantees better access to a limited amount of gear by all students in each class. Students who are in need of an exception to this rule must have their instructor send an e-mail to the Equipment Room Manager giving permission for the exception.

### **Equipment Loss**

The person or group who signed the equipment checkout form, regardless of who was in possession of the equipment at the time of loss, must replace any equipment that is lost while the equipment is checked out.

### **Theft**

In the event of theft **you are required to notify the appropriate law enforcement department immediately.** And you must notify the Equipment Room Manager and your instructor as soon as possible. The person or group who signed the equipment checkout form could be held responsible for any negligence, so keep close track of all gear and do your professional best to make sure it all gets safely home to G020.

### **Malfunctioning Equipment**

If you experience a problem with a piece of equipment while on a shoot, you are encouraged to call the Equipment Room Manager right away. Often the problems are comparatively minor and can be easily fixed. If the problem is beyond immediate on-site repair, bring the item back to the Equipment Room as soon as possible. If the breakage was not caused by negligence, and a similar piece of equipment is available, you can check it out. However, if a similar item is not available, you will have to make do without it until other gear becomes available.

### **Financial Responsibility**

**Every equipment user is financially responsible for loss, theft, or damage to any equipment that he or she checks out.**

Failure to report lost or damaged equipment will be viewed as an attempt to conceal the loss or damage to the equipment and can result in your being barred from checking out equipment in the future.

### **Equipment Safeguarding**

Equipment should be safeguarded at all times. No equipment may be left or stored in an unattended vehicle even if the vehicle is locked and the equipment concealed. The Department considers this an unprofessional risk.

No equipment may be stored in an office or classroom or studio or other University facility other than the Equipment Room without special permission. The department considers this an unnecessary risk.

Do not ever leave equipment outside the Equipment Room door, in any hallway or out in the open in any newsroom. This is an unnecessary risk.

Equipment may not be handed off to another student. When you are finished using the gear, it must be returned to the Equipment Room Manager for check-in. You remain financially responsible. Handing it off to someone, which is a policy violation, does NOT relieve you of any liability.

### **Travel**

Equipment may not be taken out of town with prior permission from the instructor of record. The borrower and instructor of record must discuss transportation, handling and storage of all gear prior to departure to ensure no unnecessary risks are taken with the equipment. Extreme cases may require pre-approval not only of the instructor, but of the Telecom Dept. and/or tv station.

### **Pledge**

You must sign the Gear Liability Pledge to acknowledge to have fully read, understand, and promise to comply with this Telecom/WUFT-TV Gear Policy. Unless/until we have a signed pledge on file, the equipment room will not let you borrow any gear designated for your class.

Students are allowed to record video or audio of class lectures. However, the purposes for which these recordings may be used are strictly controlled. The only allowable purposes are (1) for personal educational use, (2) in connection with a complaint to the university, or (3) as evidence in, or in preparation for, a criminal or civil proceeding. All other purposes are prohibited. Specifically, students may not publish recorded lectures without the written consent of the instructor.

A "class lecture" is an educational presentation intended to inform or teach enrolled students about a particular subject, including any instructor-led discussions that form part of the presentation, and delivered by any instructor hired or appointed by the University, or by a guest instructor, as part of a University of Florida course. A class lecture does not include lab sessions, student presentations, clinical presentations such as patient history, academic exercises involving solely student participation, assessments (quizzes, tests, exams), field trips, private conversations between students in the class or between a student and the faculty or lecturer during a class session.

Publication without permission of the instructor is prohibited. To "publish" means to share, transmit, circulate, distribute, or provide access to a recording, regardless of format or medium, to another person (or persons), including but not limited to another student within the same class section. Additionally, a recording, or transcript of a recording, is considered published if it is posted on or uploaded to, in whole or in part, any media platform, including but not limited to social media, book, magazine, newspaper, leaflet, or third party note/tutoring services. A student who publishes a recording without written consent may be subject to a civil cause of action instituted by a person injured by the publication and/or discipline under UF Regulation 4.040 Student Honor Code and Student Conduct Code.