

**Ohio Course Equivalency System
Ohio Articulation Number (OAN)**

Course Material Resubmission Form

Note: Please include a copy of your original submission in your e-mail to expedite the processing of your resubmission.

Today's Date:	2/2/07
Reason for revising course materials:	
<input checked="" type="checkbox"/>	Faculty review panel requested clarification
<input checked="" type="checkbox"/>	Institution submitting additional information
<input type="checkbox"/>	Course content revised by institution, including situations of both content and credit hour change
<input type="checkbox"/>	Other
Describe specific revisions for each reason above:	
Syllabus now addresses learning outcomes associated with multiple cameras.	

Use this table to specify institutional data	
College/University:	Bowling Green State University
Name and title of individual submitting on behalf of the college/university	
Name:	Dan Madigan
Title:	Acting Vice Provost
Address:	235 McFall
Email:	dmadiga@bgsu.edu
Phone:	419 372 9398
Fax:	419 272 8446

Use this table to describe the course match for which materials are being submitted or revised.	
Proposed effective year and term of match (Final effective date will depend on actual approval of match by faculty panel. Effective Year and Term is the first term in which students taking the course will receive matching credit.)	
Semester institutions complete this row	
2006	Academic <input type="checkbox"/> Summer <input checked="" type="checkbox"/> Autumn <input type="checkbox"/> Spring
Year	
Quarter institutions complete this row	
20	Academic Year <input type="checkbox"/> Summer <input type="checkbox"/> Autumn <input type="checkbox"/> Winter <input type="checkbox"/> Spring

2007	
Ohio Articulation Number (OAN):	OCM0010
Number of courses in the match:	1 of 1 (up to 10)
Course Placement in Major	X <input type="checkbox"/> Core Requirement <input type="checkbox"/> Core Elective <input type="checkbox"/> Other
Current status of match:	<input type="checkbox"/> First time submission
	<input type="checkbox"/> Approved <input type="checkbox"/> Submitted <input type="checkbox"/> Disapproved <input type="checkbox"/> Error X <input type="checkbox"/> Resubmitted <input type="checkbox"/> Pending <input type="checkbox"/> Error with enrollment <input type="checkbox"/> Not submitted
Course or Courses matched to the OAN listed above. (Course Numbers must be exactly what will appear on a student's transcript.):	Course Number
	1. TCOM 263
	2.
	3.
	4.
	5.
	6.
	7.
	8.
	9.
10.	

New/Revised Material for Review – Insert here the new material to be reviewed. Please also include a copy of your original submission with this form. Submit a separate form for each course being revised.

This course is taught in the TCOM television studio which has 3 broadcast quality pedestal cameras equipped with teleprompters. These are used for instruction in broadcast news; broadcast commercial production, broadcast entertainment, interview and talk show formats.

Broadcast News: Students will learn pedestal movements
Broadcast commercial production: students will learn setting and camera
Broadcast Interviews: close ups, medium shots, long shots, steady cameras, framing

TCOM 263: VIDEO I (PRODUCTION FUNDAMENTALS) (3) Fall, Spring.
Principles of multiple camera studio directing for television and film. Examination of conventional practices. Series of studio workshops with emphasis on directing, content development, planning and scripting, and composition. Laboratory hours. Prerequisite: TCOM 260. Non-majors by permission of Instructor. Extra Fee

Syllabus for Course:
College:
Semester:
Instructor:
Office:
Class Hours:

TCOM 263 (Video I) M 001
Bowling Green State University
Spring 2007
Jose A. Cardenas, SOC
372-9516
Mon, Wed Fri 8:30 - 9:20
018 West Hall

Office Hours:

Mon, Wed Fri 9:30 - 10:30
108WestHall
cardenj@bgnet.bgsu.edu

Text:

Video Production; Disciplines and Techniques

9th edition; Lynne S. Gross, James C. Foust, Thomas D. Burrows

Other readings as assigned

Course Summary:

Single camera production enters the age of technological advancement at an explosive rate. From its conceptualization from the motion picture industry previously in the hands of only a select few is now in the hands of the masses as *Electronic Cinematography* ceaselessly pushes the envelope in arenas that even in recent years were mere thoughts. Previously shunned by many – the advent of digital video has stepped up to the plate and proved its worth.

However whether you hold in you hand a mini-DV camera and a single light or a Panavision Gold motion picture camera equipped with a one-ton grip truck, technology, in all its grandeur, cannot replace the essence of any motion imagery production – that is – to tell a story.

Throughout the weeks that follow there will be discussions and examples of different aspects of single camera production from Electronic News Gathering (ENG), Electronic Field Production (EFP), Documentary as well as Feature Film. Lighting – the very essence of visual imagery – will be the building blocks to create mood, emotion, realism and surrealism.

Grading:

	Possible Points
Quizzes 2 @ 10 points each	20 pts
Midterm Exam	50 pts
Final Exam	50 pts

Scale:

108 – 120 =A

96 – 107 = B

84 – 95 = C

72 – 83 =D

Below 72 =F

Student Responsibilities:

Reading assignments should be completed as scheduled prior to classes. Participation and comment by students are encouraged and expected. Everything covered and presented in class and the studio is fair game for exam questions. University policies regarding plagiarism and cheating will be observed. All assignments must be submitted in order to pass this course.

There will be extra credit points available - up to 25 points for the semester. In order to receive points you must read an article from a book, magazine or online source in television or film production. You will then share the information in class with a short 3-5 minute overview of what you learned from the article. You will be eligible for 3-5 points per discussion.

The Final Exam is a take-home final due during finals week

Course Schedule:

Date

Monday Jan 8	Introduction	Week 1
Wed Jan 10	Chapter 1: <i>Video Production</i> , Introduction to Video Production and dynamics of multicamera use	
Fri Jan 12	Chapter 1: <i>Video Production</i> , Introduction to Video Production and dynamics of studio space	
Mon Jan 15	No Class	Week 2
Wed Jan 17	Chapter 2: <i>Video Production</i> , Cast & Crew Deployment of Crews for multicamera production	
Fri Jan 19	Chapter 2: <i>Video Production</i> , Cast & Crew Studio assignments and roles for multicamera production	
Mon Jan 22	Chapter 3; <i>Video Production</i> , Producing Pre- Planning & Pre-Visualizing: Visualizing space use fitting the script in the three areas of: Documentary – Industrial – and Narrative Production Screen Direction Cutting on Action, Pre-Production,	Week 3
Wed Jan 24	Preparing a budget Acquisition and deployment of Materials – Services – Labor and Overhead	
Fri Jan 26	Preparing a budget Knowledge and understanding of Facilities (the studio is used as a real space laboratory to identify rental needs. Insurance – talent releases – location releases	
Mon Jan 29	Quiz 1 Chapter 4; <i>Video Production</i> , Directing Television versus Film	Week 4

	Studio Responsibilities, Studio Commands, Translating Scripts to visual storytelling	
Wed Jan 31	Directing: Studio Workshop I	
Fri Feb 2	single vs. multiple camera productions The Crew – Chain of Command Composition, Dolly Movements, Shot construction; the master scene, master shot, wide shot, medium shot, close up; multiple camera techniques in the studio; comparing the single camera to the multiple camera production	
Mon Feb 5	Chapter 5; <i>Video Production</i> , Cameras	Week 5
Wed Feb 7	Camera Techniques Video vs. Film	
Fri Feb 9	Camera con't	
Mon Feb 12	Quiz 2 Chapter 6; <i>Video Production</i> , Lighting Lighting: Studio Workshop II	Week 6
Wed Feb 14	Lighting the interview Location & studio lighting	
Fri Feb 16	Lighting for the News Set Lighting For commercial/Industrial Production Lighting for the Interview	
Mon Feb 19	Chapter 7; <i>Video Production</i> , Audio Audio in the Studio Setting Microphones and Pickup Patterns, Mike Placements	Week 7
Wed Feb 21	Field recording versus Studio recording	
Fri Feb 23	Audio: Problems in Acoustics in the Studio Pedestal Camera – Audio Deployment Relationships Studio Mixing, Field Mixing, and Post Production Mixing	
Mon Feb 26	Screenings: Class Exercise	Week 8
Wed Feb 28	Review for midterm	
Fri March 2	Midterm	

Mon March 5	Spring Break!	Week 9
Wed March 7	Spring Break!	
Fri March 9	Spring Break!	
Mon March 12	Chapter 11; <i>Video Production</i> Editing: Workshop III	Week 10
Wed March 14	Editing: Concepts, cutting on action, continuity	
Fri March 16	Editing: Linear versus non-linear editing	
Mon March 19	Final Cut Pro: Basic computer setup Commercial/Industrial Production Edits Narrative Production Edits	Week 11
Wed March 21	Final Cut Pro: Concepts with Tools/Shortcuts	
Fri March 23	Final Cut Pro: News Interview edits	
Mon March 26	Chapter 12; <i>Video Production</i> Field Production	Week 12
Wed March 28	Field Productions: Setting Up Interview for and B-Roll versus Live Studio	
Fri March 30	Field Productions: Workshop IV	
Mon April 2	Chapter 13; <i>Video Production</i> Video on the Internet: Web Sites	Week 13
Wed April 4	Workshop V Workshop on Resume & demo reel	
Fri April 6	Examining Rough Cuts and Raw Footage	
Mon April 9	Workshop VI: Finessing the Production Pitch Proposals / treatments	Week 14
Wed April 11	Pitch Proposals / treatments	

Fri April 13

Pitch Proposals / treatments

Mon April 16

Screenings
Class Projects Screened and Critiqued

Week 15

Wed April 18

Screenings
Class Projects Screened and Critiqued

Fri April 20

Screenings

Class Projects Screened and Critiqued

Mon April 23	Job Market 16	Week
Wed April 25		
Fri April 27	Last Day Classes / Wrap	
Week of April 30	Final Exam	

OBR Use

Approved-Effective Date	
Pending (i.e. Additional Information Requested)	
Disapproved	
Today's Date	

Frequently Asked Questions

1. How will the ongoing backlog of course material awaiting approval by faculty panels be addressed?

We recognize that a substantial amount of review work remains for the faculty panels. Our objective to clear the backlog is December 31, 2006. To reach this goal it will require the full cooperation of all the institutions to have their TAG course information submitted in a timely fashion and for the faculty review panels to complete their reviews as quickly as possible. In addition, plans are underway to develop a new TAG course approval and tracking system by the Regents staff. This system will utilize the same software platform and technology used by the Articulation and Transfer Clearinghouse. Specific timelines for the roll-out of this system will be forthcoming.

2. Since I have a lot of information on previous versions of the submission forms, do I need to submit revisions to this data on the new form?

No, not in the short term. However, we do require Tables 1 and 2 to be submitted in all cases starting January 1, 2007. Simply attach this form with those tables completed with your original submission. Furthermore, starting January 1, 2007, all submitted files must adhere to the naming conventions described above. We would request that old submissions be brought into compliance with the new forms as quickly as possible. Old data may be submitted with this form as the cover sheet until March 31, 2007. After that time, all submissions must use this new form. All first time submissions must use the new forms starting January 1, 2007.

3. How will "Effective Dates" be determined?

The table below outlines how Effective Dates are being implemented for Approved TAG Course Matches.

"Leap of Faith" Era				Autumn 2006
Autumn 2005	Winter 2006	Spring 2006	Summer 2006	
All TAG Course Matches approved up to August 31, 2006 will be effective starting Autumn 2005				All TAG Course Matches approved September 1, 2006 and after will be effective the academic term following the term they were approved

4. What timeline should I follow when requesting approval of a course for inclusion in a TAG?

Considering the submissions of **new** courses for TAG inclusion, our goal is to work toward a timeline as follows:

Submit Course Material:	Start of Term 1
Faculty Panels Review Submitted Courses:	During Term 1
Approved course is effective:	Start of Term 2
Approved course is matched for transcript processing:	Term 3

5. Course Approval Sample Timelines

If a new course has been matched to the learning outcomes, the new course will have to be approved according to the timeframes below:

Course Approval Sample Timelines

Quarter Institutions

	Summer	Autumn	Winter	Spring
Course Material Submitted for Review	By 6/1	By 8/15	By 1/1	By 3/1
Faculty Panel Reviews Completed	By 8/1	By 12/31	By 2/28	By 5/31

Semester Institutions

	Summer	Autumn	Spring
Course Material Submitted for Review	By 6/1	By 8/15	By 1/1
Faculty Panel Reviews Completed	By 8/1	By 12/31	By 5/31

If you encounter any problems or have any questions, please contact any of the individuals listed below:

Jim Ginzer (614) 752-9486 jginzer@regents.state.oh.us
 Sam Stoddard (614) 752-9532 sstoddard@regents.state.oh.us
 Brett Berliner (614) 466-2004 bberliner@regents.state.oh.us