

KINGSBOROUGH COMMUNITY COLLEGE
The City University of New York

CURRICULUM TRANSMITTAL COVER PAGE

Department: _____ Date: _____

Title Of Course/Degree/Concentration/Certificate: _____

Change(s) Initiated: (Please check)

- | | |
|---|---|
| <input type="checkbox"/> Closing of Degree | <input type="checkbox"/> Change in Degree or Certificate |
| <input type="checkbox"/> Closing of Certificate | <input type="checkbox"/> Change in Degree: Adding Concentration |
| <input type="checkbox"/> New Certificate Proposal | <input type="checkbox"/> Change in Degree: Deleting Concentration |
| <input type="checkbox"/> New Degree Proposal | <input type="checkbox"/> Change in Prerequisite, Corequisite, and/or Pre/Co-requisite |
| <input type="checkbox"/> New Course | <input type="checkbox"/> Change in Course Designation |
| <input type="checkbox"/> New 82 Course (Pilot Course) | <input type="checkbox"/> Change in Course Description |
| <input type="checkbox"/> Deletion of Course(s) | <input type="checkbox"/> Change in Course Title, Number, Credits and/or Hours |
| | <input type="checkbox"/> Change in Academic Policy |
| | <input type="checkbox"/> Pathways Submission: |
| | <input type="checkbox"/> Life and Physical Science |
| | <input type="checkbox"/> Math and Quantitative Reasoning |
| | <input type="checkbox"/> A. World Cultures and Global Issues |
| | <input type="checkbox"/> B. U.S. Experience in its Diversity |
| | <input type="checkbox"/> C. Creative Expression |
| | <input type="checkbox"/> D. Individual and Society |
| | <input type="checkbox"/> E. Scientific World |
- Change in Program Learning Outcomes
- Other (please describe): _____

PLEASE ATTACH MATERIAL TO ILLUSTRATE AND EXPLAIN ALL CHANGES

DEPARTMENTAL ACTION

Action by Department and/or Departmental Committee, if required:

Date Approved: 9/15/22 Signature, Committee Chairperson:  _____

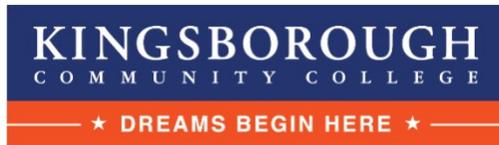
If submitted Curriculum Action affects another Department, signature of the affected Department(s) is required:

Date Approved: _____ Signature, Department Chairperson: _____

Date Approved: _____ Signature, Department Chairperson: _____

I have reviewed the attached material/proposal

Signature, Department Chairperson:  _____



TO: Fall 2022 Curriculum Committee

FROM: Prof. Scott Cally, Chair, Department of Communications and Performing Arts

DATE: September 14, 2022

RE: Change in Course Description and Contact Hours for MCB 4100 –
Television Studio Production

The Department of Communications and Performing Arts is proposing a change in **Course Description and Contact Hours** for **MCB 4100 – Television Studio Production**

Change Contact Hours:

FROM:

3 credits/3 hours

TO:

3 credits/ **5 hours (1 hour lecture, 4 hours lab)**

Change Course Description

FROM:

Students are introduced to the television studio environment and the production process for multi-camera studio productions. They learn the principles and techniques of pre-production and production for the TV studio, the functions of studio television and audio equipment, and practice how to use them skillfully. Students also analyze assigned television programs for comparisons with learned techniques, and direct and work crew positions for short multi-camera segments.

TO:

Students learn the major tools of television studio production and how to use production techniques effectively from preproduction to live-on-file productions. Students attain a high level of comprehension on various studio equipment, production concepts, and problem solving leading to advanced studio-based multi-camera short segment television productions.

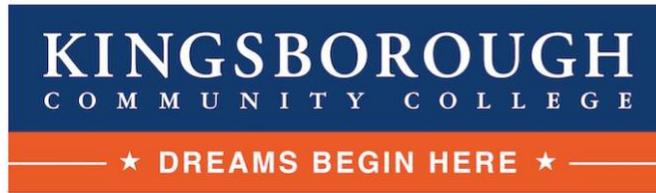
Rationale for Change:

The department is proposing increasing the contact hours for this existing degree requirement. The course will be configured with 1 lecture hour and 4 lab hours in order for it to retain its 3-credit standing. We have found that the credit distribution between lecture and lab hours as well as the content of the course do not match television studio courses in 4-year programs for articulation. Since, both, this required course and its advanced elective (MCB 4800) use the same textbook, we have determined that deleting the course elective (MCB 4800) and expanding content and contact hours for this required course will strengthen and focus our degree.

The courses in television studio production at Brooklyn College and the College of Staten Island are 5-hour courses which is the average number of contact hours for Career and Technical Education courses in television studio production at our CUNY sister colleges and private universities and colleges. It is important to note that television studio courses that are 3 credits/4 hours have prerequisites. MCB 4100 does not have any prerequisites and the advanced practicum from MCB 4800 will be infused into MCB 4100 allowing it to be a stronger required course that will allow for greater articulation across the City University and private universities and colleges with similar programs.

Brooklyn College	TREM 3861 Multi-Camera Television Production <i>1 hour</i> lecture, <i>4 hours</i> laboratory; 3 credits, 5 hours
College of Staten Island	COM 261 Television Studio Production <i>1 hour</i> lecture, <i>3 hours</i> laboratory; 3 credits, 4 hours
City College of Technology	ENT 2290 Video Studio Operations <i>2 hour</i> lectures, <i>2 hour</i> laboratory; 3 credits, 4 hours

The increase of hours for MCB 4100 – Television Studio Production, from 3 credits and 3 hours to 3 credits and 5 hours, will more accurately reflect the needs of both transfer and direct-to-work students. In its current configuration of 3 credits and 3 hours, classroom instruction excludes sufficient training on a critical television studio components and systems such as the multi-camera switcher, the teleprompter, and the ChyronHego, graphics system. The increase of hours will also allow students achieve a higher level of mastery on the television studio technology as well as a higher level of understanding in the pre-production and live-on-file multi-camera production that will allow for the creation of more complex student group projects.



MCB 4100 – TELEVISION STUDIO PRODUCTION

COURSE SYLLABUS

SPRING 2022

3 credits/~~3 hours~~ 5 hours

Section XX (In Person) / Mon 09:45 – 2:45pm
Room # L-137

Prof. Bryan Powers, MFA (he/him/his)

Assistant Professor of Media Arts

Department of Communications and Performing Arts

Email: Bryan.Powers@kbcc.cuny.edu

Phone# (718) 368-5288

Office: E-313

Office Hours

Day(s)/Time(s)/Office:

Preferred Name or Gender Pronoun

At Kingsborough Community College we affirm all forms of gender expressions and identities. If you prefer to be called a different name than what is on the class roster, please let me know. Feel free to inform me on your preferred gender pronoun or if you do not have a pronoun. If you have any questions or concerns, please do not hesitate to contact me.

Course Description:

Students are introduced to the television studio environment and the production process for multi-camera studio productions. They learn the principles and techniques of pre-production and production for the TV studio, the functions of studio television and audio equipment, and practice how to use them skillfully. Students also analyze assigned television programs for comparisons with learned techniques, and direct and work crew positions for short multi-

~~camera segments.~~

Students learn the major tools of television studio production and how to use production techniques effectively from preproduction to live-on-file productions. Students attain a high level of comprehension on various studio equipment, production concepts, and problem solving leading to advanced studio-based multi-camera short segment television productions.

There are no pre- or co-requisites for this course. This course is required for all Media Arts A.S. majors. This course is open to all students.

Student Learning Outcomes:

Upon successful completion of this course, students will be able to:

- ~~1. Understand the process and planning involved in multi-camera studio pre-production.~~
- ~~2. Understand the principles and operation of studio equipment (camera, audio, switcher, etc.).~~
- ~~3. Appreciate and perform the various roles involved in multi-camera studio production.~~
- ~~4. Plan and execute a live multi-camera production from concept to completion.~~
- ~~5. Perform as a team in all basic television studio production roles.~~
- ~~6. Analyze & explain the processes & decisions involved in various types of TV studio productions.~~

1. Understand the initial production process, the crew involved in small and large productions, and the standard television studio equipment.
2. Understand the three phases of production: preproduction, production and postproduction.
3. Understand the media aesthetics and production practicum associated with multi-camera studio productions including marking scripts and visualization cues.
4. Learn to operate the camera, the teleprompter, the switcher, the audio console, the lighting console, the graphics console, and digital recording system for recording live-in-studio productions and for playback.
5. Learn to Direct from the Control Room.
6. Produce short segment live-on-file multi-camera studio productions.

KBCC Civility Statement

Kingsborough Community College is committed to the highest standards of academic and ethical integrity, acknowledging that respect for self and others is the foundation of educational excellence.

Civility in the classroom and respect for the opinions of others is very important in an academic environment. It is likely you may not agree with everything which is said or discussed in the classroom. Courteous behavior and responses are expected. Therefore, in this classroom, any acts of harassment and/or discrimination based on matters of race, gender, sexual orientation, religion, and/or ability is not acceptable.

Whether we are students, faculty, or staff, we have a right to be in a safe environment, free of disturbance and civil in all aspects of human relations.

Please share your pronouns with the class should you wish, whether vocally or in your Zoom profile name.

KBCC Access-Ability

Access-Ability Services (AAS) serves as a liaison and resource to the KCC community regarding disability issues, promotes equal access to all KCC programs and activities, and makes every reasonable effort to provide appropriate accommodations and assistance to students with disabilities. Your instructor will make the accommodations you need once you provide documentation from the Access-Ability office (D-205). Please contact AAS for assistance.

Attendance Policy

ATTENDANCE POLICY – For the weekly Monday meetings at 09:45AM, you are required to be present and on time. Attendance will be taken. You are allowed 1 or 2 unexcused absences WITHOUT penalty towards your final course grade. After TWO missed classes, 10 points will be taken off your total points for the semester. Arriving to class after I have taken attendance = you are late. 3 lates = 1 absence. Arriving after 11:15 will count as an absence.

Blackboard Policy

This section of MCB 4100 will be utilizing Blackboard as the main source of communication. Links to documents and assignments will be posted. You MUST have an active KBCC email address and you MUST be checking Blackboard on a daily basis. It is YOUR responsibility to stay notified through Blackboard at all times. If you do not have an active KBCC email address/Blackboard account, please go to the Library ASAP to find out how to activate your account. It is required for this class!

Email & Communication Policy

Email is the best way to get in touch with me. You are required as an expectation of this class to regularly check your Kingsborough student email. I will be sharing announcements and communication to you through your KCC email (and announcements made through Blackboard will automatically be sent to your KCC email) and you will need this information to be successful in our class. **You are free to reach out to me via email anytime BUT can only expect me to respond within 24 hours, Monday – Friday between 9:00am – 7:00pm.**

Late & Missed Assignment Policy

No late work is accepted. All work that is expected to be printed and handed in, must be on time as well as any assignments that are to be uploaded to Blackboard. This includes Discussion Board Posts. The course calendar in Blackboard will explicitly note how to submit each assignment.

Academic Integrity Policy

Kingsborough Community College strives to promote academic integrity among students to help prepare them for their future endeavors. To reach academic success, one needs to uphold the 5 core values of honesty, trust, fairness, respect and responsibility. Failure to do so may result in charges of academic dishonesty. Academic dishonesty is prohibited by CUNY and Kingsborough Community College and is punishable by penalties, including failing grades, suspension, and expulsion. **Examples of academic dishonesty include, but are not limited to, cheating, plagiarism, internet plagiarism, obtaining unfair advantages, and falsification of records.**

Texts

Video Basics 8, Author: Zettl, Publisher: Wadsworth, Edition: 8th
ISBN-13: 978-1-305-95086-3 – Available new/used/rental in bookstore or as eBook from publisher.

Note: Additional readings may be announced in class and/or through email/Blackboard. You are responsible for any additional readings assigned even if you were not in class.

Grading Policy

The final grade for the course will be determined by the breakdown listed below. Please review each section, which is explained in detail.

	Criteria	Evaluation	%
1	Online Quizzes = Midterm	Multiple Choice, T/F, Matching - submitted on time	10%
2	Chyron Academy	In-Class Online Certification	5%
3	Chyron Operations	Production Exercises	10%
4	Multi-cam Analysis Assnm't	Preproduction Docs created from clip of TV show	15%
5	Script Assignment	Preproduction Docs created from existing TV script	15%
6	Roles Rotations	Performance of various studio operations roles	10%
7	Switcher Operations	Production Exercises	5%
8	Teleprompter Operations	Production Exercises	5%
8	Lab Attendance	Attendance and participation in weekly in-person labs	25%

GRADING SCALE

A+ 97-100

B 83-86

C- 70-72

A	93-96	B-	80-82	D+	67-69
A-	90-92	C+	77-79	D	60-66
B+	87-89	C	73-76	F	59 and under

GRADING POLICIES – DUE DATES

All work is due by the dates listed in the Course Schedule. No late submissions will be accepted unless you have received my explicit approval. Announcements may be made allowing late submission of certain assignments with grade deductions for lateness.

ONLINE COURSE STRUCTURE

This is an In Person course with some weekly online **asynchronous** assignments (modules). Each weekly online module becomes available on Monday and is due by 8am the following

Monday. Within each weekly module you will find the assignments for the week. Please follow the instructions included and make sure you complete ALL work and submit any quizzes or other assignments on-time. Each week's work is detailed by week on the Course Schedule, which you can use as a checklist to check off items as you complete them. **NOTE:** *Any changes to a week's assignments will be announced via Blackboard and email.*

READINGS & QUIZZES

You will be expected to do all readings and online assignments promptly by the date established. Quizzes will cover readings, online lectures and material covered in the labs. Quizzes will include extra credit and the lowest one quiz grade will be dropped. Quizzes will average out to count in place of a midterm exam grade.

ATTENDANCE/PARTICIPATION

You are allowed two lab absences. Each additional lab absence will result in a reduction of your final course grade by 10 points - one full letter grade (B becomes a C, a C becomes a D, etc.). **Three late arrivals or early departures will count as one full absence.** An excessive late arrival, early departure, or departure for a long period in the middle of the lab will be counted as a full absence. *Students are expected to actively participate in all lab activities and discussions in order to receive full participation credit.* LAB ATTENDANCE counts towards 25% of your grade and work done in labs counts as 20%. Therefore, lab attendance is very important to passing the course.

Blackboard participation: You will be expected to check Blackboard *at least* twice a week – once to review the new module for the week and once to submit work that is due. You should also review any announcements posted on Blackboard. Timely submission of all work by the established due date is of utmost importance.

Remember: Communication is key. If you are having any issue with timely submission of an assignment, or attending a lab, please contact me as soon as possible to see if we can work something out.

Semester Schedule

*****Please note, this schedule may be altered and adjusted during the semester according to the needs of the class. I will give you more than ample time and notification to complete assignments should there be a change*****

Topical Course Outline - Spring 2022 (Marked Changes in RED)

- I. PART I. PRODUCTION: PROCESSES AND PEOPLE
 - a. Chapter 1. Production Process
 - i. Production Model
 - ii. Production Phases
 - iii. Importance of Preproduction
 - iv. Preproduction: Generating Ideas on Demand
 1. Brainstorming
 2. Clustering
 - v. Preproduction: From Idea to Script
 1. Program Objective
 2. Angle
 3. Evaluation
 4. Script
 - vi. Preproduction: From Script to Production
 1. Medium Requirements
 2. Budget
 - vii. Media Convergence
 1. Studio Production
 - b. Chapter 2. Production Team: Who Does What When?
 - i. Production Teams
 1. Preproduction Team
 2. Production Team
 3. Postproduction Team
 - ii. Production Schedule and Time Line
 1. Crew Call

- iii. Production Workflow
 - c. Chapter 4. Video Camera
 - i. Basic Camera Function and Elements
 - 1. Function
 - 2. Lens
 - 3. Viewfinder and Monitor
 - ii. Types of Cameras
 - 1. Studio Cameras
 - iii. Main Points
 - d. Chapter 5. Operating the Camera
 - i. Basic Camera Movements
 - 1. Pan
 - ii. Camera Mounts and How to Use Them
 - 1. Tripod-Supported Camera
 - 2. Studio Pedestal
 - 3. Special Camera Mounts
 - iii. Operational Features
 - 1. Focusing
 - 2. Zooming
 - iv. General Guidelines
 - 1. Checklist: Studio Cameras
 - v. Main Points
 - e. Chapter 6. Looking through the Viewfinder
 - i. Framing a Shot
 - 1. Aspect Ratio
 - 2. Field of View
 - 3. Vectors
 - 4. Composition
 - 5. Psychological Closure
 - ii. Manipulating Picture Depth
 - 1. Defining the Z-Axis
 - 2. Defining the 3D Z-Axes
 - 3. 3D Lens Separation and Convergence
 - 4. Lenses and 2D Z-Axis Length
 - 5. Lenses and Depth of Field

- 6. Lenses and Z-Axis Speed
- iii. Controlling Camera and Object Motion
 - 1. Controlling Camera Movement and Zooms
 - 2. Controlling Object Motion
- II. PART III. IMAGE CREATION: SOUND, LIGHT, GRAPHICS, AND EFFECTS
 - a. Chapter 7. Audio and Sound Control
 - i. Sound Pickup Principle
 - ii. Microphones
 - 1. How Well Mics Hear: Sound Pickup
 - 2. How Mics Are Made
 - 3. How Mics Are Used
 - iii. Sound Control
 - 1. Manual Volume Control
 - 2. Audio Mixer
 - 3. Audio Console
 - 4. Cables and Patch Panel
 - iv. Sound Aesthetics
 - 1. Context
 - 2. Figure/Ground
 - 3. Sound Perspective
 - 4. Continuity
 - 5. Energy and Mood
 - b. Chapter 8. Light, Color, and Lighting
 - i. Light
 - 1. Types of Light
 - 2. Light Intensity
 - 3. Contrast
 - ii. Shadows
 - 1. Attached Shadows
 - 2. Cast Shadows
 - 3. Falloff
 - iii. Lighting Instruments
 - 1. Spotlights
 - 2. Floodlights
 - 3. Special-Purpose Spotlights and Floodlights

- iv. Lighting Techniques
 - 1. Operation of Lights
 - 2. Checklist: Lighting Safety
 - 3. Studio Lighting
 - 4. Light Plot
- v. Main Points
- c. Chapter 9. Graphics and Effects
 - i. Principles of Graphics
 - 1. Aspect Ratio
 - 2. Essential Area
 - 3. Readability
 - 4. Color
 - 5. Animated Graphics
 - 6. Style
 - ii. Standard Electronic Video Effects
 - 1. Superimposition
 - 2. Key
 - 3. Wipe
- III. PART IV. IMAGE CONTROL: SWITCHING, RECORDING, AND EDITING
 - a. Chapter 10. Switcher and Switching
 - i. Production Switcher
 - ii. Basic Switcher Functions
 - iii. Switcher Layout
 - 1. Program Bus
 - 2. Preview Bus
 - 3. Key Bus
 - 4. Fader Bar and Auto-Transition
 - 5. Delegation Controls
 - iv. Switcher Operation
 - 1. Working the Program Bus: Cuts-Only
 - 2. Working the Mix Buses: Cuts
 - 3. Working the Mix Buses: Dissolves
 - 4. Working the Effects Bus: Wipes
 - 5. Working the Key Bus: Keys
 - 6. Working the Downstream Keyer

- 7. Chroma Keying
 - 8. Special Effects
 - v. Automated Production Control
 - 1. APC Function
 - 2. Control Panels
 - b. Chapter 11. Video Recording
 - i. Digital Recording Systems
 - 1. Digital Recording
 - 2. Recording and Storage Media
 - 3. Digital Video Recorders
 - ii. Video-Recording Process
 - 1. Checklist: Before Video Recording
 - 2. Checklist: During Video Recording
 - 3. Checklist: After Video Recording
- IV. PART V. PRODUCTION ENVIRONMENT: STUDIO, FIELD, AND SYNTHETIC
 - a. Chapter 14. Production Environment: Studio
 - i. Video Production Studio
 - 1. Physical Layout
 - 2. Major Installations
 - ii. Studio Control Room
 - 1. Image Control
 - 2. Sound Control
 - iii. Master Control
 - 1. Workflow and Quality Control
 - 2. Content Ingest
 - 3. Storage and Archiving
 - iv. Studio Support Areas
 - 1. Scenery and Property Storage
 - 2. Makeup and Dressing Rooms
 - v. Scenery, Properties, and Set Dressings
 - 1. Scenery
 - 2. Properties
 - 3. Set Dressings
 - vi. Set Design
 - 1. Process Message

- 2. Floor Plan
 - 3. Prop List
 - 4. Using the Floor Plan for Setup
 - vii. Synthetic Environments
 - 1. Computer-Generated Settings
 - 2. Computer-Generated Environments
 - 3. Computer-Controlled Environments
 - viii. Main Points
- V. PART VI. PRODUCTION CONTROL: TALENT AND DIRECTING
- a. Chapter 16. Talent, Clothing, and Makeup
 - i. Performing Techniques
 - 1. Performer and Camera
 - 2. Audio and Lighting
 - 3. Timing and Prompting
 - ii. Acting Techniques
 - 1. Environment and Audience
 - 2. Close-Ups
 - 3. Repeating Action
 - iii. Auditions
 - iv. Clothing
 - 1. Texture and Detail
 - 2. Color
 - v. Makeup
 - 1. Technical Requirements
 - 2. Materials
 - b. Chapter 17. Putting It All Together: Directing
 - i. Script Formats
 - 1. Fact, or Rundown, Sheet
 - 2. News Script
 - 3. Two-Column A/V Script
 - 4. Single-Column Drama Script
 - ii. Visualization
 - 1. Image
 - iii. Preparing for a Multicamera Studio Production
 - 1. Reading the Floor Plan

iv. Control Room Directing

1. Terminology
2. Time Line
3. Rehearsals
4. Directing the Multicamera Show

DAY/DATE	LECTURES/HANDS-ON	ASSIGNMENTS (Due on date listed)
<u>WK 6 DIRECTING</u>	Ch 14, 17 & script format DIRECTOR/AD/FLOOR MGR	DUE BY WK 7 READ: Video Basics Ch. 14 – Studio Environment Ch. 16 – Talent Ch. 17 – Directing Blackboard Quiz #5 - Chapters 14, 16, 17
LECTURE		
LAB	LAB – INTRO to Production Rotations -goals/expectations Graphics & Effects practice	
THANKSGIVING BREAK		
<u>WK 8 PRODUCTION ROTATIONS</u>	Chyron Academy Rotation Script – Create marked script, other docs	DUE BY WK 9 COMPLETE: Chyron Academy Chyron Academy Yellow Certification Marked Rotation Script, shot lists, etc.
LECTURE		
LAB Monday 4/25	LAB – Director Rotations 1 -3 Chyron Academy Yellow Certification in L-131	
<u>WK 9 PRODUCTION ROTATIONS</u>	Multi-cam Analysis Assignment, Pt 1	DUE BY WK 10 Multi-cam Analysis Assignment, Pt 1 Documents
LECTURE		
LAB Monday 5/02	LAB – Director Rotations 4 - 6	
<u>WK 10 PRODUCTION ROTATIONS</u>	Multi-cam Analysis Assignment, Pt 2	DUE BY WK 11 Multi-cam Analysis Assignment, Pt 2 Documents
LECTURE		
LAB	LAB – Director Rotations 7 – 9	

DAY/DATE	LECTURES/HANDS-ON	ASSIGNMENTS (Due on date listed)
WK 11 <u>PRODUCTION</u> <u>ROTATIONS</u> LECTURE	- Script Assignment, Pt 1	DUE BY WK 12 Script Assignment Pt 1 Docs
LAB	LAB – Director Rotations 10 - 13	
WK 12 <u>PRODUCTION</u> <u>ROTATIONS</u> ONLINE Module 10 5/16-5/23	- Script Assignment Pt 2	DUE BY 8AM ON 5/23: Script Assignment Pt 2 Docs
LAB Monday 5/23	LAB – Director Rotations 14 - 18	
WK 12 <u>PRODUCTIONS</u> NO LECTURE PRODUCTIONS	PRODUCTIONS	FINAL PRODUCTION SCRIPTS DUE Revised Script Assignment Docs
		FINAL EXAM: TBA

NOTE: All assignments and due dates are subject to change as course necessitates.