

# College of San Mateo Course Outline

- New Course
- Update/No change
- Course Revision (Minor)
- Course Revision (Major)

Date: October 4, 2010

Department: Digital Media

Number: 113

Course Title: Digital Video Production

Units: 3

Total Semester Hours: Lecture: 48

Lab: 16

Homework: 80

By Arrangement: 0

Length of Course

- Semester-long
- Short course (Number of weeks\_\_\_\_\_)
- Open entry/Open exit

Grading

- Letter
- Pass/No Pass
- Grade Option (letter or Pass/No Pass)

Faculty Load Credit (To be completed by Division Office; show calculations): FLC 3.7

$$(48 \div 16) + (16 \div 16 \times 0.7) = 3.7$$

1. Prerequisite (Attach Enrollment Limitation Validation Form.)

None

2. Corequisite (Attach Enrollment Limitation Validation Form.)

None

3. Recommended Preparation (Attach Enrollment Validation Form.)

Eligibility for ENGL 838 or ENGL 848 or equivalent.

4. Catalog Description (Include prerequisites/corequisites/recommended preparation.)

**113 Digital Video Production (3)** (Pass/No Pass or letter grade option) Minimum of 48 lecture hours and 16 lab hours per term. Recommended Preparation: Eligibility for ENGL 838/848 or equivalent. Students will acquire the skills necessary to make professional level video productions, which may be used in documentaries, music videos, TV productions, commercials, news reports, and digital films. Covers video field production from planning and scripting, through shooting and editing. Students learn on-location production techniques and technologies, such as shooting to edit. Hands-on training allows students to develop skills in camera operation, audio, and lighting. Includes digital video editing in Final Cut Pro. (AA, CSU)

5. Class Schedule Description (Include prerequisites/corequisites/recommended preparation.)

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6. **Student Learning Outcomes** (Identify 1-6 expected learner outcomes using active verbs.)

Upon successful completion of the course, the student will be able to:

1. Demonstrate professional video cameras on-location, including manual white balance, iris adjustment, and tripod operation
2. Demonstrate proper framing and shot composition
3. Demonstrate basic field lighting techniques
4. Demonstrate basic audio recording techniques
5. Construct a production from concept to final edited product and prepare it for broadcast

7. **Course Objectives** (Identify specific teaching objectives detailing course content and activities. *For some courses, the course objectives will be the same as the student learning outcomes. If this is the case, please simply indicate this in this section).*

Same as SLOs.

8. **Course Content** (Brief but complete topical outline of the course that includes major subject areas [1-2 pages]. Should reflect all course objectives listed above. In addition, you may attach a sample course syllabus with a timeline.)

Attached

9. **Representative Instructional Methods** (Describe instructor-initiated teaching strategies that will assist students in meeting course objectives. Include examples of out-of-class assignments, required reading and writing assignments, and methods for teaching critical thinking skills.) **If hours by arrangement are required by this course, indicate the additional instructional activity which will be provided during this time, where the activity will take place, and how the activity will be supervised.**

1. **Lecture:** oral presentation with video examples introduces new material and concepts to students. One half of the lecture time is done in a standard classroom to allow the instructor to discuss the overarching field production methods common in broadcasting.
2. **Demonstration:** the second half of lecture is demonstration of field production equipment
3. **Readings** supplement lectures.
4. **Lab sessions** meet in a studio or classroom where field gear can be set-up, or in a computer lab if it is an edit lesson. In lab sessions students have an opportunity to apply their knowledge by shooting and editing projects.
5. **Guided Critique** sessions of student projects
6. **Collaborative and individual projects:** every student must pass a solo hands-on test and complete individual shooting assignments, and also work in small crews for production projects

10. **Representative Methods of Evaluation** (Describe measurement of student progress toward course objectives. Courses with required writing component and/or problem-solving emphasis must reflect critical thinking component. If skills class, then applied skills.)

1. Exams on key concepts in field production
2. Oral presentation of project goals and plans to achieve them
3. Written treatments of proposed production projects, including research

4. Scriptwriting using split script A/V format
5. Active participation in class discussion, in-class exercises, and small group work
6. Written reflections of production experience and self-assessment of skills
7. Production assignments are evaluated to measure improvement and competency in shooting, tripod operation, audio recording, lighting, and editing

**11. Representative Text Materials** (With few exceptions, texts need to be current. Include publication dates.)

No printed text will be required. A free, online text has been adopted. It has been continually updated since it began in 1996.

*Television Production: A Free, Interactive Course in Studio and Field Production*  
by Ron Whittaker, Ph.D., ©1996-2009.

Online Textbook: [http://www.cybercollege.com/typ\\_ind.htm](http://www.cybercollege.com/typ_ind.htm)

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Prepared by:

\_\_\_\_\_  
(Signature)

Email address:

Submission Date: \_\_\_\_\_

### **COURSE CONTENT OUTLINE**

#### Intro to Digital TV Field Production (*SLO 1*)

- Overview of single camera field production
- EFP - Electronic Field Production
- ENG - Electronic News Gathering
- Field production equipment
- Analog and digital signals
- Phases of production
- Field crew positions and teamwork

#### The Field Television Camera and Lenses (*SLO 1*)

- Image reproduction
- Operating and handling the camera & lens
- Characteristics of the camera
- Types of field cameras
- Camera mounting systems
- Optical characteristic of lenses

### Camera Operations and Composition (*SLO 2*)

- Functions: white balance, focus, iris
- Framing the shot
- Camera composition
- Camera angles
- Tripod movement

### Field Lighting - Equipment and Operations (*SLO 3*)

- Objectives of television lighting
- Reflectors and screens
- Lighting equipment
- Three point lighting
- Planning the lighting, anticipating changing field conditions
- Common lighting situations, problems and tricks

### Field Audio (*SLO 4*)

- Types of field microphones
- Field Microphones pickup patterns and frequency response
- Field Microphone placements
- Setting audio levels and reading VU meter
- Audio in production/post production

### Digital Video Editing (*SLO 5*)

- Overview of post-production process
- Digitizing, hardware, software
- Non-linear editing with Final Cut Pro
- Media file management
- Mastering and exporting

### Digital TV Standards (*SLO 5*)

- DTV and HDTV
- Broadcast Specifications
- Aspects and Resolutions
- TV “safe” area