

**College of San Mateo
Official Course Outline**

1. **COURSE ID:** DGME 113 **TITLE:** Digital Video Production **C-ID:** FTVE 130
Units: 3.0 units **Hours/Semester:** 40.0-45.0 Lecture hours; 24.0-27.0 Lab hours; and 80.0-90.0 Homework hours
Method of Grading: Grade Option (Letter Grade or Pass/No Pass)

2. **COURSE DESIGNATION:**

Degree Credit
Transfer credit: CSU

3. **COURSE DESCRIPTIONS:**

Catalog Description:

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 using common software such as Adobe Premiere.

4. **STUDENT LEARNING OUTCOME(S) (SLO'S):**

Upon successful completion of this course, a student will meet the following outcomes:

1. Demonstrate operation of 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

5. **SPECIFIC INSTRUCTIONAL OBJECTIVES:**

Upon successful completion of this course, a 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

6. **COURSE CONTENT:**

Lecture Content:

- 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
 - Media file management
 - Mastering and exporting
- Digital TV Standards (SLO 5)
 - DTV and HDTV
 - Broadcast Specifications
 - Aspects and Resolutions
 - TV "safe" area

Lab Content:

Students will use lab time to develop hands-on skills in field camera operation, tripod usage, field lighting, field audio recording, and non-linear editing.

7. REPRESENTATIVE METHODS OF INSTRUCTION:

Typical methods of instruction may include:

- A. Lecture
- B. Lab
- C. Activity
- D. Critique
- E. Observation and Demonstration
- F. Other (Specify): 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

8. REPRESENTATIVE ASSIGNMENTS

Representative assignments in this course may include, but are not limited to the following:

Writing Assignments:

Students write project proposals, take quizzes, and write critiques.

Reading Assignments:

Readings are a combination of handouts, online readings, and/or textbook.

9. REPRESENTATIVE METHODS OF EVALUATION

Representative methods of evaluation may include:

- A. Class Participation
- B. Class Work
- C. Exams/Tests

- D. Homework
- E. Lab Activities
- F. Papers
- G. Projects
- H. Quizzes

I. I. 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 AN 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

10. **REPRESENTATIVE TEXT(S):**

Possible textbooks include:

- A. Adobe Creative Team. *Adobe Premiere Pro CC Classroom in a Book (2019 release)*, 1st ed. Adobe, 2019

Other:

- A. No printed text will be required. A free, online text has been adopted. It was updated 2017.

Television Production

A Free, Interactive Course
in Studio and Field Production

by Ron Whittaker, Ph.D.

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Course Originator: Michelle Brown