**COURSE OUTLINE OF RECORD**

**Number:** DM G141  
**TITLE:** Intro to Single Camera Video Production

**ORIGINATOR:** Warren Carter  
**EFF TERM:** Fall 2014

**FORMERLY KNOWN AS:** Documentary Video production

**DATE OF OUTLINE/REVIEW:** 04-29-2014

**CROSS LISTED COURSE:**

<table>
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<tr>
<th>TOP NO:</th>
<th>0614.00</th>
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<tr>
<td>CID:</td>
<td>FTVE 130</td>
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**SEMESTER UNITS:** 3.0

<table>
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<tr>
<th>HRS LEC</th>
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<tr>
<td>HRS LAB</td>
<td>54.0</td>
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<tr>
<td>HRS OTHER</td>
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**CONTACT HRS TOTAL:** 90.0

**STUDY NON-CONTACT HRS RECOMMENDED:** 72.0

**CATALOG DESCRIPTION:**

The course provides an introduction to the history, theory, terminology, and operation of single camera video production, including composition and editing techniques, camera operation, portable lighting, video recorder operation, audio control and basic editing. The course examines single camera production for documentaries, news, corporate/training videos, public service announcements, narrative and producing for the web. This course focuses on the aesthetics and fundamentals of scripting, producing (documentary, news, scripted narrative, training, public service single video formats and genres) directing on location, postproduction, and exhibition/distribution. C-ID FTVE 130

**JUSTIFICATION FOR COURSE:**

**PREREQUISITES:**

**COREQUISITES:**

**ADVISORIES:**

**ASSIGNED DISCIPLINES:**

- Broadcasting technology (film making/video, media production, radio/TV)
- Film studies
- Multimedia

**MATERIAL FEE:** Yes [ ] No [X] Amount: $0.00

**CREDIT STATUS:** Noncredit [ ] Credit - Degree Applicable [X] Credit - Not Degree Applicable [ ]

**GRADING POLICY:** Pass/No Pass [X] Standard Letter [X] Not Graded [ ] Satisfactory Progress [ ]

**OPEN ENTRY/OPEN EXIT:** Yes [ ] No [X]

**TRANSFER STATUS:** CSU Transferable [X] UC/CSU Transferable [ ] Not Transferable [ ]

**BASIC SKILLS STATUS:** Yes [ ] No [X]  
**LEVELS BELOW TRANSFER:** Not Applicable

**CALIFORNIA CLASSIFICATION CODES:** Y - Not Applicable

**NON CREDIT COURSE CATEGORY:** Y - Not applicable, Credit Course

**OCCUPATIONAL (SAM) CODE:** C

**REPEATABLE ACCORDING TO STATE GUIDELINES:** No [X] Yes [ ]  
**NUMBER REPEATS:**

**REQUIRED FOR DEGREE OR CERTIFICATE:** No [ ] Yes [X]

**Film, Television and Electronic Media (TMC) C-ID #130**

**Digital Media (Associate in Arts)**

**Video Production (Certificate of Specialization)**

**GE AND TRANSFER REQUIREMENTS MET:**

- CSU Transfer Course
A. Transfers to CSU
Fulfills CSU requirement aligned with C-ID Descriptor 130

GWC AA - Area C Arts, Literature, Philosophy, and Languages other than English
Area C Arts, Literature, Philosophy, & Languages other than English

PROGRAM LEVEL LEARNING OUTCOME(S) Supported by this course:

Edit audio, video and graphic content in a digital environment.

COURSE LEVEL STUDENT LEARNING OUTCOME(S) Supported by this course:

1. operate video field recording equipment correctly to acquire quality video and audio products
2. demonstrate the skills needed for successful teamwork in television, film or other media employment
3. conceive and execute appropriate approaches to editing field footage into cohesive projects
4. demonstrate through projects that with the power of a communicator, comes moral and ethical responsibility
5. demonstrate both the technical and aesthetic aspects of video field production and demonstrate knowledge of basic production techniques

COURSE OBJECTIVES:
1. demonstrate both the technical and aesthetic aspects of video field production and demonstrate knowledge of basic production techniques
2. operate video field recording equipment correctly to acquire quality video and audio products
3. conceive and execute appropriate approaches to editing field footage into cohesive projects
4. demonstrate the skills needed for successful teamwork in television, film or other media employment
5. demonstrate through projects that with the power of a communicator, comes moral and ethical responsibility

COURSE CONTENT:

LECTURE CONTENT:

A. Overview of the single camera video process
   1. pre-production
   2. production
   3. post-production

B. Camera operation
   1. recording formats,
   2. lens operation,
   3. basic filters and tripod use

C. Picture Composition
   1. The Basic Cinematic Building Blocks
   2. Frame Sizes
      a. Aspect Ratio
   3. Shot Types

D. Basic lighting techniques and Equipment
   1. Light as element of composition
   2. Color Temperature
   3. Light exposure
4. Basic Character lighting
   a. Three point
5. Location lighting

E. Basic audio including
   1. different microphones
   2. mounting techniques,
   3. appropriate sound theory
      a. balance
      b. presence
      c. perspective

F. General concepts of acting and directing
   1. Sound and Image Interaction
   2. Preparing the Shooting Script
   3. Production Coordination
      a. Production Meetings
      b. Casting
      c. Rehearsals
      d. Performing and Camera Blocking

A. Post-production theory
   1. continuity and dynamic editing
   2. basic operation for nonlinear editing
   3. ingest,
   4. editing operation
   5. distribution

B. Ethics and Video Production
   1. Code of Ethics

A. History of Single Camera Video production
   1. Early systems
      a. 1974 - The Sony Porta Pak
      b. 1975 - Sony Betamax
      c. 1976 - VHS 1/2 portable introduced
      d. 1981 - Betacam and M-Format Introduced

   2. 1984 CCD Chips introduce from tubes to chips
      a. Democratization of single camera video
      b. Sony Handi-cam
      c. 8mm Video
      d. Betacam SP
      e. S-VHS tape format

   3. 1988 - The birth of non-linear editing
   4. D3 systems
   5. From Analog to Digital
   6. Introduction of the "Docking" CanCorder 1995
   7. Introduction of DV technology
   8. 1996 - Adoption of HDTV in the United States

A. Single Camera Formats
1. Documentary
   a. Writing technique
   b. Types of Documentaries
   c. Structure
   d. Process
   e. Special Considerations
   f. Documentary vs Reality Program

2. Interview and Talk
   a. Types
   b. Preparation
   c. Research
   d. Format
   e. Structure
   f. Technique

3. Corporate/Educational
   a. Procedures
   b. Treatment and outline
   c. research
   d. structure

4. Commercial and Announcements
   a. Ethical considerations
   b. Length and placement
   c. Production
   d. The ID vs the PSA (Public Service Announcement)

5. Scripted Dramatic Narrative
   a. Aesthetic Approaches
      i. Realism
      ii. Modernism
      iii. Postmodernism

   b. Visualization
      i. Types of Hots

   c. Camera Angle

   d. Stationary vs Mobile Camera Shots
      i. Pan Shot
      ii. Tilt Shot
      iii. Pedestal Shot
      iv. Zoom Shot
      v. Dolly Shot
      vi. Trucking Shot
      vii. Tracking Shot
      viii. Crane or Boom Shot

   e. Closure
      i. Depth and perspective
      ii. Frame Movement
      iii. Image Qualities
      iv. Scale and Shape
      v. Speed of Motion
6. News/Sports
   a. Sources
   b. Style
   c. Production technique
   d. Format

7. Writing for Single Camera Video
   a. Defining the Visual Storyteller
   b. Writing to visuals
   c. Shoot Techniques which enhance visuals
   d. Telling your story through people
   e. Writing the News package

8. Writing Format and Style
   a. The Script
      i. Television
      ii. Film
      iii. Internet
   b. Script Guidelines
   c. Writing Style
      i. Writing for the ear and eye
      ii. Simplicity
      iii. Grammar
      iv. Punctuation
      v. Accuracy and research
   d. Internet Format and Style

LABORATORY CONTENT:

A. Planning and conducting of first person interviews.
B. Logging and transcription of first person interviews.
C. Assembling program outline from transcribed first person video clips.
D. Editing transcribed interview clips into a story narrative.
E. Writing and recording voice-over.
F. Participate in group and individual project work
G. Assemble as a final individual project a live action (or dramatic creation) suitable for review and evaluation during a public showing

METHODS OF INSTRUCTION:

A. Lecture:
B. Lab:
C. Online:

INSTRUCTIONAL TECHNIQUES:

The instructors will use the following instructional techniques:

A. Lecture
B. Demonstration
C. Small group guided activities
D. Independent small group
COURSE ASSIGNMENTS:

Reading Assignments
Text
Websites

Out-of-class Assignments

Writing Assignments
Research topic and create script for three minute documentary.

Research and write a three minute instructional (training) script

Analyze a Public Service message's relevance to our time as well as its own.

Identify storytelling techniques common to both film and other forms of art such as literary works.

Identify the central idea of a dramatic narrative and develop an interpretation in a coherent and organized manner.

METHODS OF STUDENT EVALUATION:
Midterm Exam
Final Exam
Short Quizzes
Written Assignments
Essay Examinations
Objective Examinations
Report
Projects (ind/group)
Problem Solving Exercises
Oral Presentations
Skills Demonstration

Demonstration of Critical Thinking:
After thorough reading and researching, students will write three sample script pages for each of the formats discussed in class. Students will research and write a paper that identifies a thesis regarding a contemporary issue and specifies methodology to be used to prove (or disprove) the thesis. Students will prepare and pitch a proposal for a dramatic narrative short.

Required Writing, Problem Solving, Skills Demonstration:
Research topic and create script for three minute documentary. Analyze a documentary's relevance to our time as well as its own. Identify storytelling techniques common to both film and other forms of art such as literary works. Identify the central idea of a public service message and develop an interpretation in a coherent and organized manner.

TEXTS, READINGS, AND RESOURCES:

TextBooks:

LIBRARY:
Adequate library resources include: Print Materials
Non-Print Materials
Online Materials

Comments:

Attachments:

Attached Files