

# FTVE R130: BEGINNING SINGLE CAMERA PRODUCTION

**Originator**

alawson

**College**

Oxnard College

**Discipline (CB01A)**

FTVE - Film, Television, & Elec Media

**Course Number (CB01B)**

R130

**Course Title (CB02)**

Beginning Single Camera Production

**Banner/Short Title**

Beginning Single Camera

**Credit Type**

Credit

**Start Term**

Fall 2021

**Catalog Course Description**

The course provides an introduction to the 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. This course focuses on the aesthetics and fundamentals of scripting, producing and directing on location, postproduction, and exhibition/distribution. This course gives students skills needed for directing and editing digital video projects utilizing single camera production. C-ID: FTVE 130.

**Taxonomy of Programs (TOP) Code (CB03)**

0604.20 - \*Television (including combined TV/film/video)

**Course Credit Status (CB04)**

D (Credit - Degree Applicable)

**Course Transfer Status (CB05) (select one only)**

A (Transferable to both UC and CSU)

**Course Basic Skills Status (CB08)**

N - The Course is Not a Basic Skills Course

**SAM Priority Code (CB09)**

C - Clearly Occupational

**Course Cooperative Work Experience Education Status (CB10)**

N - Is Not Part of a Cooperative Work Experience Education Program

**Course Classification Status (CB11)**

Y - Credit Course

**Educational Assistance Class Instruction (Approved Special Class) (CB13)**

N - The Course is Not an Approved Special Class

**Course Prior to Transfer Level (CB21)**

Y - Not Applicable

**Course Noncredit Category (CB22)**

Y - Credit Course

**Funding Agency Category (CB23)**

Y - Not Applicable (Funding Not Used)

**Course Program Status (CB24)**

1 - Program Applicable

**General Education Status (CB25)**

Y - Not Applicable

**Support Course Status (CB26)**

N - Course is not a support course

**Field trips**

May be required

**Faculty notes on field trips; include possible destinations or other pertinent information**

Field trips to screenings, live TV show tapings and film sets, panel and workshops may be included in the course experience.

**Grading method**

Letter Graded

**Alternate grading methods**

Credit by exam, license, etc.

**Does this course require an instructional materials fee?**

No

**Repeatable for Credit**

No

**Is this course part of a family?**

No

**Units and Hours**

**Carnegie Unit Override**

No

**In-Class**

**Lecture**

**Minimum Contact/In-Class Lecture Hours**

35

**Maximum Contact/In-Class Lecture Hours**

35

**Activity**

**Minimum Contact/In-Class Activity Hours**

0

**Maximum Contact/In-Class Activity Hours**

0

**Laboratory**

**Minimum Contact/In-Class Laboratory Hours**

52.5

**Maximum Contact/In-Class Laboratory Hours**

52.5

**Total in-Class**

**Total in-Class**

**Total Minimum Contact/In-Class Hours**

87.5

**Total Maximum Contact/In-Class Hours**

87.5

**Outside-of-Class**

**Internship/Cooperative Work Experience**

**Paid**

**Unpaid**

**Total Outside-of-Class**

**Total Outside-of-Class**

**Minimum Outside-of-Class Hours**

70

**Maximum Outside-of-Class Hours**

70

**Total Student Learning**

**Total Student Learning**

**Total Minimum Student Learning Hours**

157.5

**Total Maximum Student Learning Hours**

157.5

**Minimum Units (CB07)**

3

**Maximum Units (CB06)**

3

**Student Learning Outcomes (CSLOs)**

**Upon satisfactory completion of the course, students will be able to:**

- |   |   |
|---|---|
| 1 | Students will demonstrate how to properly set exposure, white balance, and focus on selected camcorders.                      |
| 2 | Students will demonstrate how to capture, edit, and output picture and sound tracks utilizing supplied software and hardware. |
| 3 | Students will demonstrate how to plan, shoot, and edit a scene or video project using master shot technique.                  |
| 4 | Students will apply an advanced camera framing using leading lines, separation, and selected focus.                           |

**Course Objectives**

**Upon satisfactory completion of the course, students will be able to:**

- |   |   |
|---|---|
| 1 | Analyze the relationship between the language of screenwriting and the process of filmmaking by the close examination of existing and original scripts. |
| 2 | Direct narrative and non-fiction digital video projects using high definition cameras.  |
| 3 | Edit narrative and non-fiction digital video projects assigned to the class using non-linear editing software.  |
| 4 | Create an original narrative digital film project from pre-production through production and post-production.   |

- 5 Demonstrate both the technical and aesthetic aspects of video field production and demonstrate knowledge of basic production techniques.
- 6 Operate video field recording equipment correctly to acquire quality video and audio products.
- 7 Conceive and execute appropriate approaches to editing field footage into cohesive projects.
- 8 Demonstrate the skills needed for successful teamwork in television, film or other media employment.
- 9 Demonstrate through projects that with the power of a communicator, comes moral and ethical responsibility.

## Course Content

### Lecture/Course Content

1. Picture composition
  - a. Study and analyze films for shot composition, framing, and cinematic language.
  - b. Create shot lists, storyboards, and floor plans for various video projects.
2. An overview of the process of pre-production, production, and post-production.
  - a. Students will plan video projects including audition paperwork, casting, call sheets, shot lists, DPRs, production set paperwork, and editing decision lists.
3. Basic lighting theory and techniques.
  - a. Students will create lighting plots using different lighting schemes.
  - b. Analyzing various lighting instruments and their purposes
4. Basic audio
  - a. Appropriate sound theory (i.e. balance, presence and perspective)
  - b. Microphone directionality and placement.
5. General concepts of acting and directing
  - a. Hosting auditions and posting casting calls
  - b. Relationship between directing and editing
  - c. Understanding the role of the director in a project
6. Post-production theory
  - a. Continuity (narrative, associative)
  - b. Dynamic editing
  - c. Montage
7. How to work within groups and individual projects
  - a. Set etiquette (proper production behavior)
  - b. Union vs Non-union guidelines

### Laboratory or Activity Content

Students will apply production techniques in various crew and staff roles:

1. Participate as crew and/or staff in group and individual project work:
  - a. Students will produce narrative film and video projects as writer, director, and/or producer with control over the core creative and aesthetic development of the short project.
  - b. Students will produce non-narrative/documentary video projects in staff positions such as writer, director, and/or producer roles guiding the aesthetic and creative choices for the projects.
  - c. Students will work on video field production and demonstrate knowledge of basic production techniques in individual and group projects as crew and support to student projects.
  - d. Assemble as a final individual or group live-action project (or dramatic creation) suitable for review and evaluation during a public showing.
2. Properly set exposure, white balance, and focus on select cameras.
  - a. Proper camera framing and operation using leading lines and separation.
  - b. Incorporating camera supports into the shot design including tripods, dolly operation, jibs, glide cams, and stabilizing accessories.
  - c. Students will film using various recording formats and finalizing edits working with codecs and exports.
  - d. Students will use lens operation working with rack focus and varying lens for shot design.
3. Demonstrate lighting techniques and schemes for student projects.
  - a. Students will employ three-point lighting exercises using a key, fill, and backlighting.
  - b. Four-point lighting and natural lighting schemes for video projects.
4. Use of various microphones.
  - a. Proper selection of lavalier, shotgun, and dynamic microphones for appropriate scenarios.
  - b. Demonstration of various mounting techniques using proper adhesive and/or stands and accessories for microphone placement.

5. Basic operation for nonlinear editing systems such as Adobe Premiere, AVID Media Composer, Final Cut Pro, and/or DaVinci Resolve.
  - a. Ingest media, media management, proper codec and format selection.
  - b. Editing operation creating edit decision lists, use of visual transitions, visual effects, and polishing techniques.
  - c. Proper distribution and exhibition strategies via selecting appropriate codecs, formats and output workflow.

## Methods of Evaluation

**Which of these methods will students use to demonstrate proficiency in the subject matter of this course? (Check all that apply):**

Skills demonstrations  
Written expression

**Methods of Evaluation may include, but are not limited to, the following typical classroom assessment techniques/required assignments (check as many as are deemed appropriate):**

Essay exams  
Essays  
Film/video productions  
Group projects  
Individual projects  
Laboratory activities  
Oral analysis/critiques  
Objective exams  
Projects  
Quizzes  
Skills demonstrations  
Skill tests

## Instructional Methodology

**Specify the methods of instruction that may be employed in this course**

Audio-visual presentations  
Computer-aided presentations  
Collaborative group work  
Class activities  
Class discussions  
Distance Education  
Demonstrations  
Field trips  
Group discussions  
Guest speakers  
Instructor-guided interpretation and analysis  
Instructor-guided use of technology  
Laboratory activities  
Lecture  
Small group activities

**Describe specific examples of the methods the instructor will use:**

1. Film and video demonstrations covering camera, lighting/exposure, camera framing and composition.
2. Lectures on historical film and video applications and systems.
3. Demonstrations and recordings presenting production techniques and skills and post-production editing software use.
4. Instructor-led screenings and media presentations showing current film and media production practices.
5. Instructor-led discussions and class analysis of student work and media/film screenings.

## Representative Course Assignments

### Writing Assignments

1. Treatment and Production breakdowns and analysis.
2. Pre-production planning including call sheets, script breakdowns and audition preparation for video shoots.
3. Producer's Pitch Packet portfolio including bios, treatments, marketing plan.

### **Critical Thinking Assignments**

1. Shot-by-shot analysis of scenes from films, Television and media.
2. Script breakdown for proper shot list creation and floor plans.
3. Weekly in-class production exercises with equipment limitations or production challenges to encourage alternative solutions in production.

### **Reading Assignments**

1. Reading of text on single camera production, typically a chapter per week.
2. Reading several short scripts for analysis and to complete pre-production paperwork.
3. Study and analyze daily production paperwork such as Daily Production Report, Call sheets, Scene breakdown sheets, sound/camera reports, script supervisor notes and the like.

### **Skills Demonstrations**

1. Visual language exercises demonstrating framing, composition and shot design.
2. Directing exercises reflecting proper staging and elements of production design.
3. One-on-one practical exams with student and instructor covering proper camera and lighting training.

### **Other assignments (if applicable)**

1. Analysis of scripts and treatments
2. Preparation for participation in daily analyses of texts and performance.
3. Current events treatment writing assignments.

### **Outside Assignments**

#### **Representative Outside Assignments**

1. Analysis of scripts and treatments
2. Preparation for participation in daily analyses of texts and performance.
3. Current events treatment writing assignments.
4. Creation of edit decision list using script supervisor notes and details.
5. Editing a series of short projects throughout the semester.
6. Storyboard and overhead completion for shot design/production execution.

### **Articulation**

#### **C-ID Descriptor Number**

FTVE 130

#### **Status**

Approved

**District General Education**

- A. Natural Sciences**
- B. Social and Behavioral Sciences**
- C. Humanities**
- D. Language and Rationality**
- E. Health and Physical Education/Kinesiology**
- F. Ethnic Studies/Gender Studies**

**CSU GE-Breadth**

- Area A: English Language Communication and Critical Thinking**
- Area B: Scientific Inquiry and Quantitative Reasoning**
- Area C: Arts and Humanities**
- Area D: Social Sciences**
- Area E: Lifelong Learning and Self-Development**

**CSU Graduation Requirement in U.S. History, Constitution and American Ideals:**

**IGETC**

- Area 1: English Communication**
- Area 2A: Mathematical Concepts & Quantitative Reasoning**
- Area 3: Arts and Humanities**
- Area 4: Social and Behavioral Sciences**
- Area 5: Physical and Biological Sciences**
- Area 6: Languages Other than English (LOTE)**

**Textbooks and Lab Manuals**

**Resource Type**

Textbook

**Description**

Stinson, J. (2016). *Video: Digital Communication Production* (Fourth). Tinley Park Goodheart-Wilcox Publishing. 1631262951

**Resource Type**

Textbook

**Classic Textbook**

No

**Description**

Diefenback, D and Slatton, A. (2019). *Video Production Techniques* (Second). Routledge Publishing. 1138484245.

## Distance Education Addendum

### Definitions

#### Distance Education Modalities

Hybrid (51%–99% online)

Hybrid (1%–50% online)

100% online

### Faculty Certifications

Faculty assigned to teach Hybrid or Fully Online sections of this course will receive training in how to satisfy the Federal and state regulations governing regular effective/substantive contact for distance education. The training will include common elements in the district-supported learning management system (LMS), online teaching methods, regular effective/substantive contact, and best practices.

Yes

Faculty assigned to teach Hybrid or Fully Online sections of this course will meet with the EAC Alternate Media Specialist to ensure that the course content meets the required Federal and state accessibility standards for access by students with disabilities. Common areas for discussion include accessibility of PDF files, images, captioning of videos, Power Point presentations, math and scientific notation, and ensuring the use of style mark-up in Word documents.

Yes

### Regular Effective/Substantive Contact

#### Hybrid (1%–50% online) Modality:

Method of Instruction	Document typical activities or assignments for each method of instruction
Asynchronous Dialog (e.g., discussion board)	Additional learning content including camera demonstrations, video clips and camera/lighting tips presented via discussions and LMS assignments.
Other DE (e.g., recorded lectures)	Additional recorded lectures and editing software demonstrations via LMS.

#### Hybrid (51%–99% online) Modality:

Method of Instruction	Document typical activities or assignments for each method of instruction
Asynchronous Dialog (e.g., discussion board)	Additional learning content including camera demonstrations, video clips and camera/lighting tips presented via discussions and LMS assignments.
Other DE (e.g., recorded lectures)	Additional recorded lectures and editing software demonstrations via LMS.
Video Conferencing	Collaborative video projects using online tools to share and co-produce projects and scripts.
Synchronous Dialog (e.g., online chat)	Live camera demonstrations, software demonstrations, and lectures covering all aspects of camera/lighting and set production.

#### 100% online Modality:

Method of Instruction	Document typical activities or assignments for each method of instruction
Asynchronous Dialog (e.g., discussion board)	Regular use of asynchronous discussion boards encourages various types of interaction and critical thinking skills among all course participants. Questions and topics posed will allow students to discuss, compare and contrast, identify, and analyze elements of the course outcomes. Students will be required to respond to one another with substantive comments with the intent of creating a dialog. Other discussion boards may be used for Q&A and general class discussion by students and instructor to facilitate student success and strengthen student learning outcomes.



E-mail	E-mail, class announcements and various learning management system tools such as “Message Students Who” and “Assignment Comments”, will be used to regularly communicate with all students on matters such as clarification of class content, reminders of upcoming assignments and/or course responsibilities, to provide prompt feedback to students on coursework to facilitate student learning outcomes, or to increase the role of an individual educator in the academic lives of a student. Students will be given multiple ways to email instructor through both the learning management system inbox and faculty provided email accounts.
Face to Face (by student request; cannot be required)	The instructor will hold weekly, scheduled office hours either in person or via-web conferencing, for students to be able to meet and discuss course materials or individual progress. Students can request additional in-person or web conferencing meetings with faculty member as needed. Faculty may encourage online students to form “study groups” in person or online.
Other DE (e.g., recorded lectures)	Faculty will use a variety of ADA compliant tools and media integrated within the learning management system to help students reach SLO competency. Tools may include: <ul style="list-style-type: none"> <li>• Recorded Lectures, Narrated Slides, Screencasts</li> <li>• Instructor created content</li> <li>• OC Online Library Resources</li> <li>• Canvas Peer Review Tool</li> <li>• Canvas Student Groups (Assignments, Discussions)</li> <li>• 3rd Party (Publisher) Tools (MyOpenMath)</li> <li>• Websites and Blogs o Multimedia (YouTube, Films on Demand, 3CMedia, Khan Academy, etc.)</li> </ul>
Synchronous Dialog (e.g., online chat)	Instructor will provide a set time each week where they will be available for synchronous chat and be available in the discussion board and can answer questions in live time.
Video Conferencing	Video tools such as ConferZoom can be used to provide live synchronous or asynchronous sessions with students. ADA compliance will be upheld with Closed Captioning during the session or of the recorded session. Recordings of all live sessions will be made available within the LMS. Video Conferences will be used to facilitate SLOs and student-to-student group meetings will also be encouraged.
Telephone	Students can request for instructor to call or vice versa in order to answer one-on-one questions about course material or student progress.

**Examinations**

**Hybrid (1%–50% online) Modality**

- Online
- On campus

**Hybrid (51%–99% online) Modality**

- Online
- On campus

**Primary Minimum Qualification**

MASS COMMUNICATION

**Additional Minimum Qualifications**

**Minimum Qualifications**

- Broadcasting Technology
- Media Production

**Review and Approval Dates**

**Department Chair**

04/16/2020

**Dean**

04/16/2020

**Technical Review**

4/22/2020

**Curriculum Committee**

4/22/2020

**DTRW-I**

MM/DD/YYYY

**Curriculum Committee**

05/13/2020

**Board**

MM/DD/YYYY

**CCCCO**

MM/DD/YYYY

**Control Number**

CCC000557245

**DOE/accreditation approval date**

MM/DD/YYYY