FTVE R155: ADVANCED STUDIO PRODUCTION

Originator
alawson

College
Oxnard College

Discipline (CB01A)
FTVE - Film, Television, & Elec Media

Course Number (CB01B)
R155

Course Title (CB02)
Advanced Studio Production

Banner/Short Title
Adv. Studio Production

Credit Type
Credit

Start Term
Fall 2021

Formerly
TV R104

Catalog Course Description
This is an advanced course in live studio production. Students will continue to develop their production skills while creating videos in a variety of forms. Through a series of practica, students continue to refine their aesthetic vision and technical skills in pre-production, production and post-production.

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 Live TV show tapings, studio and location film shoots and workshops and panel discussions.

Grading method
Letter Graded

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

Advisories on Recommended Preparation
FTVE R135

Student Learning Outcomes (CSLOs)	
	Upon satisfactory completion of the course, students will be able to:
1	Students will write an advanced two-column script.
2	Demonstrate an advanced microphone set-up and advanced field mixing operation.
3	Edit a complex video production, using non-linear editing software.
4	Students will direct crew members to create video productions using appropriate terminology.
5	Students will demonstrate operation of video production switcher to perform transitions and keys.
6	Students will apply advanced camera framing using leading lines, separation and selected focus.

Course Objectives	
	Upon satisfactory completion of the course, students will be able to:
1	Develop programming concepts and write appropriate production documents.
2	Analyze programming treatments and scripts to determine and organize needed crew and production resources.
3	Create a visual design for a production with both field and studio camera equipment.
4	Create audio design for a production using multiple sound sources.
5	Analyze video production goals to develop an aesthetically appropriate lighting plan.

6	Direct crew members to create video productions using appropriate terminology.
7	Edit a complex video production, using filters and effects as needed.
8	Monitor and calibrate video and audio signal levels using appropriate metering devices.

Course Content

Lecture/Course Content

Ongoing skills development in:

1. Pre-production:
   - Conceptual development
   - Developing and deconstructing pre-production documents
     i. Scripts
     ii. Treatments
     iii. Rundowns
   - Crew selection
   - Equipment selection
   - Set design
   - Casting
   - Scheduling
   - Aesthetics
     i. Aesthetics of camera operation
     ii. Aesthetics of lighting
     iii. Aesthetics of audio and sound
2. Production
   - Directing and producing
   - Technical considerations
     - Video signals
     - Audio levels
3. Post-production
   - Advanced editing
     - Filters and effects
     - Key-framing
     - Color correction
     - Sound sweetening

Laboratory or Activity Content

1. Pre-production
   - Conceptual development
     i. Write and create two-column scripts
     ii. Complete treatments and beat-sheets
     iii. Design pitch decks/pitch packets
     iv. Develop Story Bible
   - Crew selection and assignments
     i. Floor Manager
     ii. Technical Director
     iii. VTR Operator/ DIT
     iv. CCU and Video Engineer
     v. Camera operators
     vi. Audio Engineer
   - Equipment selection
     i. Black Magic 4K studio camera set-up and operation
     ii. Panasonic P2 set-up and operation
     iii. Wireless lapel microphones
     iv. Shotgun microphones
     v. Dynamic handheld microphones
   - Casting

   i. Hosting: questions and interviewing techniques
   ii. Actor blocking and movement
   iii. Wardrobe and lighting
  • Scheduling
   i. Designing call sheets
   ii. Creating shot sheets
   iii. Script breakdown/ identifying production elements.
  • Aesthetics
   i. Aesthetics of camera operation
    • Defining leading lines
    • Identifying rule of thirds
    • Head room & Nose room
    • 360 axis
   ii. Aesthetics of lighting
    • Three-point lighting
    • Four-point lighting
    • Bouncing light and reflectors
   iii. Aesthetics of audio and sound
    • Proper placement of music and music cues
    • Proper recording and placement of sound effects
    • Proper playback and recording levels of live production sound.

2. Production
 a. Directing and producing
  • Working with actors and dialog
  • Camera blocking
  • Actor blocking
 b. Technical considerations
  • Video signals
   • Color correction
   • Proper white balance
   • Proper focus
  • Audio levels
   • Recording multiple tracks of audio.

3. Post-production
 a. Advanced editing
  • Adding proper transitions
  • Adding proper filters and effects
  • Using keyframing and compositing
  • Using post-production color correction

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):

Essays
Film/video productions
Group projects
Individual projects
Laboratory activities
Objective exams
Projects
Problem-Solving Assignments
Quizzes
Skills demonstrations
Skill tests
Written creation (poem, screenplay, song)

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. Broadcasting and multi-camera demonstrations covering camera, lighting/exposure, live-switching and camera framing and composition.
2. Lectures on historical broadcasting and media applications and systems and signal flow.
3. Demonstrations and recordings presenting advanced multi-camera production techniques and skills.
4. In-class exercises demonstrating advance TV studio and field production camera techniques, audio recording skills and live studio workflow.
5. Instructor-led screenings and media presentations showing current Television broadcasting production practices.
6. Instructor-led discussions and class analysis of student work and broadcast distribution methods.

Representative Course Assignments

Writing Assignments

1. Treatments, script outlines, two-column scripts and narrative screenplays.
2. Pre-production planning including call sheets, script breakdowns and audition preparation, shot sheets for broadcast shoots.
3. Producer's Pitch Packet portfolio including bios, treatments, marketing plans.
4. Scripting of treatments for production.
5. Evaluation of video projects.
6. Writing two-column scripts.

Critical Thinking Assignments

1. Shot-by-shot analysis of scenes from films, Television and media.
2. Script breakdown for proper shot sheet 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 broadcast production, typically a chapter per week.
2. Reading Texts or Supplemental Materials from professional broadcast technology magazines and journals.
3. Reading of text on film production, typically a chapter per week.
4. Reading several short scripts for analysis and to complete pre-production paperwork.
5. 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 and advanced multi-camera application.
2. Directing exercises reflecting proper staging and elements of production design and wardrobe.
3. Working with talent, auditions and performance-based projects and live broadcasts.
4. One-on-one practical exams with instructor covering proper camera, lighting, switcher, graphics and audio production.

Other assignments (if applicable)

1. Pre-production work for video production/ multi-camera production:
    a. Developing visual concepts.
    b. Site surveying.
    c. Identifying and fulfilling production resource needs.
2. Production of digital video projects
3. Post-production of digital video projects

Outside Assignments

Representative Outside Assignments

1. Analysis of scripts and treatments.
2. Preparation for participation in daily analyses of texts and performance.
3. Creation of edit decision list using script supervisor notes and details for final post-production edits.
4. Post-production completion including: Editing, color-correction, titles, sound design, music and final delivery of multi-camera and single camera productions.

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
Harris, P. & Garcia, G. (2018). *Television Production & Broadcast Journalism* (Third). Tinley Park The Goodheart-Wilcox Company, Inc.. 1631262753

Resource Type
Textbook

Classic Textbook
Yes

Description
Zettl, Herbert. (2011). *Television Production Handbook* (11th). Cengage Learning Publisher. 0495898849

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 video clips presenting studio production tips and demonstrations of control room equipment presented via discussions, assignments and LMS tools.
Other DE (e.g., recorded lectures)	Recorded lectures including coverage of lighting and sound equipment, camera and broadcast production demonstrations. Visual and auditory assignments and interactive activities presented via course 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 video clips presenting studio production tips and demonstrations of control room equipment presented via discussions, assignments and LMS tools.
Other DE (e.g., recorded lectures)	Recorded lectures including coverage of lighting and sound equipment, camera and broadcast production demonstrations. Visual and auditory assignments and interactive activities presented via course LMS.
Video Conferencing	Collaborative broadcast and writing projects using online tools to share and co-write/co-produce multi-camera projects and live streaming events.
Synchronous Dialog (e.g., online chat)	Live streaming events to demonstrate the use of streaming technology through synchronous learning. Live classroom software demonstrations and lectures covering all aspects of advanced broadcasting and media projects.

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: • Recorded Lectures, Narrated Slides, Screencasts • Instructor created content • OC Online Library Resources • Canvas Peer Review Tool • Canvas Student Groups (Assignments, Discussions) • 3rd Party (Publisher) Tools (MyOpenMath) • Websites and Blogs o Multimedia (YouTube, Films on Demand, 3CMedia, Khan Academy, etc.)
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
BROADCASTING TECHNOLOGY

Additional Minimum Qualifications

Minimum Qualifications
Mass Communication
Media Production

Review and Approval Dates

Department Chair
04/17/2020

Dean
04/18/2020

Technical Review
04/22/2020

Curriculum Committee
04/22/2020

DTRW-I
MM/DD/YYYY

Curriculum Committee
05/13/2020

Board
MM/DD/YYYY

CCCCO
MM/DD/YYYY

Control Number
CCC000316255

DOE/accreditation approval date
MM/DD/YYYY