



### Course Syllabus

**320 Digital Television Field** *(Replacing BCST 241)* Introduction to digital video techniques and technologies for video production in a field setting. Comprehensive survey of digital television field production. Allows students to sharpen their skills in all field production positions including camcorder operation, audio, lighting, and grip; introduction to digital video editing. Covers field production from planning through editing. (To increase competency, may be taken two times for a maximum of 6 units.) (CSU). (3) *Credit/No Credit or letter grade option.* Two lecture and three lab hours plus two hours by arrangement per week. *Prerequisites:* BCST 220 or equivalent. *Recommended Preparation:* ENGL 838 or ENGL 848 or equivalent.

### Instructor: Michelle M. Brown

Associate Professor, Broadcast & Electronic Media  
Technology Division, College of San Mateo

Office Hours: Tuesdays 11am-12:30pm & Thursdays 1pm-3pm.

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E-Mail: [brownm@smccd.edu](mailto:brownm@smccd.edu) Include the word **"Field"** in **Subject Line** of all class-related email!!!

### Class Schedule

Class meets Mondays and Wednesdays 1:10pm - 3:25pm in Rm 18-201 or KCSM TV.

### Required Textbooks

Compesi, Ronald J., "Video Field Production and Editing," Sixth Edition. (2002). Allyn & Bacon.  
ISBN: 0205350976.

### Recommended textbook, but not required

Zettl, Herb, "Television Production Handbook," Ninth Edition. (2005). Wadsworth.  
ISBN: 0534647278

### Student Learning Outcomes

This hands-on production course consisting of lectures, demonstrations, assigned readings, and lab exercises will take students and equipment out of the studio and into various "uncontrolled" environments. This course emphasizes single-camera production in teams/crews, using professional digital gear. Students in this class will....

- Demonstrate competence in field camera operation, tripod use and handheld techniques.
- Select and use different microphones for various uses, set up and monitor field recordings.
- Present concepts visually through creation of storyboards based on scripts.
- Demonstrate proficiency in lighting a field interview and applying basic good-lighting principles.
- Gain practical hands-on video experience working on projects for broadcast consideration by KCSM.
- Understand the differences between studio and field production, their advantages and disadvantages.
- Demonstrate understanding of technical and aesthetic principles such as framing, angle, and color.
- Discuss the legal and ethical issues encountered by field production crews.

**Assignments & Points**

5 Production Practice Exercises @ 50 ea = 250 pts

1. Camera &amp; Tripod Test, solo

2. Movement, solo

3. Composition &amp; Framing, solo

4. Field Audio Recording, team

5. Interview set up &amp; Lighting, team

Mid term course eval paper = 50pts

Major Projects Contributions = 400 pts

Attendance &amp; Professionalism = 100 pts

Production Journals (2 x 50pts) = 100 pts

Written self-eval &amp; course eval = 100 pts

TOTAL POSSIBLE POINTS 1000

**Grading Scale**

A= 900-1000

B= 800-899

C= 700-799

D= 600-699

F= 599 and below

**ASSIGNMENTS**

There are 3 hands-on solo assignments and 2 hands-on team assignments. Each student will be tested in camera operation, movement and framing. Teams will be tested in audio, lighting, and set-up. Below are some ideas of what to expect, but these are not necessarily the assignments.

**Operation**

Set tripod for interview, mount camera, balance tripod head, power, white balance, record bars for :30, roll record :10.

**Movement** - each student will SLATE their takes.

Tripod: Pan & hold, Tilt & hold, High Angle, Following pan.

Handheld: POV, Canted, Follow action, Documentary.

**Object Exploration:** *Composed* shots of chosen subject.

**Audio:** Talent stand-up & interview w/handheld mic & doc interview w/lavaliere, Broll with nat-sound, room tone.

**Lighting:** & Interview Set up: Interview set up indoor (with light kit) and outdoor (natural light).

Students will also participate in production of a major project, keep journals of their work for this project and then write an evaluation of the experience.

**Projects: Major production projects** will be completed in crews. Completion includes post-production editing in Final Cut Pro at the Multimedia lab. We have two FCP stations on G5s with miniDV decks dedicated for BCST only.

Projects for this semester include shooting campus footage and interviews for a video on Integrative Learning at CSM; planning, producing, shooting, and editing :30 TV spots for a CSM dept., and shooting interviews of World War II vets for the KCSM airing of Ken Burn's series "The War."

**PRODUCTION JOURNALS**

**Journals:** During production, everyone will keep a simple journal that chronicles their contributions. Each time that you do work for the project should be noted in your journal. Entries should consist of: the day, what you did, who you worked with, and how long it took. *See format on next page.* Your journal will also be very helpful to you when you are writing your final evaluation paper.

JOURNALS will be collected twice during production. Follow the format below for journal entries:

Day	Activity/Comments	Worked with	Hours
9/06/07	Shot fire training footage. We had some problems with the tripod at first, so some of the footage is off-horizon.	Jenorah and Stu.	4
0/08/07	Logged footage, made EDL. Footage looks good, but we have some bad audio.	Stu.	2

### Equipment Responsibility & Financial Liability

The College of San Mateo and KCSM have invested in professional, high-quality digital equipment for YOU. Why would they do this? Because they want you to be trained on the same gear used in the industry, not camcorders from Fry's. You are expected to use the equipment in the manner taught in class and to conduct yourself as a responsible professional while it is in your possession. Do **not** leave equipment in unsecured places, such as your car or allow your roommate to borrow it. *You will be held financially responsible for any equipment that is lost, broken, damaged or stolen due to your negligence.* Feel free to re-read that sentence. That means, if you break a \$2000 camera or lose a \$25 mic cable, you will be asked to compensate the program for it. You are required to sign a statement confirming your understanding and acceptance of this policy.

### Time Commitment & Expectations

Some production assignments will be completed in class, but a significant amount of your time is required outside of class time. You will meet with your crew and complete pre-production planning and field production assignments apart from class. You are expected to read the required reading assignments before class. There are approximately 1-2 hours of reading per week at the start of the semester.

### \*\*\*\*\*BCST 320 Partial COURSE SCHEDULE\*\*\*\*\*

**Due to the nature of video production, THIS SCHEDULE IS SUBJECT TO CHANGE.**

Assigned Readings should be done BEFORE that day's class meeting.

Date	Reading	Lecture or Lab Activity
<b>AUGUST</b>		
Week 1	W/22	Buy Book Course Overview & Syllabus Review. <u>Buy Required Book.</u>
Week 2	M/27	Intro to digital field production & crew.
	W/29	KCSM Tour & Field kit preview.
<b>SEPTEMBER</b>		
Week 3	M/03	NO CLASS - Labor Day.
	W/05	Ch 2 Stages of Production - the process.
		Pre-Pro: Storyboarding - Intro to Storyboard Quick.
		<b>Assignment:</b> Storyboard.
		Camera & Tripod demo.

**SEPTEMBER**

Week 4	M/10		Camera Movement. Using the tripod. Camera Operation & Tripod practice.
	W/12	Ch 4	LAB: Camera Operation and Tripod test. Work on storyboards.
Week 5	M/17	172-174	Camera Movement. LAB: Camera movement assignment. Finish storyboards.
	W/19	Ch 6.1	<b>DUE:</b> Storyboard. Composition & Framing.
Week 6	M/24	Ch 6.2	Camera work critique. Composition & Framing continued. LAB: Object Exploration Assignment.
	W/26		LAB: Finish Object Exploration.

**OCTOBER**

Week 7	M/01	Ch 8.1	LECT: Audio - mics, pickup patterns, meters, XLR, monitor. ASSIGN CSM field shoots.
	W/03		LAB: Audio assignment, crews.

----- MORE SCHEDULE TO COME-----

**October**

Week 8	02		<b>RWC Fire training shoot 1. All crews on location.</b>
	04	Ch 7.2 & SC 78-84, 116	LECT: Review footage, discuss experience. DUE: CSM Promo Concepts. ASSIGN: Production Journals, rough scripts & storyboards.
Week 9	09		<b>RWC Fire training shoot 2. Crew A.</b> DUE: Promo Rough scripts & storyboard for Crews B,C,D. ASSIGN: Remote Survey.
	11	Ch 15	LECT: Promo Pre-production. Field Lighting. DUE: Rough scripts & storyboard for crew A. ASSIGN: Revised scripts & storyboard.
Week 10	16		DUE: Promo Remote Survey, Script & Storyboard. LAB: Lighting & Interview assignment, all crews. Update production journal.
	18		<b>RWC Fire training shoot 3. Crew B.</b> CSM Promo Production/Work day, crews A,C,D.
Week 11	23		LECT: Multimedia lab. Digitizing review. all crews. <b>RWC Fire training shoot 4. Crew C.</b>
	25		Promo Production Day, crews A,B,D. Update journals.
Week 12	30		<b>RWC Fire training shoot 5. Crew D.</b> Promo production day, crews B & C. Footage review, Log footage, crews A & D.
<b>November</b>			
	01		Log footage, all crews. ASSIGN: EDLs for Fire & Promo. DUE: Journals 1. Turn in production journal thus far & keep journaling.
Week 13	06		DUE: EDLs before digitizing. LAB: Digitize, all crews.
	08		LAB: Digitize, all crews.

Week 14	13	EDIT: CSM Promos.
	15	ASSIGN: Evaluation Paper. EDIT. DUE: Rough Edit 1.
Week 15	20	EDIT Promos.
	22	DUE: Promo Rough Edit 2. Client review.
Week 16	27	EDIT.
	29	DUE: Final project for client review.
<b>December</b>		
Week 17	04	Client feedback.
	06	DUE: <b>Journal 2 &amp; Evaluation</b> paper that evaluates your experience in the class, your team, and the course overall.
Finals Week Dec. 11-15		