San Bernardino Valley College
Curriculum Approved: February 24, 2003
Last Updated: February 12, 2003

I. CATALOG DESCRIPTION:

A. Department Information:

Division:	Humanities
Department:	Radio/Television/Film
Course ID:	RTVF 230
Course Title:	Intermediate Studio Production
Units:	3
Lecture:	1 Hour
Laboratory:	6 Hours
Pre/corequisite:	RTVF 130

B. Course and Schedule Description: The second level course in the techniques of planning, producing, writing, and directing television programs with an emphasis on polishing technical skills, creativity, and teamwork. Explores advanced video switching techniques, the use and interpretation of the waveform monitor and vectorscope, video recording and editing formats, program rundowns, timing, and advanced director's cues. Students produce interview shows, music videos, and a half hour segmented program, including writing a rundown, front- and back-timing a show, and directing a live program.

II. NUMBER OF TIMES COURSE MAY BE TAKEN FOR CREDIT: One

III. EXPECTED OUTCOMES FOR STUDENTS:

A. Recognize and demonstrate the effective use of advanced production language
B. Demonstrate the advanced functions and operation of studio and control room equipment:
   1. Camera operation/framing/use of lenses
   2. Lighting
   3. Audio
   4. Television graphics
   5. The video switcher
   6. Character generator
   7. Videocassette recorders
   8. Videotape editors
   9. Waveform monitors
   10. Vector scopes
   11. Time base correctors
   12. Camera control units
C. Demonstrate television production techniques by:
   1. Performing advanced camera operation techniques (see level C/D of camera operation)
   2. Writing advanced scripts
   3. Sketching set design/lighting charts for dramatic segments
   4. Lighting dramatic sets
   5. Producing or directing a script
D. Demonstrate creative use of the medium through hands-on productions
E. Demonstrate professional conduct in the work environment through:
   1. Prompt attendance
   2. Teamwork
   3. Leadership skills when producing or directing
F. Perform the following production jobs:
   1. Floor manager
   2. Camera operator
   3. Talent
   4. Prompter operator
   5. Audio operator

      6. Lighting director
      7. Set director
      8. Producer
      9. Director
      10. Technical director
      11. Assistant director
      12. Character generator operator
      13. Production assistant
      14. Video engineer

IV.   COURSE CONTENT:
   A. Video switchers (parallel and linear/digital and analog)
      1. Flow of the switcher
      2. Program and preview
      3. Effects banks
      4. Downstream keyer
      5. Pattern limit and joystick controls
      6. Wipe and Dissolve effects
      7. Background generator
      8. Types of keys
         a) Internal
         b) External
         c) Matte
         d) Chroma
         e) Alpha
   B. Script writing techniques including:
      1. Tape Roll-Ins,
      2. Special Effects And Dramatic Movement,
      3. Correct Director's Cues
   C. Waveform Monitor
      1. Pedestal
      2. Iris
      3. Sync
      4. Blanking
      5. Color Burst
      6. Vector Scope
   D. The television scanning process: progressive and interlaced
   E. Production personnel and their responsibilities: camera operator, floor manager, lighting director, production assistants, teleprompter operator, audio operator, technical director, director, assistant director, producer, character generator operator, and producer.
   F. Script writing and advanced director's cues
   G. Lighting a dramatic set
   H. Set designs and lighting charts for a dramatic scenes
   I. Creative use of microphones
   J. Audio board or the video switcher at level "B", "C", and "D" (see attached)
   K. Operate video cameras at level "B", "C", and "D" (see attached)
   L. Producing and directing a dramatic segments and "live-on-tape" half hour programs

   M. CAMERA/LEVEL A:
      1. Move the camera into position using proper techniques
      2. Properly operate the tilt and pan PERMANENT and TEMPORARY LOCKS and adjust the tilt and pan frictions
      3. Operate the zoom and focus controls

4. Put the camera away using proper techniques, and coil the cable
5. Know which knobs/controls NEVER to touch on the camera/pedestal/viewfinder

N. CAMERA LEVEL B:
1. Set the proper focus for a shot
2. Zoom the camera in/out (off-line) for proper framing
3. Pan and/or tilt the camera ON-LINE, to adjust framing
4. Properly frame a shot, including:
   a) Close up
   b) Two shot
   c) Three shot
   d) Wide shot
5. Adjust headroom
6. Make the following adjustments on the camera:
   a) Turn focus indicator on/off
   b) Turn safe zone and center cross on/off
   c) Change viewfinder position
   d) Adjust brightness, aperture, and contrast of viewfinder
   e) Change handle bar positions for operator comfort
   f) Turn mic headset on/off, and adjust the volumes for both channels
   g) Read and interpret zoom indicator
   h) Set zoom parameters for telephoto/wide & turn extender on/off

O. CAMERA LEVEL C:
1. Lock/unlock the permanent pedestal locks
2. Raise/lower the camera pedestal
3. Set the temporary pedestal lock
4. Change the wheel controls from crab to arc (steer 1 or 3 wheels)
5. Zoom in/out, pan/tilt ON-LINE
6. Adjust horizontal/vertical line markers on viewfinder

P. CAMERA/LEVEL D:
1. Dolly in/out ON-LINE, with a production assistant, while remaining in focus and properly framed
2. Truck left/right ON-LINE, with a production assistant, while remaining in focus and properly framed
3. Arc ON-LINE, with a production assistant, while remaining in focus and properly framed
4. Pedestal up/down ON-LINE, with a production assistant, while remaining in focus and properly framed

Q. AUDIO/LEVEL A:
1. Plug a microphone into the proper mic channel and identify the corresponding module on the audio board
2. Turn on the module corresponding to the mic plugged in. If more than one talent, operator can identify which mic/module corresponds to each talent
3. Set the proper level for the microphone by turning on the module, setting the fader bar to ten, making sure the master faders are up full, and adjusting the level properly on the gain trim
4. Monitor the mic levels during production so levels are never "over modulated" or "in the mud"
5. Turn tone on and off, and set the tone level at 0 Db

R. AUDIO LEVEL B:

1. Load a CD
2. Set levels for a CD
3. Ride the levels of a music CD up full or under, according to the needs of any given program
4. Properly set up and monitor the levels of three talent and two music CDs during a production, without errors
5. Turn the studio speakers on and off

S. AUDIO/LEVEL C:
   1. Assign the input from channel A to B on any module
   2. Use the hi and lo filters effectively
   3. Adjust the equalizer for the best audio quality of each module
   4. Send separate audio inputs to VU meters 2, 3 and 4
   5. Send an output other than program to the studio speakers using the studio speaker router.

T. AUDIO/LEVEL D:
   1. Properly use the echo effect on any module
   2. Set up a mic in the announce booth
   3. Assign any source through foldback one or two to the studio   speaker.
   4. Reroute any audio source through the patch panel to any module

U. SWITCHER/LEVEL A:
   1. Properly fade in and fade out on the program bus on command
   2. Preset the proper video source on program before fading in
   3. Perform takes on the program bus

V. SWITCHER/LEVEL B:
   1. Assign effects one or two to program
   2. Set up a dissolve on effects one or two
   3. Perform a dissolve on effects one or two, on the director's command
   4. Dissolve in a key and adjust the clip on the downstream keyer

W. SWITCHER/LEVEL C:
   1. Put the proper video source on the cut bus of the downstream keyer
   2. Select the proper buttons on the fill bus of the downstream keyer
   3. Key up and perform a dissolve or wipe on either effects bank, on command
   4. Assign the downstream keyer, an effects bank, or any source to the preview bus

X. SWITCHER/LEVEL D:
   1. Set up all four types of keys on the switcher
   2. Set up an effect using 3 sources and 2 effects banks
   3. Create a matte key background graphic using a wipe pattern and pattern limit

V.   METHODS OF INSTRUCTION:
   A. Lecture is combined with discussion/debate on the relevant points in each subject area, to determine what information is relevant to the individual student's career possibilities
   B. Additional content may be provided through field trips, guest speakers, and multimedia presentations
   C. Multimedia, including video and audiotapes, computer demonstrations and field trips may be used to enhance the classroom experience.
   D. Students are encouraged to study outside resources to bring current events into the discussions.
   E. Every class consists of extensive hands-on instruction on the various pieces of studio equipment.

F. Explanations and sample handouts are given for all paperwork needed to complete projects.
G. Demonstrations are given on all pieces of equipment, and then students are rotated, to ensure all students are given ample opportunity to learn the various pieces of equipment.
H. Students write, produce, and direct video productions in the studio, and/or are crew (Technical Director, Audio, Camera Operator, Floor Manager, Lighting Director, Lighting Assistant, Talent, Teleprompter Operator, Graphics Operator, etc.)

VI. **TYPICAL ASSIGNMENTS**:
A. Readings in text and current journals
B. Draw and label a waveform monitor
C. Create a basic rundown for a live, half hour television program
D. Produce or direct at least one of the following:
   1. Eight to ten minute interview
   2. Three to five minute in-studio music video
   3. Three minutes worth of community calendar segments
   4. A half-hour "live-on-tape" entertainment format with commercial roll-ins
E. Operate camera, audio, switcher, and character generator for student productions and KVCR-TV productions
   1. Function as lighting director, set director, or production assistant on all student productions

VII. **EVALUATION(S):**
The instructor will select five or more of the following:
A. Methods of Evaluation
   1. Performance on written examinations
   2. Tests or quizzes
   3. Written examinations covering content may be administered which may include, but are not limited to essay, multiple choice, fill in the blank, and matching questions
   4. Class discussion
   5. Class presentations
   6. Written assignments (scripts, rundowns, etc.)
   7. Technical skills in advanced operation of studio equipment (see skills under sample course content)
   8. Ability to function as a team member on studio productions
   9. Written assignments including proposals, scripts, set design and lighting charts
   10. Willingness to take on new tasks and new equipment

B. Typical Examination Questions
   1. Draw and label the parts of a waveform monitor. Briefly describe the purpose of each part.
   2. Write the correct 'ready' and 'command' cues to start a live-on-tape production with a pre-taped open and a live host.
   3. Draw and correctly label a set-design lighting chart for a three-piece band.
   4. Create a rundown for a 30-minute live-on-tape program with a live host, tape roll-ins, and commercial breaks.

C. Frequency
   1. Written examinations, tests, or quizzes will be given throughout the semester at the discretion of the instructor. At least one examination will be given during the semester. Students will be required to turn in written assignments at least twice a semester, more at the discretion of the instructor. Laboratory projects will be assigned on a weekly basis and students will be evaluated at least five times over the course of the semester on their technical skills and production capability.

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VIII.   TYPICAL TEXT(S):
Television Production Handbook by Zettl, Herbert. 7th ed. Published by Wadsworth Pub Co ISBN: 0534559891 August 2000.
Video Basics by Zettl, Herbert. 3rd ed. Published by Wadsworth Pub Co ISBN: 0534526241, 2000.
Video Production: Disciplines and Techniques by Thomas D. Burrows, James C. Foust 8th edition (McGraw-Hill) McGraw Hill College Div; ISBN: 0072314524, (2000).

IX.   OTHER SUPPLIES REQUIRED OF STUDENTS: None