



DIG-190: VIDEO EDITING & PRODUCTION

Effective Term

Fall 2026

BOT Approval Date

06/12/2025

Discipline

DIG - Digital Media

Course Number

190

Course Title

Video Editing & Production

Short Title

Video Editing & Production

Credit Status (CB 04)

D - Credit - Degree applicable

Units**Lecture Units**

2.00

Lab Units

1.00

Total Units

3.00

Hours**Lecture Contact Hours**

32-36

Out of Class Hours Lecture

64-72

Lab Contact Hours

48-54

Out of Class Hours Lab

0.00

Total Contact Hours

80 - 90

Total Out of Class Hours

64 - 72

Total Student Learning Hours

144 -162

Is this an existing Extensive Lab?

No

**Do you want to propose this for Extensive Lab?**

No

Distance Education

No

Catalog Description

This course introduces students to the fundamentals of video production through hands-on learning and creative exploration. Students will develop skills in camera operation, lighting, sound design, and video editing while producing a variety of short video projects. Emphasis is placed on visual storytelling, technical proficiency, and post-production techniques. This course provides a strong foundation for students interested in creating digital content or pursuing careers in media production.

Codes**TOP Code (CB 03)**

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

CIP Code

50.0602 - Cinematography and Film/Video Production.

Repeatability Code

No

Grading Option

Letter grade OR P/NP

Minimum Qualifications

Minimum Qualifications	And/Or
Broadcasting Technology	Or
Media Production	Or
Multimedia	End

Learning Objectives**Learning Objectives**

Learning Objective
1. Examine historical advancements and techniques in film/video production, recognizing the impact of cultural and social contexts on media evolution.
2. Create appropriate planning documentation for video projects.
3. Analyze and select the appropriate equipment for a video production project, considering technical requirements and creative vision.
4. Construct an organized and effective timeline within a video editing program, utilizing industry-standard techniques.
5. Evaluate audio within a video project, identifying areas for improvement and implementing effective audio editing and mixing strategies.
6. Assess various lighting needs for video productions to achieve desired visual aesthetics and storytelling effects.
7. Incorporate diverse perspectives and inclusive storytelling techniques in video projects, ensuring equitable representation and cultural sensitivity.

Learning Outcome Information

Course Learning Outcomes

Learning Outcome
1. Students will transform ideas or solutions into real world solutions/outcomes.
2. Students will generate new meaning using different media.
3. Students will adapt and apply a technical skill in a new and novel situation.

Content

Course Lecture Content

1. History of Video

a. Major Innovations and Milestones

- i. Early television development: Philo Farnsworth
- ii. Kinescope and early recording methods
- iii. Introduction of the Ampex videotape recorder (Charlie Ginsburg)
- iv. Helical drum/heads for recording
- v. Transition to digital video: Sampling rates, Compression

b. Digital Video and Compression

- i. Sampling Rates and Compression Formats
 1. H.264 and H.265 (modern codecs)
 2. Streaming formats and platforms (YouTube, Netflix, etc.)

c. Media and Delivery Formats

- i. HDTV, 4K, 8K, and streaming standards

d. Broadcast and Documentary Film

- i. Evolution of broadcast technology (SD to UHD)
- ii. Documentary Film
- iii. Pioneers: Robert Flaherty
- iv. Types of Documentary: Expository, Observational, Participatory, Reflexive, Performative
- v. Documentary Ethics
- vi. Consent, Representation, Objectivity vs. Subjectivity

2. Video Standards and Formats

a. Progressive Scanning vs. Interlaced Scanning

b. Frame Rate Standards

- i. 24fps (Cinematic), 29.97fps (Broadcast NTSC), 30fps (Digital), 60fps (High Motion)
- ii. Drop Frame vs. Non-Drop Frame
 1. Timecode accuracy for broadcast standards

c. Resolution and Aspect Ratios

- i. SD (480p), HD (720p, 1080p), 4K, 8K
- ii. Common aspect ratios: 16:9, 4:3, 21:9

3. Pre-Production: Planning and Scheduling

a. Scripts and Storyboards

- i. Screenplay formats and shot lists
- ii. Storyboarding for visual planning
- iii. Continuity in narrative and documentary

b. Logistics and Resources

- i. Equipment needs and budgeting
- ii. Location scouting and set design
- iii. Production staff roles and responsibilities

4. Production Equipment

a. Cameras and Lenses

- i. Camera types: DSLR, Mirrorless, Cinema Cameras
- ii. Lens selection: Focal length, Aperture, Depth of Field
- iii. Exposure Triangle: Shutter Speed, Aperture, ISO
- iv. Filters: Neutral Density, Polarizers
- v. Stabilization: Tripods, Gimbals, Shoulder mounts

- vi. White Balance and Color Profiles
 - 1. Matching cameras and lighting conditions
- b. Audio Equipment
 - i. Field recorders and mixers
 - ii. Microphones: Lavalier, Boom, Shotgun, Wireless
 - iii. Audio inputs: Balanced (XLR), Unbalanced (RCA, 1/4 inch)
 - iv. Techniques for booming, mic placement, and noise reduction
- c. Lighting Techniques
 - i. Basic concepts: Color temperature, Diffusion, Reflection
 - ii. Lighting Styles
 - 1. Studio lighting vs. Location lighting
 - 2. 3-point lighting: Key, Fill, Backlight
 - 3. Cinematic lighting techniques (e.g., Rembrandt, High Key, Low Key)
 - iii. Lighting Instruments
 - 1. LED panels, Softboxes, Fresnels, HMIs
 - 2. Color Balancing and Gel usage
- 5. Scene Composition
 - a. Framing and Composition
 - i. Rule of Thirds, Leading Lines, Symmetry
 - ii. Depth of field and forced perspective
 - iii. Camera movement: Pan, Tilt, Dolly, Jib (Crane), Steadicam
 - iv. Creating visual storytelling through composition
- 6. Post-Production
 - a. Editing Software and Workflow
 - i. Industry-standard software: Adobe Premiere Pro, DaVinci Resolve, Final Cut Pro
 - ii. Timeline management, Clips, Import/Ingest
 - iii. Editing Techniques
 - 1. Trimming, Transitions, Video Effects
 - 2. 3-Point Editing vs. Subtractive Editing
 - 3. Keyframing Motion (e.g., Position, Scale, Opacity)
 - b. Audio Post-Production
 - i. Music selection and copyright considerations
 - ii. Dialog and Narration editing
 - iii. Audio sweetening and mixing for clarity and impact
 - c. Color Correction and Grading
 - i. Basic color correction vs. creative color grading
 - ii. Using scopes: Waveform, Vectorscope, Histogram
 - iii. Matching shots for consistency
- 7. Export and Delivery
 - a. File Formats and Codecs
 - i. MP4 (H.264, H.265), MOV, AVI
 - ii. Audio formats: MP3, WAV
 - b. Bitrate and Compression
 - i. Understanding bitrate for streaming vs. local playback
 - c. Preparing Video for Distribution
 - i. Social media (YouTube, Instagram, TikTok) specifications
 - ii. Broadcast delivery standards
 - d. Portfolio and Demo Reel
 - i. Curating work for professional portfolios
 - ii. Structuring demo reels for industry relevance
- 8. Ethical and Social Responsibility
 - a. Moral and Ethical Responsibilities
 - b. The social and psychological power of video/film
 - c. Ethical storytelling: Representation, Bias, Consent
 - d. Social impact and cultural sensitivity in media production

Course Lab Content

1. Camera and Related Equipment
 - a. Tripod Setup and Use
 - i. Proper set-up and leveling
 - ii. Proper mounting of camera to tripod
 - iii. Panning and tilting techniques
 - b. Camera Primary Functions
 - i. Power and startup
 - ii. Camera settings and menu navigation
 - iii. Playback functions for reviewing footage
 - c. Manual Controls
 - d. Focus Ring – Achieving sharp focus
 - e. Aperture/Iris Ring – Controlling exposure and depth of field
 - f. Zoom Ring/Rocker – Smooth zoom techniques
 - g. Neutral Density Filters – When and how to use them
 - h. Video Gain Functions – Adjusting for low light conditions
 - i. White Balance – Manual and automatic adjustments
 - j. Automated Functions – Understanding auto-focus, auto-iris, and image stabilization
2. Audio Input and Microphones
 - a. Audio Input Functions
 - i. Input settings and channel management
 - ii. Gain and limiter settings for optimal sound
 - b. Microphones
 - c. Dynamic – Durable and suited for high sound pressure
 - d. Condenser – Sensitive, suitable for indoor dialogue
 - e. Phantom Power – When and how to use it
 - f. Wireless Microphones – Setup, syncing, and interference management
 - g. Level Display and Monitoring – Ensuring clean audio without clipping
3. Lighting and Related Equipment
 - a. Light Stands and Safety – Proper setup and securing
 - b. 3-Point and 4-Point Lighting Setup
 - i. Key Light – Primary source for subject lighting
 - ii. Fill Light – Balances shadows created by the key light
 - iii. Rim Light – Creates separation from the background
 - iv. Background Light – Adds depth and dimension to the scene
 - c. Close-Quarter Lighting – Techniques for tight spaces
 - d. Bounce, Filters, and Screens – Softening light and managing reflections
 - e. Outdoor Lighting
 - i. Using reflectors and diffusers
 - ii. Managing changing light conditions with filters and screens
4. Audio Booming
 - a. Boom Length and Placement – Optimal positioning for clean audio
 - b. Proper Techniques – Angle and movement to reduce noise
 - c. Microphone Types
 - i. Shotgun/Boom Mics – For directional sound capture
 - ii. Short vs. Long Shotgun Mics – When to use each type
 - iii. The Blimp – Reducing wind noise and handling noise
 - iv. Shock Mount and Windscreen – Minimizing vibrations and wind interference
 - d. Connection Methods
 - i. Direct to Camera – Efficient but limited control
 - ii. Direct to Field Recorder – Greater audio control and quality
5. Interview Setup
 - a. Pre-Production Planning
 - i. Researching subjects and preparing questions
 - ii. Location scouting for optimal lighting and acoustics
 - iii. Scheduling and logistical considerations

- b. Camera Setup for Interviews
 - i. Framing for one-person vs. two-person interviews
 - ii. Rule of Thirds – Positioning for balanced composition
 - iii. Eye-Line Matching – Ensuring natural conversation flow
 - iv. Depth of Field – Isolating the subject from the background
- c. Audio Setup for Interviews
 - i. Lavalier Microphones – Discreet and consistent audio capture
 - ii. Shotgun Microphones – Isolating dialogue in noisy environments
 - iii. Backup Audio – Using a secondary recording device for redundancy
- d. Lighting for Interviews
 - i. 3-Point Lighting – Key, fill, and rim lights for balanced exposure
 - ii. Natural Light Considerations – Using windows or outdoor settings
 - iii. Background Considerations – Ensuring a distraction-free setting
- e. Conducting the Interview
 - i. Establishing rapport and making the subject comfortable
 - ii. Asking open-ended questions for more detailed responses
 - iii. Managing pacing and flow of conversation
- f. B-Roll and Cutaways
 - i. Capturing relevant supporting footage
 - ii. Ensuring smooth transitions in post-production
- 6. Project Production
 - a. Pre-Production
 - i. Creating a Treatment – Overview, goals, and style
 - ii. Storyboarding and Scripting – Visualizing shots and dialogue
 - iii. Timeline Creation – Scheduling and sequencing production tasks
 - iv. Crew Positions and Roles – Understanding hierarchy and responsibilities
 - b. Production
 - i. On-Location Shooting – Managing logistics and environmental challenges
 - ii. In-Studio Production – Maximizing control over lighting and sound
 - iii. Equipment Care and Maintenance – Proper handling and storage
- 7. Editing and Post-Production
 - a. Editing Software Overview
 - i. Key features and interface navigation
 - ii. Importing and organizing media
 - iii. Using media bins and monitors
 - b. Timeline and Sequencing
 - i. Online and offline editing processes
 - ii. Video and audio hierarchy on the timeline
 - iii. Intelligent selection tools and trimming
 - iv. Crossfade and Opacity – Seamless transitions and effects
 - c. Video and Audio Effects
 - i. Color correction and grading techniques
 - ii. Audio effects for voice enhancement and noise reduction
 - d. Clips Organization and Placement – Efficient workflow for storytelling
 - i. Audio Mixing and Effects
 - 1. Proper use of audio mixers and dynamic effects
 - 2. Stereo vs. mono sound design
 - 3. Music selection and editing to match visuals
 - 4. Sound effects and narration layering
 - e. Telling the Story
 - i. Maintaining narrative flow and emotional pacing
 - ii. Appropriate use of cuts, crossfades, and video effects
 - iii. Ethical storytelling and cultural sensitivity
 - f. Exporting and Delivery

- i. File formats and codec selection (e.g., MP4, MOV)
- ii. Compression settings for web and broadcast
- iii. Aspect ratios for various platforms (YouTube, Instagram, etc.)

Methods of Instruction

Method

Film/video Viewing and Discussion

Integration

Films and video clips will be used to illustrate key production techniques, including proper lighting methods, effective camera movement and motion, strategies for creating the illusion of depth in a two-dimensional medium, comparing audio quality between camera microphones and boom microphones, and mastering depth-of-field techniques. These examples will be integrated into lecture content and followed by class discussions to reinforce learning objectives.

Method

Lecture

Integration

Lecture presentations will provide an overview of the history of video production, exploring its evolution and its influence on societies and cultures worldwide. Lectures will also examine emerging trends and the future of video technology, emphasizing how these advancements continue to shape communication and media landscapes.

Method

Observation and Demonstration

Integration

Students will observe and practice essential video production techniques, including color balance, focus, camera motion, microphone placement, and audio sweetening. Hands-on demonstrations will allow students to apply these skills in real-world scenarios, reinforcing their technical proficiency and creative decision-making.

Methods of Evaluation

Method

Class Participation

Integration

Evaluate students on their class engagement and contributions to video screening critiques on historical advancements in film/video production, emphasizing the influence of cultural and social contexts. This includes their ability to critically analyze and verbalize diverse perspectives in media evolution. Evaluation will follow a rubric and contain criteria related to the quality and quantity of student critique contributions delivered through the CMS.

Method

Homework

Integration

Students will develop Video Treatments, and Scripts. Evaluation will be based on the ability to follow instructions, accuracy of content, accuracy of format, and the ability to convey an idea through video editing. Homework will be evaluated using rubrics and feedback provided through the CMS.

Method

Projects

Integration

Students will produce and edit a 3 to 5-minute video project that meets the guidelines provided by the instructor. Evaluation will be based on an included rubric in the project page of the CMS that will include criteria such as the ability to organize a cohesive timeline using the provided video and audio clips; effective use of transitions to enhance storytelling; strategic placement and clarity of narration; accurate application of color-correction techniques for visual consistency; and the ability to achieve a balanced and polished audio mix.

Assignments**Assignment Type**

Reading

In-class and/or outside of class

Outside of class

Formative or Summative

Formative

Assignment

For this formative out-of-class reading assignment, you will be assigned a reading from Premiere Pro Classroom in a Book textbook on video production techniques. You will then be required to submit a brief reflection (1-2 paragraphs) summarizing the key concepts and how they relate to the skills they are developing in the course. Please submit your reflection as a PDF here. This assignment will be graded based on comprehension, clarity of thought, and the ability to connect the reading to practical applications in video production, with feedback provided on the feedback page of this assignment.

Assignment Type

Writing

In-class and/or outside of class

In-class

Formative or Summative

Formative

Assignment

For this in-class writing assignment, you will write a short script for a 1-2 minute video, incorporating the principles of visual storytelling and dialogue structure discussed in class. The script should include basic elements such as scene description, character actions, and dialogue, with a focus on clear narrative flow and effective communication. This assignment will be submitted to the assignment page on the LMS, and graded based on creativity, adherence to the script format, and the ability to apply storytelling techniques. Feedback will be provided and graded through the LMS.

Assignment Type

Other

In-class and/or outside of class

Outside of class

Formative or Summative

Summative

Assignment

For this summative project, you will edit a 3-5 minute interview video, focusing on a diverse perspective in storytelling. The raw footage for the interview will be provided, and you will be responsible for selecting the best clips, arranging them into a cohesive

narrative, and applying professional video editing techniques. Your final edit should highlight key moments of the interview while ensuring fair representation, inclusivity, and sensitivity in how the story is told.

As you edit, consider the following:

Fair Representation: Ensure your edit accurately represents the interviewee's voice and perspective without distortion or misrepresentation.

Inclusivity in Storytelling: Use B-roll, captions, and music thoughtfully to reinforce themes of inclusion and accessibility.

Audio & Visual Balance: Ensure that all elements—including captions, volume levels, and visual pacing—support an equitable viewing experience, particularly for diverse audiences.

Bias Awareness: Be mindful of unintentional biases in how you frame, cut, and present the subject's responses.

Export and submit your finished interview edit to the assignment page on the LMS.

Course Materials

Textbooks

Maxim, Jago (2025). Adobe Premiere Pro Classroom in a Book (1st ed.). 978-0135382837

Class Size Information

Class Size

32

Class Size Category

G - Large lab 32

Diversity and Inclusion

Course Design and Materials: Course will incorporate diverse perspectives, authors, and examples that reflect a variety of cultures, identities, and lived experiences. Instructional materials will be reviewed regularly to ensure representation, inclusivity, and alignment with equity-minded practices across disciplines.

Inclusive Learning Environment: Instructors will establish classroom norms and policies that promote respect, civil discourse, and belonging in both online and face-to-face classes. Clear expectations for communication and engagement will support a learning space where all students feel valued and heard.

Accessible Instruction: Course content will be delivered using accessible design. Materials will follow accessibility guidelines within the CMS, including captioned media, readable document formats, and multiple means of engagement to support diverse learning.

Equitable Teaching Practices: Instructors will use transparent and grading criteria, varied assessment methods, and timely feedback to promote fairness and student success. Opportunities for revision, reflection, and multiple demonstrations of learning may be incorporated when appropriate to the discipline.

Culturally Responsive Pedagogies: Instructional strategies will encourage critical thinking about diverse perspectives and systems of power relevant to the course content. Faculty will foster opportunities for students to connect course material to real-world contexts.

Ongoing Reflection and Improvement: Faculty will engage in continuous professional development related to IDEAA principles and reflect on course practices using metacognition to identify opportunities for increased equity, inclusion, and accessibility.

Explain how diversity and inclusion(e.g., gender, culture/race, sexuality, etc.) is infused into the course.

Dedicated lectures on Documentary Ethics and Ethical Storytelling cover topics such as representation, consent, and cultural sensitivity (1.d.v, 1.d.vi, and 8.a). These lessons emphasize the importance of avoiding stereotypes and biases, teaching students to approach storytelling with respect and empathy. Discussions on the social and psychological impact of video/film encourage students to consider the cultural implications of their work and to create content that respects and uplifts diverse communities. In addition, Learning Objectives 1 and 7 directly address DEI concept in the course.

Describe how assignments, instruction, evaluation, course content, and interactions are contextualized for diverse learners promoting an equitable course.

Varied teaching methods, including lectures, hands-on labs, group discussions, and multimedia resources, cater to different learning styles (visual, auditory, kinesthetic). Also, Projects are designed to be flexible, encouraging students to address social issues, promoting authentic storytelling from diverse perspectives.

Interactions

Explain how the course will incorporate student-to-student interaction.

DIG190 fosters student-to-student interaction through collaborative projects, peer critiques, and class discussions. Students work in teams on projects like interviews and mini-documentaries, developing their communication and teamwork skills. They provide constructive feedback during peer critiques, allowing them to learn from each other's perspectives and techniques. The course also includes group conversations and discussions, encouraging students to exchange ideas, analyze different creative approaches, and build a supportive learning community.

Explain how the course will incorporate instructor-to-student interaction.

DIG190 promotes instructor-to-student interaction through regular feedback, mentorship, and interactive demonstrations. The instructor provides detailed critiques on assignments, helping students understand their strengths and areas for improvement. Hands-on demonstrations of camera operations, lighting, and editing techniques allow students to engage directly with the instructor, asking questions and seeking clarification. Additionally, one-on-one critiques are offered to guide students through creative challenges and personalize their learning experiences.

Explain how the course will incorporate student-to-content interaction.

DIG190 engages students with the content through hands-on projects, interactive tutorials, and real-world applications. Students apply theoretical concepts in video production by creating their own projects, such as montages, interviews, and mini-documentaries. They utilize industry-standard equipment and editing software, gaining practical experience that prepares them for professional settings. The course also incorporates case studies and film analysis, encouraging students to critically engage with existing media and reflect on their creative influences.

Explain how the course will incorporate student-to-self interaction (metacognitive).

DIG190 incorporates metacognitive practices by encouraging students to reflect on their learning processes and creative decisions. Students reflect on their production experiences, challenges, and problem-solving strategies, fostering self-awareness and critical thinking. Post-project analyses after major projects allow students to evaluate their performance and identify areas for improvement, promoting a growth mindset.

Key: 318