San Bernardino Valley College
Curriculum Approved: February 24, 2003
Last Updated: February 19, 2003

I.   **CATALOG DESCRIPTION:**
        A. Department Information:
            Division: Humanities
            Department: Radio/Television/Film
            Course ID: RTVF 241
            Course Title: Fundamentals of Film Production II
            Units: 3
            Lecture: 1 Hour
            Laboratory: 6 Hours
            Prerequisite: RTVF 240

        B. Course and Schedule Description: This course is an intermediate study of the
            technical aspects of digital film production. This course explores scripts, shot lists,
            treatments, sound and directing as applied in the construction of the students'
            productions. In this course, students produce their own narrative films and assist other
            students in other aspects of narrative film production including camera operation, set
            design, lighting, casting and working as a grip.

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

III.   **EXPECTED OUTCOMES FOR STUDENTS:**
        Upon successful completion of the course, the student will be able to demonstrate
        proficiency in the following areas:
        A. Demonstrate the ability to formulate ideas for short scripts and present them in the
            proper format.
        B. Demonstrate the ability to properly use a boom with a microphone in a narrative
            situation
        C. Recognize potential problems of sound recording in a location.
        D. Understand the use of flashbacks, narration, dissolves, fades, wipes and fades to black
            in narrative films.
        E. Critically evaluate the choice of microphones for production sound, automatic dialogue
            replacement and foley recording.
        F. Demonstrate the ability to direct and shoot a narrative dialogue scene.
        G. Explain the differences between various microphones.
        H. Demonstrate the ability to write a short script to be shot and edited.
        I.   Demonstrate the ability to communicate with actors and direct them.

IV.   **COURSE CONTENT:**
        A. Writing a short script
            1. Formulate ideas for the script
            2. Write it in the proper format
            3. Create interesting characters
            4. Develop plausible motivations for characters
            5. Engage the audience
        B. Sound
            1. Planning for sound in a narrative production:
                a) Equipment
                b) Time requirements to master the equipment
                c) Time requirements at the shoot
                d) Checking locations for potential problems: Background noise, acoustic
                    properties and electrical power
            2. Microphones: Cardoid, Omnidirectional, hyperdirectional (shotgun)
            3. Accessories: Pads, shock and vibration mounts, mike stands, booms (overhead
                placement and operation) and cable management

      4. Role of sound: Dialogue, narration, music and sound effects
      5. Choices of microphone for: Production Sound, Automatic Dialogue Replacement (ADR) and Foley

C. Intermediate Narrative Film Techniques
      1. Role of voice over narration
      2. Use of flashbacks
      3. Interaction of sound with choice of camera angle (Long shot and "roominess" of sound, close up and "warmth" of sound)
      4. Dissolves, fades, wipes and fades to black
      5. Creating a shot list: communication of vision to other crew members and blueprint of essential shots to take on the set

D. Writing treatments
      1. Purpose of treatments and key elements:
        a) Relatively brief
        b) Loosely narrative
        c) Introduce primary characters, actions, settings and POV
      2. Types: original dramatic, true stories and adaptations
      3. Treatment vs. Synopsis

E. Directing
      1. Directing actors
        a) Communication
        b) Collaboration
        c) Improvisation vs. Following the script
      2. Staging for the camera
        a) Master shots
        b) Blocking
        c) Camera placement
        d) Movement
      3. Coverage: low and high shooting ratios
      4. The director and director of photography relationship

F. Casting
      1. Importance of proper casting
      2. Role of a casting director
      3. Holding auditions

V. METHODS OF INSTRUCTION:

A. Lectures and discussions on each subject area.
B. Additional content may be provided through field trips, guest speakers and multimedia presentations, including videotapes. Computer demonstrations may be used to enhance the classroom experience.
C. Students are encouraged to study outside resources and discuss them in class.
D. Every class consists of extensive hands on instruction with digital video cameras, digital editing systems and other film equipment. Students are required are required to shoot, edit and export narrative film projects and exercises.
E. Explanations and sample handouts are given for all paperwork needed to complete projects.
F. Demonstrations are given on equipment and students are given extensive hands on projects to complete within the class period.
G. Students are expected to do research on current movies and technologies.

VI. EVALUATION:

A. Method: Instructors will select at least three of the following:
      1. Students will be asked to demonstrate their knowledge through written tests, quizzes and examinations.
      SAMPLE QUESTIONS
        a) What is a slugline and what is its importance in a script?

       b) How do you eliminate potential interference by background noises on location?
       c) What is the difference between between a treatment and a synopsis?
       d) What is the polar pattern of an omnidirectional microphone?
       e) What are three affects that voice over narration has on a viewer?
       f) What are two primary purposes of creating a shot list in preproduction?
       g) What are the key elements of a treatment?
       h) What is Automatic Dialogue Replacement and what is its function in narrative films?

B. Frequency
1. Written tests, quizzes and examinations: at the discretion of the instructor, but at least once during the semester.
2. In-class discussions of video/computer demonstrations: at the discretion of the instructor.
3. Written evaluations of topics discussed in current articles on film production: at the discretion of the instructor.
4. Students are assigned projects that are evaluated while in progress and upon completion.

VII. TEXT(S):
The Complete Film Production Handbook by Eve Light Honthaner. 3d. Ed. Butterworth-Heinemann; ISBN: 0240804198
The Filmmaker's Handbook by Edward Pincus and Steven Ascher; Penguin/Plume; ISBN: 0452279577. Revised March, 1999
How To Shoot a Movie and Video Story by Arthur Gaskill and David Englander, 4th Edition Morgan and Morgan; ISBN: 0871002396
Film Directing Shot by Shot by Steven Katz. Focal Press; ISBN: 0941188108; July, 1991

VIII. OTHER SUPPLIES REQUIRED OF STUDENTS:
Students may be required to provide zip disks, CD-Rs, and videotape for class projects.

Step 3, Form B

Content Review Form
COREQUISITE (OR PREREQUISITE/COREQUISITE) COURSE

Target Course: RTVF 24

Prerequisite/Corequisite Course: RTVF 241

Instructions:

1.   List exit competencies (skills) from the Corequisite Course. These skills are listed in the "Student Outcomes" section of the Course Outline.
2.   Indicate which of the listed exit competencies (skills) are necessary concurrent enrollment skills that should be developed in conjunction with completion of the target course. Mark with an "X" each needed skill.
3.   Indicate the degree of importance of each identified concurrent enrollment skill related to the target course, using the following rating scale:
                    1= Critical   2 = Very Helpful   3= Desirable

Skills Analysis

Concurrent Enrollment Skills in Corequisite Course	Concurrent Skills Needed for Success in Target Course (Mark with an X if needed.)	Degree of Importance (Rate 1 – 3)

A. Demonstrate the ability to appropriately use film terminology. **X-1**
B. Demonstrate the ability to create properly exposed and in-focus moving images. **X-1**
C. Critically evaluate and apply narrative film techniques. **X-1**
D. Demonstrate the ability to write and shoot a one-minute, in-camera narrative. **X-1**
E. Demonstrate the knowledge of lighting for narrative including the three point lighting system. **X-2**
F. Recognize and implement various techniques and applications of camera movement. **X-1**
G. Explain the basic components of narrative "invisible" (or "seamless") editing. **X-1**
H. Understand the basic components of montage editing. **X-1**
I. Edit a montage project using sounds and images. **X-1**
J. Edit a narrative project utilizing "invisible" editing techniques. **X-1**

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Curriculum Committee Worksheet for Review of Library/Learning Resources

(to be completed jointly by Curriculum Proposal Originator and the Librarian)

New or Revised Course Title:_____Advanced Video Production

Projected enrollment per section: 20

Projected number of sections per year: 1

1.   **Book Collection.**   **Holdings are:**   **(X) Adequate**   **(   ) Inadequate**

    Number of titles to be: (   ) Added   **(   ) Updated**   **(   ) Deleted**

Recommendations/comments:

2.   **Periodical Collection.** **Holdings are:**   **(X) Adequate**   **(   ) Inadequate**

    Number of titles to be: (   ) Added   **(   ) Updated**   **(   ) Deleted**

Recommendations/comments:

3.   **Media Collection.**   **Holdings are:**   **(X) Adequate**   **(   ) Inadequate**

    Number of titles to be: (   ) Added   **(   ) Updated**   **(   ) Deleted**

Recommendations/comments:

4.   **Access to Multimedia, CD-ROM or Online Databases and Indexes to support research.**

    Holdings are: **(X) Adequate**   **(   )   Inadequate**

    Number of titles to be: (   ) Added   **(   ) Updated**   **(   ) Deleted**

Recommendations/comments:

5.   Will library/learning resource assignments be used in the new course/program?

   (X   ) yes   (   )   no

6.   Will this course/program require assistance of library faculty for orientation or instruction?

   (   )   yes   (X   ) no

7.   Total estimated cost for new library/learning resource materials to support this course/program:

Based on a review of the needs for library/learning resources for this new course/program, it is the judgment of the faculty originator and the librarian that:

A.   The Library/Learning Center currently has adequate materials to support this course/program.

   (X   ) yes   (   )   no   If the answer is "no," proceed to "B" below.

B.   The Library/Learning Center currently does not have adequate materials to support this course/program. Additional needed items have been identified and will be purchased prior to the first offering of the course/program using the following plan:

Librarian's Signature:_____ Date:_____

Curriculum Originator's Signature:_____ Date:_____