

**I. CATALOG DESCRIPTION:**

A. Department Information:

Division: Humanities  
Department: Radio/Television/Film  
Course ID: RTVF 242  
Course Title: Fundamentals of Film Production III  
Units: 3  
Lecture: 1 Hour  
Laboratory: 6 Hours  
Prerequisite: RTVF 241

B. Catalog and Schedule Description: This course is an advanced study of the technical aspects of digital film production. This course explores film scheduling, production, advanced editing techniques, budgeting, and distribution 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 a short script and present it in the proper format.
- B. Demonstrate the ability to properly plan a preproduction, shoot and edit the script.
- C. Create a production schedule for the script.
- D. Understand and apply the parameter factors that determine the final shooting schedule.
- E. Critically evaluate edits based on the rule of six.
- F. Demonstrate the ability to edit a narrative scene in three different variations.
- G. Explain and discuss the affects the various edits have on the viewer.
- H. Demonstrate the ability to write a short script to be shot and edited.
- I. Demonstrate the ability to define each position on a set.
- J. Determine the approximate budget of a script based on the production schedule.
- K. Understand the different outlets of distribution and their functions.

**IV. COURSE CONTENT:**

A. Writing a short script to be shot and edited

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
6. Plan the preproduction for the script
7. Shoot and edit the script

B. Film scheduling

1. Create a production schedule:
  - a) Break down the script
    - i. For each scene identify cast, props, vehicles, wardrobe, stunts, extras and special effects
  - b) Prepare a production strip board based on the information gathered in the script breakdown
  - c) Determine the final shooting schedule based on parameter factors:

- i. Locations
  - ii. Cast members
  - iii. Shoots occurring Day and Night
  - iv. Shoots occurring Interior and Exterior
  - v. Time of year
  - vi. Weather
  - vii. Geography
  - viii. Stunts
- C. Advanced Narrative Editing Techniques
1. An ideal cut satisfies the rule of six:
    - a) Emotion
    - b) Story
    - c) Rhythm
    - d) Eye-line
    - e) Two-dimensional plane of the screen
    - f) Three dimensional space of action
  2. Advantages of nonlinear software
    - a) Increased speed
    - b) Fewer people necessary
    - c) Easier access to material
    - d) Ability to create and save variations quickly
    - e) Integration with special effects
- D. Defining roles on a set:
1. Above-the-line elements: Writer, director, producer, cast and supporting cast
  2. Below-the-line elements:
    - a) Production staff: Unit production manager, first assistant director, second assistant director, location scout, script supervisor, production assistants, costume designer, wardrobe, make up, director of photography, camera assistant, set decorator, grip, gaffer, propmaster, sound recordist and boom operator
- E. Determining a budget: How much will it cost
1. Above the line costs
  2. Below the line costs
  3. Postproduction cost
- F. Distribution
1. Commercial
  2. Internet
  3. Film festivals

**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 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:

San Bernardino Valley College  
Curriculum Approved: February 24, 2003  
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1. Students will be asked to demonstrate their knowledge through written tests, quizzes and examinations.

**SAMPLE QUESTIONS**

- a) What are the factors that must be identified to break down a script?
- b) What are the parameter factors and identify the three most important?
- c) What is the rule of six when making an edit?
- d) What are some of the advantages of digital nonlinear software?
- e) What is the primary role of the assistant director on a set?
- f) Who calls "action" and "cut" during a rehearsal on a set?
- g) What comprises the above-the-line and below-the-line elements in a budget?
- h) What is the most advantageous manner of distribution for a film and why?

**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. 2001

The Filmmaker's Handbook by Edward Pincus and Steven Ascher. Penguin/Plume; ISBN:  
0452279577. Revised March, 1999

Film Directing Shot by Shot by Steven Katz, Focal Press; ISBN: 0941188108. July, 1991

Film Scheduling by Ralph S. Singleton, Lone Eagle Publishing Co.; ISBN: 0-943728-39-8  
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 242**

**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)
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- A. Demonstrate the ability to formulate ideas for short scripts and present them in the proper format. **X-1**
- B. Demonstrate the ability to properly use a boom with a microphone in a narrative situation **X-3**
- C. Recognize potential problems of sound recording in a location. **X-2**
- D. Understand the use of flashbacks, narration, dissolves, fades, wipes and fades to black in narrative films. **X-1**
- E. Critically evaluate the choice of microphones for production sound, automatic dialogue replacement and foley recording. **X-1**
- F. Demonstrate the ability to direct and shoot a narrative dialogue scene. **X-1**
- G. Explain the differences between various microphones. **X-1**
- H. Demonstrate the ability to write a short script to be shot and edited. **X-1**
- I. Demonstrate the ability to communicate with actors and direct them. **X-1**

**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: \_\_\_\_\_