FTVE R150: BEGINNING MOTION PICTURE

Originator
alawson

College
Oxnard College

Discipline (CB01A)
FTVE - Film, Television, & Elec Media

Course Number (CB01B)
R150

Course Title (CB02)
Beginning Motion Picture

Banner/Short Title
Beginning Motion Picture

Credit Type
Credit

Start Term
Fall 2021

Catalog Course Description
This course provides an introduction to the theory, terminology, and process of motion picture production for film and television. Topics include basic cinematography including the operation, function and creative uses of production and post-production equipment, scriptwriting, camera operation, shot composition, lighting, sound recording and mixing, and editing. C-ID: FTVE 150.

Taxonomy of Programs (TOP) Code (CB03)
0604.20 - *Television (including combined TV/film/video)

Course Credit Status (CB04)
D (Credit - Degree Applicable)

Course Transfer Status (CB05) (select one only)
A (Transferable to both UC and CSU)

Course Basic Skills Status (CB08)
N - The Course is Not a Basic Skills Course

SAM Priority Code (CB09)
C - Clearly Occupational

Course Cooperative Work Experience Education Status (CB10)
N - Is Not Part of a Cooperative Work Experience Education Program

Course Classification Status (CB11)
Y - Credit Course

Educational Assistance Class Instruction (Approved Special Class) (CB13)
N - The Course is Not an Approved Special Class

Course Prior to Transfer Level (CB21)
Y - Not Applicable

Course Noncredit Category (CB22)
Y - Credit Course

Funding Agency Category (CB23)
Y - Not Applicable (Funding Not Used)

Course Program Status (CB24)
1 - Program Applicable

General Education Status (CB25)
Y - Not Applicable

Support Course Status (CB26)
N - Course is not a support course

Field trips
May be required

Faculty notes on field trips; include possible destinations or other pertinent information
Field trips to live TV show tapings, studio and location film shoots and workshops and panel discussions.

Grading method
Letter Graded

Does this course require an instructional materials fee?
No

Repeatable for Credit
No

Is this course part of a family?
No

Units and Hours

Carnegie Unit Override
No

In-Class

Lecture
Minimum Contact/In-Class Lecture Hours
35
Maximum Contact/In-Class Lecture Hours
35

Activity
Minimum Contact/In-Class Activity Hours
0
Maximum Contact/In-Class Activity Hours
0

Laboratory
Minimum Contact/In-Class Laboratory Hours
52.5
Maximum Contact/In-Class Laboratory Hours
52.5

Total in-Class

Total in-Class
Total Minimum Contact/In-Class Hours
87.5
Total Maximum Contact/In-Class Hours
87.5

Outside-of-Class

Internship/Cooperative Work Experience

Paid

Unpaid

Total Outside-of-Class

Total Outside-of-Class
Minimum Outside-of-Class Hours
70
Maximum Outside-of-Class Hours
70

Total Student Learning

Total Student Learning
Total Minimum Student Learning Hours
157.5
Total Maximum Student Learning Hours
157.5

Minimum Units (CB07)
3
Maximum Units (CB06)
3

Student Learning Outcomes (CSLOs)	
	Upon satisfactory completion of the course, students will be able to:
1	Students will identify key film pre-production and production roles and demonstrate each job's responsibilities.
2	Students will plan, light, and shoot a given scene based on the style described by the director.
3	Students will demonstrate how to shoot a scene using both double-system and single-system sound production techniques.

Course Objectives	
	Upon satisfactory completion of the course, students will be able to:
1	Demonstrate both the technical and aesthetic aspects of film and digital cinema production and demonstrate knowledge of basic production techniques.
2	Operate film/digital cinema field recording equipment correctly to acquire quality products.
3	Conceive and execute appropriate approaches to editing field footage into cohesive projects.
4	Demonstrate a hands-on ability to perform appropriate critical thinking needed for successful teamwork in television, film or other media employment.
5	Demonstrate through projects that with the power of a communicator, comes moral and ethical responsibility.

| 6 | Properly execute 3-point lighting in documentary and/or narrative scene. |
| 7 | Use non-linear editing software to create and edit. |

Course Content

Lecture/Course Content
1. An overview of the process of pre-production (including screenwriting).
2. Production and Post-production (Non-linear Editing).
3. Creative use of the camera including benefits and limitations of making media, lens operation, depth of field control, basic filters, and tripod use.
4. Picture composition and framing.
5. Basic lighting techniques and equipment (Use of 3-point lighting).
6. General concepts of acting and directing.
7. Post-production theory (i.e. continuity and dynamic editing) plus basic operation of nonlinear editing (Mise-en-scene).
8. Evaluation of cinematic productions for appropriate quality and individual expression.

Laboratory or Activity Content
1. Identify Key Roles in the Motion Picture process.
    a. Students will draft and submit completed scripts for production and development.
    b. Students will engage in pitch presentations, pitch decks, and develop film prospectus.
    c. Students will conduct script break downs and complete pre-production paperwork from auditions to the first day of filming.
    d. Students will identify on-set responsibilities such as director, cinematographer, gaffer/lighting team, production sound, art department, wardrobe/make-up, script supervision/continuity and all additional crew positions.
    e. Students will crew and produce several short film and scene projects from "script to screen" functioning in multiple roles from development to post-production.
2. Cinematography
    a. Students will identify various lenses and their applications.
    b. Students will use various camera supports such as tripods, cranes, and dollies.
    c. Students will use different types of lights, such as Kino Flo, Arri and LED lighting kits.
    d. Students will work with varying locations interior and exterior for proper application of lighting gear and lighting accessories (flags, scrims, gels, etc.)
3. Audio Production
    a. Students will work with various audio recording devices (Tascam, Zoom, etc.) learning proper sound recording techniques, Foley work, and general audio production.
    b. Students will work with various microphones including shotgun microphones, lavaliere microphones, and various handheld microphones for short film projects.
    c. Students will use post-production audio software (Adobe Audition, ProTools) for audio clean-up and sound design for various projects.
    d. Basic audio including single and double-sound systems, mixing, and appropriate sound theory (i.e. balance, presence, and perspective).
4. Key skills in post-production application
    a. Students will edit and finalize multiple class projects and short films using professional standard non-linear editing software such as AVID, Adobe Premiere, Final Cut Pro, and DaVinci Resolve.
    b. Students will collaborate on editing projects with classmates, mirroring industry professional standards with student design post-production teams.
    c. Students will practice exporting, "off-lining" and exhibition strategies in post-production and design and implement screening events for final films.

Methods of Evaluation

Which of these methods will students use to demonstrate proficiency in the subject matter of this course? (Check all that apply):
Skills demonstrations
Written expression

Methods of Evaluation may include, but are not limited to, the following typical classroom assessment techniques/required assignments (check as many as are deemed appropriate):
Essays
Film/video productions
Group projects

Individual projects
Laboratory activities
Projects
Quizzes
Skills demonstrations
Skill tests
Written creation (poem, screenplay, song)

Instructional Methodology

Specify the methods of instruction that may be employed in this course

Audio-visual presentations
Computer-aided presentations
Collaborative group work
Class activities
Class discussions
Distance Education
Demonstrations
Field trips
Group discussions
Guest speakers
Instructor-guided interpretation and analysis
Instructor-guided use of technology
Laboratory activities
Lecture
Small group activities

Describe specific examples of the methods the instructor will use:

1. Lighting demonstrations and practical application of lighting and grip gear.
2. Lectures on historical set and studio applications and systems.
3. Demonstrations and video recordings presenting camera operation and production practice and set etiquette.
4. Demonstrations and in-class activities supporting the use of post-production editing software.
5. Instructor-led screenings and media presentations showing current professional studio production practices.
6. Instructor-led discussions and class analysis of student work and media/film screenings.

Representative Course Assignments

Writing Assignments

1. Develop and write creative ideas in proper screenplay format.
2. Completing camera, sound and production reports for student film projects and in-class exercises.
3. Create outlines and treatments for collaborative projects.
4. Completing daily set production paperwork including: Call sheets, DPRs, scene breakdown, audition/casting paperwork, pitch deck/packet.

Critical Thinking Assignments

1. Shot-by-shot analysis of scenes from films, Television and media.
2. Analysis of the motion picture production process through written assignments.
3. Analyzing narrative film for the production strategies.
4. Researching copyright laws for motion picture and creating appropriate deal memos and set paperwork (talent releases).
5. Analyzing the impact of film and media on society, culture and technology.

Reading Assignments

1. Reading of text, typically a chapter per week on such topics as the impact motion picture film.
2. Reading several short scripts for analysis and to complete pre-production paperwork.
3. Study and analyze daily production paperwork such as daily production reports (DPRs), call sheets, scene breakdown sheets, sound/camera reports, script supervisor notes, and the like.
4. Reading texts or supplemental materials from professional film magazines and journals.

Skills Demonstrations

1. Visual language exercises demonstrating framing, composition and shot design.
2. Directing exercises reflecting proper staging and elements of production design.
3. One-on-one practical exams with student and instructor covering proper camera and lighting training.

Other assignments (if applicable)
1. Location scouting, set building and dressing, and rehearsal.
2. Treatment and Production breakdowns and analysis.
3. Pre-production planning including call sheets, script breakdowns, and audition preparation for video shoots.
4. Producer's "Pitch Packet/Deck" portfolio including bios, treatments, marketing plan

Outside Assignments

Representative Outside Assignments

1. Analysis of scripts and treatments
2. Preparation for participation in daily analyses of texts and performance.
3. Current events treatment writing assignments.
4. Creation of edit decision list using script supervisor notes and details.
5. Editing a series of short projects throughout the semester.
6. Storyboard and overhead completion for shot design/production execution.
7. Location scouting, set building and dressing, and rehearsal.
8. Treatment and Production breakdowns and analysis.
9. Pre-production planning including call sheets, script breakdowns and audition preparation for video shoots.
10. Producer's Pitch Packet portfolio including bios, treatments, marketing plan

Articulation

C-ID Descriptor Number
FTVE 150

Status
Approved

District General Education

A. Natural Sciences

B. Social and Behavioral Sciences

C. Humanities

D. Language and Rationality

E. Health and Physical Education/Kinesiology

F. Ethnic Studies/Gender Studies

CSU GE-Breadth

Area A: English Language Communication and Critical Thinking

Area B: Scientific Inquiry and Quantitative Reasoning

Area C: Arts and Humanities

Area D: Social Sciences

Area E: Lifelong Learning and Self-Development

CSU Graduation Requirement in U.S. History, Constitution and American Ideals:

IGETC

Area 1: English Communication

Area 2A: Mathematical Concepts & Quantitative Reasoning

Area 3: Arts and Humanities

Area 4: Social and Behavioral Sciences

Area 5: Physical and Biological Sciences

Area 6: Languages Other than English (LOTE)

Textbooks and Lab Manuals

Resource Type
Textbook

Description
Hoover, S. (2014). *Film Production: Theory and Practice* (First). Stephen Hoover . 1941084038

Resource Type
Textbook

Classic Textbook
No

Description
Diefenbach, Donald L., and Slatton, Anne. (2019). *Video Production Techniques: Theory and Practice from Concept to Screen* (Second). Routledge Publishing. 1138484245

Distance Education Addendum

Definitions

Distance Education Modalities
Hybrid (51%–99% online)
Hybrid (1%–50% online)
100% online

Faculty Certifications

Faculty assigned to teach Hybrid or Fully Online sections of this course will receive training in how to satisfy the Federal and state regulations governing regular effective/substantive contact for distance education. The training will include common elements in the district-supported learning management system (LMS), online teaching methods, regular effective/substantive contact, and best practices.
Yes

Faculty assigned to teach Hybrid or Fully Online sections of this course will meet with the EAC Alternate Media Specialist to ensure that the course content meets the required Federal and state accessibility standards for access by students with disabilities. Common areas for discussion include accessibility of PDF files, images, captioning of videos, Power Point presentations, math and scientific notation, and ensuring the use of style mark-up in Word documents.
Yes

Regular Effective/Substantive Contact

Hybrid (1%–50% online) Modality:

Method of Instruction	Document typical activities or assignments for each method of instruction
Asynchronous Dialog (e.g., discussion board)	Additional learning content including sample scripts, media clips and location and studio production tips presented via discussions and LMS assignments.
Other DE (e.g., recorded lectures)	Additional recorded lectures including sound equipment, camera and broadcast production demonstrations. Visual and auditory assignments and interactive activities presented via course LMS.

Hybrid (51%–99% online) Modality:

Method of Instruction	Document typical activities or assignments for each method of instruction
Asynchronous Dialog (e.g., discussion board)	Additional recorded lectures including sound equipment, camera and broadcast production demonstrations. Visual and auditory assignments and interactive activities presented via course LMS.
Other DE (e.g., recorded lectures)	Additional recorded lectures including sound equipment, camera and broadcast production demonstrations. Visual and auditory assignments and interactive activities presented via course LMS.
Video Conferencing	Collaborative writing and virtual production projects using online tools to share and co-produce scripts and film projects.
Synchronous Dialog (e.g., online chat)	Live presentations of demonstrations using software, equipment demonstrations, and lectures covering all aspects of motion picture.

100% online Modality:

Method of Instruction	Document typical activities or assignments for each method of instruction
Asynchronous Dialog (e.g., discussion board)	Regular use of asynchronous discussion boards encourages various types of interaction and critical thinking skills among all course participants. Questions and topics posed will allow students to discuss, compare and contrast, identify, and analyze elements of the course outcomes. Students will be required to respond to one another with substantive comments with the intent of creating a dialog. Other discussion boards may be used for Q&A and general class discussion by students and instructor to facilitate student success and strengthen student learning outcomes.

E-mail	E-mail, class announcements and various learning management system tools such as "Message Students Who" and "Assignment Comments", will be used to regularly communicate with all students on matters such as clarification of class content, reminders of upcoming assignments and/or course responsibilities, to provide prompt feedback to students on coursework to facilitate student learning outcomes, or to increase the role of an individual educator in the academic lives of a student. Students will be given multiple ways to email instructor through both the learning management system inbox and faculty provided email accounts.
Face to Face (by student request; cannot be required)	The instructor will hold weekly, scheduled office hours either in person or via-web conferencing, for students to be able to meet and discuss course materials or individual progress. Students can request additional in-person or web conferencing meetings with faculty member as needed. Faculty may encourage online students to form "study groups" in person or online.
Other DE (e.g., recorded lectures)	Faculty will use a variety of ADA compliant tools and media integrated within the learning management system to help students reach SLO competency. Tools may include: • Recorded Lectures, Narrated Slides, Screencasts • Instructor created content • OC Online Library Resources • Canvas Peer Review Tool • Canvas Student Groups (Assignments, Discussions) • 3rd Party (Publisher) Tools (MyOpenMath) • Websites and Blogs o Multimedia (YouTube, Films on Demand, 3CMedia, Khan Academy, etc.)
Synchronous Dialog (e.g., online chat)	Instructor will provide a set time each week where they will be available for synchronous chat and be available in the discussion board and can answer questions in live time.
Video Conferencing	Video tools such as ConferZoom can be used to provide live synchronous or asynchronous sessions with students. ADA compliance will be upheld with Closed Captioning during the session or of the recorded session. Recordings of all live sessions will be made available within the LMS. Video Conferences will be used to facilitate SLOs and student-to-student group meetings will also be encouraged.
Telephone	Students can request for instructor to call or vice versa in order to answer one-on-one questions about course material or student progress.

Examinations

Hybrid (1%–50% online) Modality
Online
On campus

Hybrid (51%–99% online) Modality
Online
On campus

Primary Minimum Qualification
BROADCASTING TECHNOLOGY

Additional Minimum Qualifications

Minimum Qualifications
Mass Communication
Media Production
Film Studies

Review and Approval Dates

Department Chair
04/17/2020

Dean
04/18/2020

Technical Review
04/22/2020

Curriculum Committee
04/22/2020

DTRW-I
MM/DD/YYYY

Curriculum Committee
05/13/2020

Board
MM/DD/YYYY

CCCCO
MM/DD/YYYY

Control Number
CCC000552867

DOE/accreditation approval date
MM/DD/YYYY