



FILM 101 - Introduction to Film Production Course Outline

Approval Date: 04/11/2019

Effective Date: 08/10/2020

SECTION A

Unique ID Number CCC000604616

Discipline(s) Art
Drama/Theater Arts
Film Studies

Division Arts and Humanities

Subject Area Film Studies

Subject Code FILM

Course Number 101

Course Title Introduction to Film Production

TOP Code/SAM Code 0612.00 - Film Studies (including combined film/video) / E - Non-Occupational

Rationale for adding this course to the curriculum This course was archived under DRAM. It is being re-written as a new FILM course to expand transferable film studies course options.

Units 3

Cross List N/A

Typical Course Weeks 18

Total Instructional Hours

Contact Hours

Lecture 36.00

Lab 54.00

Activity 0.00

Work Experience 0.00

Outside of Class Hours 72.00

Total Contact Hours 90

Total Student Hours 162

Open Entry/Open Exit No

Maximum Enrollment 20

Grading Option Letter Grade or P/NP

Distance Education Mode On-Campus
of Instruction Hybrid

SECTION B

General Education Information:

SECTION C

Course Description

Repeatability May be repeated 0 times

Catalog This course is designed to introduce you to the creative process of filmmaking.

Description We will study all aspects of production from the conceptualization of ideas and scripting, to the basic production equipment and their functions, and finally the production and post-production processes. Assignments will emphasize visualization, shooting style, and production organization. Presentation of ideas in both the written word and visual media are integral to the production of creative media, and the coursework for the class is designed to help you develop the basic skills to ultimately work on set as a member of a production crew.

**Schedule
Description**

SECTION D

Condition on Enrollment

1a. Prerequisite(s): *None*

1b. Corequisite(s): *None*

1c. Recommended: *None*

1d. Limitation on Enrollment: *None*

SECTION E

Course Outline Information

1. Student Learning Outcomes:

- A. Develop a solid understanding of the core principles of the production process.
- B. Recognize the cultural and social implications of creating film/video artifacts.
- C. Show an aesthetic appreciation of film and video production.

2. Course Objectives: Upon completion of this course, the student will be able to:

- A. Demonstrate an understanding of the fundamental aspects of digital filmmaking as a performing and visual art form.
- B. Identify and explain the various elements of the production process.
- C. Articulate the core concepts of narrative storytelling and character development for film writing.
- D. Think critically about the significance of film as a reflection of popular culture.
- E.

3. Course Content

- **The Art of Filmmaking**
Course outline and expectations
Overview of the production process and image gathering
- **Storytelling and the production process**
Pre-production
Production
Post-production

- **Film as a Narrative Art Form**
The principles of narrative
Analyzing film narrative
- **The Screen Story**
Proper screenplay formatting
Assembling your ideas
Screenplay construction
- **Writing Characters**
Creating your characters
Building your characters
Character bios and sample dialogue
- **Screenplay Analysis**
Some Like It Hot by Billy Wilder & I.A.L. Diamond
Collateral by Stuart Beattie
Moonlight by Tarell Alvin McCraney
- **The Mechanics of the Film/Video Camera**
Film camera basics
Video camera basics
In-class demos
- **Cinematography and the Lens**
Perspective and focus
Photography, framing, and duration
In-class lens demos
- **Film/Video Aesthetics**
The film image
The video image
In-class camera demos
- **Manipulating the Image**
Color temperature
Filters
The import of light
- **Lighting for Film/Video Production**
Tungsten/daylight
Basic lighting strategies
Three-point lighting
In-class lighting demos
- **The Art of Recording Sound**
Sound recording systems
Sound recording techniques
In-class sound demos
- **The Fundamentals of Editing**
Basic editing strategies
Picture editing
Dialogue editing
In-class demos
- **Editing Film/Video**
Film editing
Video editing
In-class editing demos
- **Sound Editing**
Fundamentals of sound editing

- Editing vs. Mixing
- In-class sound editing demos
- **Exposure and Printing**
 - The film/video lab
 - Film and digital video transfers
 - In-class cataloguing
- **The Business of Film/Video**
 - Distribution
 - Film Festivals

4. Methods of Instruction:

Critique: Film/Video/Screenplay projects will assess student comprehension throughout the semester.

Directed Study: Selected essays to be read in preparation for the class lectures.

Discussion: In-class discussion of films, screenplays, and materials

Lecture: Presentation of topics via spoken lecture combined with multi media.

Observation and Demonstration: Selected clips of media used to support lecture topics

5. Methods of Evaluation: Describe the general types of evaluations for this course and provide at least two, specific examples.

Typical classroom assessment techniques

Papers -- Students will write a treatment for a feature-length script.

Projects -- Students will write/shoot/edit a five minute short film.

Group Projects -- Students are divided into groups and will write screenplays, capture images, edit film/video, record sound.

Lab Activities -- participate in group and individual project work.

Final Public Performance -- Assemble a final individual project as a live action (or dramatic creation) suitable for review and evaluation during a public showing.

Letter Grade or P/NP

6. Assignments: State the general types of assignments for this course under the following categories and provide at least two specific examples for each section.

A. Reading Assignments

Reading Assignments

Selected readings from textbook, course reader, library resources, and in-class handouts.

Example:

1. Read "Ch. 1, Intro to Film/Video Systems" by Steven Ascher and Edward Pincus, in *The Filmmaker's Handbook*.

2. Read the screenplay for *Inglourious Basterds* by Quentin Tarantino

B. Writing Assignments

Screenplay preparation.

Example:

1. Write a 2-3 page character biography for a character of your creation. Start with the

interior aspects of your character, and work your way on through the exterior aspects. Be sure to include details of your character's personal, private, and professional life. Articulate the dramatic need of your character, his/her point of view and attitude, and express any change or transformation that he/she will go through as your story progresses.

2. How does your story end, and how does it begin? Write a few paragraphs about the of your story, detailing the resolution and how it ends. Do the same for the beginning of your story, describing how it sets up the situation, establishes your main character, and starts the action moving forward.

3. Brainstorm some scenes for your first act, and write out 14 sample slug lines. Write out the main beats occur in each, and Include a few descriptive sentences for each that address the following questions: What is the purpose of the scene? What happens? How does it move the story forward? What characters are in the scene, and what is their purpose? Structure your scenes into a rough outline.

C. Other Assignments

D.

7. Required Materials

A. EXAMPLES of typical college-level textbooks (for degree-applicable courses) or other print materials.

Book #1:

Author: Steven Ascher and Edward Pincus

Title: The Filmmakers Handbook

Publisher: Penguin Books

Date of Publication: 2017

Edition:

Book #2:

Author: Michael Rabinger and Mick Hurbis-Cherrier

Title: Directing: Film Techniques and Aesthetics

Publisher: Focal Press

Date of Publication: 2016

Edition:

B. Other required materials/supplies.