

# Glendale College

## Course Outline of Record Report

Course ID 010623  
Created - September 2023

### FTVM130 : Cinematic Storytelling Pathways

#### General Information

Author:	• Geraldine Ulrey
Course Code (CB01) :	FTVM130
Course Title (CB02) :	Cinematic Storytelling Pathways
Department:	FTVM
Proposal Start:	Fall 2024
TOP Code (CB03) :	(0604.20) Television (including combined TV/film/video)*
CIP Code:	(09.0701) Radio and Television.
SAM Code (CB09) :	Clearly Occupational
Distance Education Approved:	No
Will this course be taught asynchronously?:	No
Course Control Number (CB00) :	CCC000640662
Curriculum Committee Approval Date:	09/27/2023
Board of Trustees Approval Date:	11/21/2023
Last Cyclical Review Date:	09/27/2023
Course Description and Course Note:	FTVM 130 is an introductory course covering both the critical appreciation of cinema and the basic techniques of digital filmmaking, while emphasizing students' personal and creative expression. This course also introduces students to the career pathways to film and television including the roles and responsibilities of the departments of a production crew. Topics include the theory and practice of visualization, the grammar of cinematic storytelling, the aesthetics of various film movements, camera technique, lighting, sound recording, sound design, directing, and other fundamentals related to learning the craft and art of digital filmmaking. Students engage in critical appreciation through individual and group analysis of movies and episodic television, as well as in filming cinematic exercises under the supervision of their instructor.
Justification:	New Course
Academic Career:	• Credit

#### Academic Senate Discipline

Primary Discipline:	• Mass Communication
Alternate Discipline:	No value
Alternate Discipline:	No value

### Course Development

**Basic Skill Status (CB08)**

Course is not a basic skills course.

Allow Students to Gain Credit by Exam/Challenge

**Course Special Class Status (CB13)**

Course is not a special class.

**Pre-Collegiate Level (CB21)**

Not applicable.

**Grading Basis**

- Grade with Pass / No-Pass Option

**Course Support Course Status (CB26)**

Course is not a support course

### Transferability & Gen. Ed. Options

**General Education Status (CB25)**

Not Applicable

**Transferability**

Transferable to both UC and CSU

**Transferability Status**

Approved

### Units and Hours

**Summary**

<b>Minimum Credit Units (CB07)</b>	2
<b>Maximum Credit Units (CB06)</b>	2
<b>Total Course In-Class (Contact) Hours</b>	72
<b>Total Course Out-of-Class Hours</b>	36
<b>Total Student Learning Hours</b>	108

**Credit / Non-Credit Options**

**Course Type (CB04)**

Credit - Degree Applicable

**Noncredit Course Category (CB22)**

Credit Course.

**Noncredit Special Characteristics**

No Value

**Course Classification Code (CB11)**

Credit Course.

Variable Credit Course

**Funding Agency Category (CB23)**

Not Applicable.

Cooperative Work Experience Education Status (CB10)

**Weekly Student Hours**

	In Class	Out of Class
Lecture Hours	1	2
Laboratory Hours	3	0
Studio Hours	0	0

**Course Student Hours**

<b>Course Duration (Weeks)</b>	18
<b>Hours per unit divisor</b>	54
<b>Course In-Class (Contact) Hours</b>	
Lecture	18

Laboratory	54
Studio	0
<b>Total</b>	<b>72</b>
<b>Course Out-of-Class Hours</b>	
Lecture	36
Laboratory	0
Studio	0
<b>Total</b>	<b>36</b>

**Time Commitment Notes for Students**  
 No value

**Pre-requisites, Co-requisites, Anti-requisites and Advisories**  
 No Value

**Entry Standards**  
 Entry Standards  
 No value

**Specifications**

<b>Methods of Instruction</b>	
Methods of Instruction	Collaborative Learning
Methods of Instruction	Demonstrations
Methods of Instruction	Discussion
Methods of Instruction	Field Activities (Trips)

<b>Methods of Instruction</b>	Guest Speakers					
<b>Methods of Instruction</b>	Lecture					
<b>Methods of Instruction</b>	Laboratory					
<b>Methods of Instruction</b>	Multimedia					
<b>Methods of Instruction</b>	Presentations					
<b>Out of Class Assignments</b> <ul style="list-style-type: none"> <li>• Individual essays and presentations on scene analysis of cinematic style choices to propel a story and create a cinematic world</li> <li>• Individual cinematic projects that tell a story, focusing on a specific cinematic style or technique such as composition, lighting, production design, sound design or editing</li> <li>• An individual continuity shooting and editing project</li> <li>• Attend resume and cover letter workshops through career development</li> <li>• Create a resume, reel (if applicable) and cover letter</li> </ul>						
<b>Methods of Evaluation</b>	<b>Rationale</b>					
Exam/Quiz/Test	Short answers to evaluate concepts, craft or technique attained					
Activity (answering journal prompt, group activity)	Create a short film. Work as a team in class under faculty supervision to shoot a short film scene.					
Writing Assignment	Analyze a short film in context of the cinematic tools used to shape the narrative					
Presentation (group or individual)	Video presentation of film and/or multimedia clips revealing cinematic tools used to create narrative					
Project/Portfolio	Create short films that create a narrative using a DSLR					
Report	Create response paper to an assigned film focused on a film technique.					
Evaluation	Read and critique a peer's project					
<b>Textbook Rationale</b> <p>No Value</p>						
<b>Textbooks</b> <table border="1"> <thead> <tr> <th>Author</th> <th>Title</th> <th>Publisher</th> <th>Date</th> <th>ISBN</th> </tr> </thead> </table>		Author	Title	Publisher	Date	ISBN
Author	Title	Publisher	Date	ISBN		

Michael Rabiger and Mick Hubris-Cherrier	Directing, Film Techniques and Aesthetics, 6th edition	Routledge	2020	9780815394310
Tom Schroepel	The Bare Bones Camera Course for Film and Video, 3rd edition	Langara College	2018	9781621535263
<b>Other Instructional Materials (i.e. OER, handouts)</b>				
No Value				
<b>Materials Fee</b>				
No value				

## Learning Outcomes and Objectives

### Course Objectives

Demonstrate basic knowledge and comprehension of film theory and grammar.

Demonstrate the ability to apply basic cinematic techniques and tools effectively such as camera techniques, composition, editing, sound design in the expression of cinematic storytelling.

Produce and film assigned exercises that demonstrate basic understanding of the production process, including preparation of directorial materials shot lists and floor plans, camera work, lighting and sound.

Demonstrate basic knowledge and comprehension of the various departments, key crew members and their roles and responsibilities in the motion picture production team.

Independently shoot and edit a short silent cinematic continuity scene.

### SLOs

**Demonstrate the effective use of camera techniques such as composition, movement, focus and lighting in the expression of cinematic storytelling.**

Expected Outcome Performance: 70.0

**Define basic cinematographic terms, concepts and aesthetic principles.**

Expected Outcome Performance: 70.0

## Additional SLO Information

Does this proposal include revisions that might improve student attainment of course learning outcomes?

No

Is this proposal submitted in response to learning outcomes assessment data?

No

If yes was selected in either of the above questions for learning outcomes, explain and attach evidence of discussions about learning outcomes.

No Value

**SLO Evidence**

No Value

## Course Content

Lecture Content

### Introduction to Cinematic Vocabulary and Critical Analysis (2 hours)

- Overview of Cinematic Tools
  - Story
  - Performance
  - Visual Design (composition, production design, *mise en scene*)
  - Sound Design
  - Picture Editing
- Introduce Film Styles
- Introduce Cinematic Art Movements
- Historically Significant Film Techniques
- Introductory Overview of Film Theory and Criticism

### Introduce Story (1 hour)

- Where Does Story Come From?
  - Different Approaches to Story
- Developing an Idea into a Story
- Developing a Character
- Visual and Cinematic Storytelling
- The Short Film
- Introduce Script Format
- Promoting Representation
  - Content creation in relation to social justice, race/ethnicity, gender, class, sexual orientation, and ability

### Composition and Camera Operation (2 hours)

- Basics of Operating a Digital Camera
  - Menu Controls
  - Controlling Exposure
  - Controlling Color Balance
  - Basics of Camera Mounting Systems
- Exposure
- The Lens (Focal Length, Aperture, Depth of Field, Plane of Critical Focus)

- Composition
  - Motivated Framing
  - Creating Tension/Telling Story in the frame
    - Field of View
    - Camera Angles
    - Rule of Thirds
    - Creating and Using Depth
      - Foreground, Mid-ground, Background
  - Basics of Managing Subject to Camera Movement
  - Mise-en-Scene

### **Lighting (2 hours)**

- Styles of Lighting
- Basic Illumination and Exposure
- Working with Artificial versus Natural Lighting
- Lighting positions and their Function (3-point lighting)
- Types of Light Qualified and Quantified
- Basics of Lighting Instruments
- Basics of Grip Equipment
  - C-Stands
  - Shaping Light with Flags, Nets and Silks
- Safety of working with Lights, Electricity and G & E
- Simple Electrical Load

### **Production Design (1 hour)**

- Visual Design/ Producing the Frame
- Story Through Colors and Textures
- Locations
- Sets and Set Pieces
- Props
- Costumes, Hair
- Break Downs

### **Sound Recording and Design (2 hours)**

- Theory of Sound
- Sound Aesthetics and Psychoacoustics
- Choice and Use of Microphones
- Recording Technique and Levels
- Building and Designing Three Stems of Audio (FX, Production, Music)

### **Working with Crew and Production Process (1 hour)**

- Introduce Stages of Production
  - Development, Pre-Production, Production, Post-Production, Distribution
    - Tasks, Department and Crew at each stage
- Creative Producing
  - Introduce responsibility and role of scheduling and budgeting in relationship to creative process
  - Introduce Lining a Script
  - The business of Producing.
    - Role of Marketing and Distribution
    - Legal
- Roles and Responsibilities of Departments and Each Crew Member
  - Role and Structure of Departments Defined
  - Crew Positions defined
  - Introduce Previsualization Materials for Each Department

- Look Books, Image Boards, Director's Notebook
- Shot Lists, Overheads, Storyboards
- Scene Breakdowns
- Communication with Crew
- Value of Collaboration
- Ethics and Safety of Crew Management

**Working with Cast (1 hour)**

- Basics of Directing Actors

**Coverage and Continuity (2 hours)**

- Basic Coverage Defined
  - Continuous Editing versus Jump Cuts Defined
  - Screen Direction and Index Vectors
- Motivated Coverage
- Camera Blocking
- Actor Blocking
- Application of Overheads, Shot lists and Storyboards

**Post-Production and Editing (2 hours)**

- Continuity in Editing
- Editing Software Familiarization
- Aesthetics of Editing
  - Creating space
  - Creating time
  - Creating Rhythm and Tempo
  - Creating Story
  - Building a Performance
  - Associative Editing
  - Visual Design Choices
    - Graphic Vectors
    - Index Vectors (eyelines)
    - Motion Vectors
    - Eye Trace
    - Screen Direction
  - Sound Design
  - Titles, Graphics, VFX
- Introduce Workflow and File Management
  - Importing video and audio
  - Project Set Up
  - Exporting

**Pathways Into the Industry (2 hours)**

- Department Occupational Career Paths Identified
- Career and jobs data
  - State websites/resources introduced
- Steps and pathways to attaining employment opportunities in different departments reviewed
- Resume Building
- Creating a Reel
- Cover Letter Writing
- Interviewing
- Networking in the industry

**Total: 18 Hours**

## Laboratory/Studio Content

### Introduction to Cinematic Vocabulary and Critical Analysis (2 hours)

- Overview of Cinematic Tools
  - Story
  - Performance
  - Visual Design (composition, production design, *mise en scene*)
  - Sound Design
  - Picture Editing
- Introduce Film Styles
- Introduce Cinematic Art Movements
- Historically Significant Film Techniques
- Introductory Overview of Film Theory and Criticism

### Introduce Story (2 hours)

- Where Does Story Come From?
  - Different Approaches to Story
- Developing an Idea into a Story
- Developing a Character
- Visual and Cinematic Storytelling
- The Short Film
- Introduce Script Format
- Promoting Representation
  - Content creation in relation to social justice, race/ethnicity, gender, class, sexual orientation, and ability

### Composition and Camera Operation (8 hours)

- Basics of Operating a Digital Camera
  - Menu Controls
  - Controlling Exposure
  - Controlling Color Balance
  - Basics of Camera Mounting Systems
- Exposure
- The Lens (Focal Length, Aperture, Depth of Field, Plane of Critical Focus)
- Composition
  - Motivated Framing
  - Creating Tension/Telling Story in the frame
    - Field of View
    - Camera Angles
    - Rule of Thirds
    - Creating and Using Depth
      - Foreground, Mid-ground, Background
  - Basics of Managing Subject to Camera Movement
  - Mise-en-Scene

### Lighting (4 hours)

- Styles of Lighting
- Basic Illumination and Exposure
- Working with Artificial versus Natural Lighting
- Lighting positions and their Function (3-point lighting)
- Types of Light Qualified and Quantified
- Basics of Lighting Instruments

- Basics of Grip Equipment
  - C-Stands
  - Shaping Light with Flags, Nets and Silks
- Safety of working with Lights, Electricity and G & E
- Simple Electrical Load

### **Production Design (2 hours)**

- Visual Design/ Producing the Frame
- Story Through Colors and Textures
- Locations
- Sets and Set Pieces
- Props
- Costumes, Hair
- Break Downs

### **Sound Recording and Design (4 hours)**

- Theory of Sound
- Sound Aesthetics and Psychoacoustics
- Choice and Use of Microphones
- Recording Technique and Levels
- Building and Designing Three Stems of Audio (FX, Production, Music)

### **Working with Crew and Production Process (5 hours)**

- Introduce Stages of Production
  - Development, Pre-Production, Production, Post-Production, Distribution
    - Tasks, Department and Crew at each stage
- Creative Producing
  - Introduce responsibility and role of scheduling and budgeting in relationship to creative process
  - Introduce Lining a Script
  - The business of Producing.
    - Role of Marketing and Distribution
    - Legal
- Roles and Responsibilities of Departments and Each Crew Member
  - Role and Structure of Departments Defined
  - Crew Positions defined
  - Introduce Previsualization Materials for Each Department
    - Look Books, Image Boards, Director's Notebook
    - Shot Lists, Overheads, Storyboards
    - Scene Breakdowns
  - Communication with Crew
  - Value of Collaboration
  - Ethics and Safety of Crew Management

### **Working with Cast (1 hour)**

- Basics of Directing Actors

### **Coverage and Continuity (8 hours)**

- Basic Coverage Defined
  - Continuous Editing versus Jump Cuts Defined
  - Screen Direction and Index Vectors
- Motivated Coverage
- Camera Blocking
- Actor Blocking
- Application of Overheads, Shot lists and Storyboards

### **Post-Production and Editing (10 hours)**

- Continuity in Editing
- Editing Software Familiarization
- Aesthetics of Editing
  - Creating space
  - Creating time
  - Creating Rhythm and Tempo
  - Creating Story
  - Building a Performance
  - Associative Editing
  - Visual Design Choices
    - Graphic Vectors
    - Index Vectors (eyelines)
    - Motion Vectors
    - Eye Trace
    - Screen Direction
  - Sound Design
  - Titles, Graphics, VFX
- Introduce Workflow and File Management
  - Importing video and audio
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**Pathways Into the Industry (8 hours)**

- Department Occupational Career Paths Identified
- Career and jobs data
  - State websites/resources introduced
- Steps and pathways to attaining employment opportunities in different departments reviewed
- Resume Building
- Creating a Reel
- Cover Letter Writing
- Interviewing
- Networking in the industry

**Total: 54 Hours**