

PALOMAR COLLEGE
COURSE OUTLINE OF RECORD FOR
DEGREE CREDIT COURSE

 x Transfer course x A.A. degree applicable course
(check all that apply)

COURSE NUMBER AND TITLE: CINE 125 TECHNIQUES OF NARRATIVE FILMMAKING

UNIT VALUE: 3 **MINIMUM NUMBER OF SEMESTER HOURS:** 48

BASIC SKILLS REQUIREMENTS: Appropriate language skills

ENTRANCE REQUIREMENTS

PREREQUISITE: None

COREQUISITE: None

RECOMMENDED PREPARATION: None

SCOPE OF COURSE:

A study of the creative uses of the camera with either video camcorder or Super 8 movie equipment, in the art of narrative film composition. The student will work on a project through the preproduction, shooting, and postproduction phases of storytelling for the screen.

SPECIFIC COURSE OBJECTIVES:

The student will:

1. Examine the myriad problems of the filmmakers in the assigned film projects. The organizational skills of the filmmaker will be stressed.
2. Identify the sources of creativity during a project, analyze, weigh, and select film elements that go into a completed movie.
3. Analyze the special team needs that are essential to filmmaking.
4. Identify personal and specific production skills that will be reflected in the final product and included in a portfolio when applying to a film school or a job in the industry.

CONTENT IN TERMS OF SPECIFIC BODY OF KNOWLEDGE:

- I. Pre-Production Phase
 - A. Conceptualizing the film idea
 - B. Elements of film
 1. The shot
 2. The scene
 - C. Storyboarding
 - D. Film stocks

- II. Production Phase
 - A. The camera features
 - B. Lighting and filters
 - C. Directing actors
 - D. Lenses and perspective
 - E. Shooting action and reaction
 - F. Selecting shots
 - G. Dolly shots and pan shots

- III. Post Production Editing
 - A. Matching the action in cuts
 - B. The montage
 - C. Classical cutting
 - D. Expanding and compressing time
 - E. Editing and the original idea

REQUIRED READING:

Gross, Lynne S. and Larry W. Ward. Electronic Moviemaking. 2nd edition. Belmont, CA: Wadsworth, 1994.

SUGGESTED READING:

- Armer, Alan. Directing Television and Film. 2nd edition. Belmont, CA: Wadsworth, 1990.
- Mamer, Bryce. Film Production Technique: Creating the Accomplished Image. Belmont, CA: Wadsworth, 1995.
- Zettl, Herbert. Sight, Sound, Motion: Applied Media Aesthetics. 2nd edition. Belmont, CA: Wadsworth, 1990.

REQUIRED WRITING:

An original screen idea will be written in detail, outlining the exact nature and content of the film project in detail. The script treatment will be ten pages in length, typewritten.

OUTSIDE ASSIGNMENTS:

Students are expected to spend a minimum of three hours per unit per week in class and on outside assignments, prorated for short term classes.

The filmmaking itself will be done outside of the class period, as will the editing, required reading, writing and reviewing class notes..

INSTRUCTIONAL METHODOLOGY:

Check all that apply:

- lecture
- laboratory
- lecture-laboratory combination
- directed study

This course may be offered as a distance education course and meets Title 5 regulations 55370, 55372, 55374, 55376, 55378, and 55380.

Yes _____ No

If yes, check all that apply. (See guidelines for preparation for definitions.)

telecourse
 mediated instruction
 computer assisted instruction

GRADING POLICY AND STANDARDS (include methods of determining whether the stated objectives have been met by students):

Participation:	10% course grade
Storyboard:	20%
Treatment:	30%
Film Project:	40%

IS COURSE REPEATABLE FOR REASON(S) OTHER THAN DEFICIENT GRADE?

Yes No Number of times course may be taken for credit: 1.

If yes, identify specific provision of Division 2 section(s) 55761-55763 and 58161 which qualifies course as repeatable:

CONTACT PERSON: Richard Peacock, extension 2763.