

FMS 120A Learning Objectives

Created May 2024

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Part I: Introduction

In the following document we lay down the learning objectives for FMS 120A. In light of the recent demise of the DigiFilm Minor and the impending loss of Fatimah Rony as a longtime production professor, Film and Media Studies faculty have reviewed our curriculum in order to more clearly define standardized learning objectives for the FMS 120 production series of courses.

120A serves as an introduction to production and a place for students to begin to find their voice as filmmakers. 120A functions as the prerequisite and gateway to all other production courses, both in the 120 series and beyond. Often these classes are taught by a pool of different professors who need to have a shared frame of reference for what skills have been taught in the 120A prerequisite. These learning objectives will be shared with instructors in the 120 series and those teaching production electives for which 120A is a prerequisite.

Because of this, 120A needs to be designed and taught as a basic, foundational skills class, while introducing cinematic arts practice. 120A should focus on skills workshops and exercises and culminate in an individual 2-minute creative project that emphasizes visual storytelling, with limited use of dialogue. Subsequent production courses in the series should build on the skills taught in 120A as assignments and projects of increasing complexity, scale and sophistication in the art of storytelling. 120B will allow for the production of two short projects (no more than 5 minutes long): a collaborative group film and individual project either which could be documentary or scripted. In 120C, students can devote the whole quarter to making a more ambitious solo (6-10 minute) project that they write, direct, and produce. The goal for the 120 series is training students in the core competencies of planning for shoots, equipment handling and set protocol, operating the equipment, and understanding their capabilities.

As it is routinely designed now, the scope of 120A is too ambitious for a class that meets only three hours a week on the quarter system (or one summer session term). 120A needs to be scaled accordingly to train students in foundational skills. Student performance in advanced production electives has demonstrated that too many of our students are lacking basic knowledge of set protocol; crew positions; and how to safely set up, use, manage, and watch over camera, grip, lighting and sound equipment. Students also need to be introduced to the steps of the editing workflow and individually practice basic editing skills. Because many FMS students are first-generation, under-represented, international, and/or do not come from backgrounds with privilege, it is essential that we give students clear foundational skills training to prepare those who wish to pursue careers in media industries.

Part II: Catalogue listing and revised syllabus course description

UCI Course Catalogue listing

FLM&MDA 120A. Basic Production. 4 Units.

Introduction to the basic apparatus of video/film production. The elementary essentials of production, including the use of camera and lenses, lighting, editing, and sound. Materials fee.

Prerequisite: FLM&MDA 85A. Satisfactory completion of the Lower-Division Writing requirement.

Revised syllabus course description:

This course introduces the fundamentals of film production using digital video. It is designed for students who have little or no production experience. The fundamental skills learned in this class will serve as a foundation for all production work and will be applicable in all intermediate and advanced-level production classes. Class is organized as a lecture and workshop. Lectures cover basic cinematography, lighting, sound, basic directing of actors and editing. This class takes students through a series of exercises in workshops through the production process, culminating in the completion of a 2-minute short digital film emphasizing visual storytelling. At times students will be divided into production teams and will be expected to collaborate. Students will be expected to share in discussion and critique of projects at all stages of production. The class format and assignments include lectures, readings on the basic elements of production, skills exercises, and hands-on workshops.

Part III: Course learning objectives and Core Knowledge to be covered

Course Conceptual Learning Objectives:

Upon successful completion of the course the student will be able to:

- Describe the filmmaking process.
- Demonstrate fundamental technical knowledge of filmmaking.
- Understand basic creative filmmaking choices.
- Recognize, and analyze the technical qualities, formal elements, creative choices, and aesthetic effects of their own and others' work.

Course Skills Learning Objectives:

- Identify and use basic terms relating to the filmmaking process.
- Demonstrate understanding of visual and auditory storytelling fundamentals.
- Check out and set-up a video camera and operate it using manual functions.
- Compose shots that convey meaning through choice of composition, lens, and camera placement.
- Understand and adjust lenses for proper use of focus, exposure and depth of field.
- Understand basic editing concepts
- Use editing software to construct sequences that constitute a complete short film, with limited dialogue.
- Demonstrate understanding of visual and auditory storytelling fundamentals
- Work effectively in groups, organized as "crews" to produce a narrative film project.
- Demonstrate understanding of basic principles of lighting, including three-point lighting, lighting quality, and color temperature.
- Understand basic sound concepts.
- Be individually responsible to formulate a 2 minute visually oriented film from pre-production, through production, and postproduction

Core Knowledge & Basic Competencies:

Production

- Visual & Cinematic Language
- Define narrative, documentary, experimental filmmaking.
- Phases of Production
- Learn and practice three phases of production: pre-production, production, and postproduction.
- Define the previsualization “seeing the details of your film in advance”, the process and the various tools: i.e. mood board, shot list, lining the script, storyboard, location scouting, floor plan, etc.
- Set protocol & ethics.
- Define and describe a set-up, a shot, and a take.
- Understanding the frame (composition), shot (composition and movement), and sequence (juxtaposition and pacing).
- Understand the roles and responsibilities of key crew members. • Key crew roles: Cinematographer, Production Designer, Camera Crew, Lighting Crew & Assistant Director, Sound etc., etc.

Directing and introduction to screenwriting

- Define the role of the Director in all phases of production in narrative, documentary, and experimental works. Should include ethics and common terms.
- Introduce Set protocol, Rehearse, Block, Light and Shoot
- Introduce the screenplay, formatting (ie the notations of INT/EXT, actions, characters, transitions, etc).

Cinematography

- Anatomy of the camera
- Manual Settings
- The aperture & F-Stops
- Exposure - ISO, light meters, and color temperature
- The lens- focal length and associated properties. Understand the “language” of lenses.
- Long shot vs wide shot (consider shooting the same image with different lenses and to see the different effect of each shot).
- Define depth of field and understand how to manipulate it manually.
- Sensor
- Aspect ratio
- Composition - the camera, a tool for selective vision
- “Good Composition” & “Rules”
- The Basic Sequence & Shooting Coverage
- Continuity & Screen Direction
- Camera Movement

Lighting

- Interior and Exterior Lighting
- Controlled Vs. Uncontrolled
- Lighting for Continuity
- Define and understand lighting by function, quality, and tone (contrast ratio)

- Lighting's three S' - source, shadow, and shape
- How to effectively shape, bounce, cut, reflect, negate, and diffuse light.
- Safety Protocol
- Create three-point lighting and understand the function of each source: the key, fill and back light.
- Describe, create and find light by quality: hard vs. soft light
- Describe, create and find lighting by tone/contrast ratio: low key vs. high key
- Color Temperature
- Location Scouting for lighting

Sound

- Production Sound considerations at all phases of production
- Diegetic and Non-Diegetic Sound
- Five categories of sound: production sound/dialogue, ambient sound, foley/ADR, original score v. soundtrack.
- Microphone anatomy, types and recommended use: shotgun, lavalier & handheld

Editing and Post-Production

- Define Editor's Role
- Define Editing
- The Value of "Good" Coverage/Footage
- Key Post-Production Team- Assistant Editors, Sound Designer & Mixer, Colorist, Music Supervisor & Composer etc., etc.
- Editing For Continuity
- Steps of Editing Workflow- Import/Review/Organize/Log, Assemble, Rough Cut, Fine Cut, "Lock Picture", Sound Design & Mix, Color Grading & Credits.

A textbook is **highly recommended**. Suggested books:

Tom Schroepel and Chuck DeLaney, *The Bare Bones: Camera Course for Film and Video* (Allworth, 2015): a classic text, which prepares students well for classroom workshops. \$29.99 hardcover; \$14.99 paperback; \$10.99 eBook

Mick Herbis-Cherrier, *Voice and Vision: A Creative Approach to Narrative Filmmaking* (Routledge, 2018). \$220 hardcover (not recommended); \$71.99 paperback; \$64.79 eBook

For projects in any FMS production class:

- The final project must be entirely original, created solely for this class. Students may not submit the same project for more than one class without prior permission from the instructor.
- No depictions with guns, knives, or excessive violence will be permitted.

Instructor can consult with student about this on a case-by-case basis.

For 120A: Crew members must be other students, rather than hired professionals.

Part IV: Skills Workshops for 120A

In order to support foundational protocol and skills training in 120A, we recommend incorporating the following 4 workshops into class time.

1. Camera: Skills covered include how to unpack and repack a camera, how to handle a camera, use a tripod, how to change lenses, how to clean lenses, how to white balance, manual settings for aperture, focus, and iso, and the protocol of never leaving a camera alone on set, etc.
2. Lighting: Skills covered include how to unpack and repack light kits, how to set up light kits, how to set up and use C stands & grip equipment, safety protocols and the use of safety equipment (gloves, proper shoes, etc.), how to shape, bounce, cut, reflect, negate, and diffuse light using these tools.
3. Sound: Skills covered include how to operate sound recorders, how to monitor and manipulate sound levels, how to place and use microphones, etc.
4. Editing: Skills covered include how to upload and organize footage, how to create editing bins, how to log footage, how to create audio and picture tracks, how to do simple cross-cutting, how to do a L Cut, etc.

In light of these workshops, 120A instructors should not rely on outside speakers to teach basic skills. Honoraria will no longer be approved for this purpose.

Part V: Template course schedule

Week One:

Introduction & Safety
Incorporate workshop 1

Week Two:

Previsualization for Production with weekly assignments to prepare for Week 7 production

Week Three:

Directing and Introduction to Screenwriting Format (includes creating the visual treatment/script for the final project)

To give an example, professor could use Chapter 2 The Screenplay in *Vision and Voice*

Week Four:

Cinematography

Week Five:

Lighting
Incorporate workshop 2

Week Six:

Sound
Incorporate workshop 3

Week Seven:

PRODUCTION
Students shoot "2 minute films"

During this week we recommend that the professor consider dividing up the class into 4 member groups, each alternating in the tasks of Director, DP, Gaffer, Sound. Therefore, each project will have 4 people assigned to it, and everyone tries their hand at four different positions.

Week Eight:

Editing

Incorporate workshop 4

(Setting up Bins, Beginning the Editing Process, Getting to an Assembly Cut)

Instructor looks at student projects through the process of uploading footage, creating bins, and editing and gives them help, in class.

Week Nine:

ROUGH CUTS

Instructor looks at student projects as they are editing and gives them help, in class.

Alternatively, instructor could meet with each student individually to look at their films with them and give them advice on editing.

Week Ten:

Final Screening or Final exam

Finals Week:

Final Exam or Final Screening

Part VI: Recommended assignments and tools for assessing learning outcomes

Exercises

Readings

Discussions

Quizzes

Rubrics for Exercises and 2-minute final film

Final Exam

Workshop participation

FMS 120B Learning Objectives

Created May 2024

Contents

Part I: Catalogue listing and revised course description

Part II: Course learning objectives

Part II: Recommended assignments and tools for assessing learning outcomes

Part I: Catalogue listing and revised course description

UCI Course Catalogue listing

FLM&MDA 120B. Intermediate Production. 4 Units.

Students work on individual and group projects, utilizing skills and insights introduced in Film and Media Studies 120A. Materials fee.

Prerequisite: FLM&MDA 120A. Satisfactory completion of the Lower-Division Writing requirement.

Revised syllabus course description:

This course is designed to expand students' filmmaking skills introduced in 120A. The focus will be to deepen students understanding of the filmmaking process, the medium as a whole and developing the individual artist's creative voice. The class will consist of discussions and lectures to strengthen the students' knowledge of the general mechanics of filmmaking and further their understanding of aesthetics. Students screen, analyze, and discuss experimental, documentary and narrative films. Technical workshops in which students collaborate and rotate as crew, will prepare them to take on their projects. Students will cultivate story and images in advance in a "pre-production phase" through short script development and previsualization. The results of workshops, student projects and film clips will also be the subject of class discussion and critique. Students make a collaborative group film and individual project either which could be documentary or scripted. documentary (3-5 minutes) and an individual scripted narrative (3-5 minutes).

Note to instructors: the Department is currently exploring a process for students with previous production courses to place out of 120A and into B or other production electives. This is in process for academic year 2024-25.

Part II: Course learning objectives

Course Conceptual Learning Objectives:

Upon successful completion of the course the student will be able to:

Demonstrate intermediate technical knowledge of filmmaking.

Understand creative filmmaking choices.

Think critically, i.e. recognize, and analyze the technical qualities, formal elements, creative choices, and aesthetic effects of their own and others' work.

Course Skills Learning Objectives:

Upon successful completion of the course the student will be able to:

- Identify and use terms relating to the filmmaking process.
- Describe the filmmaking process for both documentary and narrative film.
- Express technical and aesthetic understanding through the constructive critiques.

- Demonstrate basic screenwriting for short film techniques
- Understand Pre-Production & Basic Producing: create basic breakdowns and schedules
- Practice previsualization “seeing the details of your film in advance”, using various tools: i.e. look book, shot list, storyboard, lined script location scouting, overhead, etc.
- Understand and practice set protocol & ethics.
- Use camera, lighting, grip and sound equipment effectively.
- Compose shots that convey meaning through choice of composition, lens, and camera placement.
- Understand and adjust lenses for creative use of focus, depth of field and exposure.
- Understand the fundamental objectives, essential properties and sources of light.
- Blocking, Directing Actors & Interviewing Subjects
- Rehearsing & Prepping
- Understand intermediate editing concepts including ingesting footage, building a timeline, cutting options, titling functions, building audio tracks, and basic mixing.
- Use editing software to structure relevant moving images and sound into paced sequences that constitute a complete short film
- Work effectively in groups, organized as “crew” to produce narrative/documentary film projects.
- Be individually responsible to formulate a complete short film idea from script to previsualization, to pre-production, through production, and postproduction to complete a short film.

For projects in any FMS production class:

- The final project must be entirely original, created solely for this class. Students may not submit the same project for more than one class without prior permission from the instructor.
- No depictions with guns, knives, or excessive violence will be permitted. Instructor can consult with student about this on a case-by-case basis.

A textbook is highly recommended. Suggested books:

Tom Schroepel and Chuck DeLaney, *The Bare Bones: Camera Course for Film and Video* (Allworth, 2015): a classic text, which prepares students well for classroom workshops

Mick Herbis-Cherrier, *Voice and Vision: A Creative Approach to Narrative Filmmaking* (Routledge, 2018).

Part III: Recommended assignments and tools for assessing learning outcomes

Readings

Written Responses to Prompts

Quizzes

Journals

Rubrics for Projects

Group film (3-5 minutes, documentary or scripted)

Individual film (3-5 minutes, documentary or scripted)

Workshop participation

FMS 120C Learning Objectives

Created May 2024

Contents

Part I: Catalogue listing and revised course description

Part II: Course learning objectives

Part II: Recommended assignments and tools for assessing learning outcomes

Part I: Catalogue listing and revised course description

UCI Course Catalogue listing

FLM&MDA 120C. Production Workshop. 4 Units.

As film and video are collaborative media, students form production groups and ultimately produce final 10-15-minute film/video projects. Materials fee.

Prerequisite: FLM&MDA 120B. Satisfactory completion of the Lower-Division Writing requirement.

Revised syllabus course description:

As film and video are collaborative media, students form production groups and ultimately produce final 6-10 minute film/video projects. Prerequisite: Film and Media Studies 120B or consent of instructor.

Part II: Course learning objectives

Course Conceptual Learning Objectives:

Upon successful completion of the course the student will be able to:

- Describe the filmmaking process.
- Demonstrate advanced technical knowledge of filmmaking.
- Understand advanced creative filmmaking choices.
- Think critically, i.e. recognize, and analyze the technical qualities, formal elements, creative choices, and aesthetic effects of their own and others' work.

Course Skills Learning Objectives:

- Continue to identify and use terms relating to the filmmaking process.
- Understand and practice screenwriting for short film techniques.
- Demonstrate understanding of visual and auditory storytelling fundamentals.
- Set up and effectively use camera, lighting, grip and sound equipment.
- Understand and adjust lenses for creative use of focus, depth of field and exposure.
- Compose shots that convey meaning through choice of composition, lens, and camera placement.
- Understand, design and execute intentional and creative lighting to support story and tone.
- Understand and practice scene analysis for directing actors
- Understand and practice rehearsal and blocking for actors.
- Demonstrate standard set-protocol
- Use editing software to structure moving images and sound into paced sequences that constitute a complete short film.
- Understand and demonstrate editing concepts including uploading footage, building a timeline, cutting options, titling functions, building audio tracks, and basic mixing.

- Understand the steps of the editing workflow : how to log, “paper edit”, organize ,assemble, rough and fine cut.
- Work effectively in groups, organized as “crew” to produce a narrative film project.
- Be individually responsible to formulate a complete short film idea into a synopsis and logline, script then carry out the tasks of pre-production, production, and postproduction to complete a short film of 5-9 minutes.
- Complete a fine cut in response to workshop feedback on a Rough Cut.
- Complete a short film that demonstrates technical proficiency and creative ambition

Part III: Recommended assignments and tools for assessing learning outcomes

Assignments:

- Script (5-10 pages) for a final project (6-10 minutes)
- Production breakdown for script. Professors could also consider having the assignment of a production notebook that would include the script, the cast list, the breakdown, directors notes for each scene, shot list, phone numbers of cast and crew and other pertinent information, etc. If they don't require the notebook, the Professor should explain the importance of one and show examples.
- Shoot and edit project. May be narrative, experimental, documentary, or hybrid.
- Screen a rough-cut in class.
- Screen a final cut in class. Students are not expected to have a color-timed and mixed final film but should strive to get at least a fine cut version of their film, with dialogue, music, and FX tracks.
- Readings (recommended, see list below)
- Short paper (minimum 2 pages) analyzing and explaining project (recommended)
- Weekly production journals and/or reading responses on Canvas discussions (recommended)

For projects in any FMS production class:

- The final project must be entirely original, created solely for this class. Students may not submit the same project for more than one class without prior permission from the instructor.
- No depictions with guns, knives, or excessive violence will be permitted. Instructor can consult with student about this on a case-by-case basis.

Suggested readings:

- Pat Cooper and Ken Dancyger, *Writing the Short Film* (Boston and London: Focal Press, 1994), “Introduction,” “Telling a Story in Images,” “pp. xi-xvii and 11-22,,” “Visualization Strategies” pp. 76-87
- Harold Clurman, *On Directing* (New York, NY: Macmillan Publishing Company, 1972), , p. 23-40, pp. 74-123: Chapter 3, “Reading the Script” on the spine, Chapter 7 “The Director’s Work Script”, Chapter 8 “Early Rehearsals,” Chapter 9 “More Rehearsals.”
- Lajos Egri, *The Art of Dramatic Writing* (New York: Simon & Schuster, 1960), Chapter One, “Premise,” pp. 1-31.
- Walter Murch, *In the Blink of an Eye* (Beverly Hills CA: Sillman-James Press, 2001).
- Judith Weston, *Directing Actors: Creating Memorable Performances for Film and Television* (Studio City, CA: Michael Wiese Productions, 1996). “Listening and Talking,” “Actor’s Choices,” pp. 77-132