

## A.A. in Communications, Filmmaking Option

College Learning Outcomes Matrix: Rate each course from 1 to 5 with 5 being the most important. (Ratings from the Wiki)

A.A. in Communications, Filmmaking Option	Year of SLO Review	1. Written, Oral and Visual Communication	2. Scientific and Quantitative Reasoning:	3. Critical Thinking:	4. Problem Solving:	5. Information Literacy:	GE	CORE DEGREE REQS (highlighted)
COMM 150 Introduction to Filmmaking		<b>5</b>		<b>5</b>	<b>4</b>	<b>3</b>		<b>X</b>
COMM 240 Advanced Production Projects		<b>5</b>		<b>5</b>	<b>4</b>	<b>3</b>		<b>X</b>
COMM 170 Workshop in Cinematography		<b>5</b>		<b>5</b>	<b>4</b>	<b>3</b>		<b>X</b>
COMM 175 Avid Nonlinear Editing Workshop		<b>4</b>		<b>5</b>	<b>5</b>	<b>3</b>		<b>X</b>
COMM/HUM 109A History of Film: Beginning to 1950		<b>5</b>		<b>5</b>	<b>3</b>	<b>4</b>	<b>X</b>	<b>X</b>
COMM/HUM 109B History of Film: 1950 to Present		<b>5</b>		<b>5</b>	<b>3</b>	<b>4</b>	<b>X</b>	<b>X</b>
COMM 110/JOURN 110 Introduction to Mass Communications		<b>4</b>	<b>3</b>	<b>5</b>	<b>5</b>	<b>5</b>	<b>X</b>	<b>X</b>
COMM 160/JOUN 160 Images of Race, Class & Gender in the Media		<b>4</b>	<b>3</b>	<b>5</b>	<b>5</b>	<b>5</b>	<b>X</b>	<b>X</b>
COMM 161 Film and Television Writing		<b>1</b>		<b>5</b>	<b>5</b>	<b>3</b>		<b>X</b>
<del>COMM 166 Writing Short Film and Television Productions</del> This class is being deleted.								<b>X</b>

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### GENERAL EDUCATION SLOS

WHAT ASSIGNMENTS DO YOU GIVE IN THESE CLASSES THAT ASSESS THE FOLLOWING GE SLOS?

What assessment tools do you use? Fill out only for SLOs that you rated 4 or 5 on the page above.

A.A. in Communications, Filmmaking Option	COMM 109 A	COMM 109 B	COMM/JOUR 110	COMM/JOUR 160
<b>1. Written, Oral and Visual Communication:</b>	Essays & Research Papers	Essays & Research Papers	Essay & Research Papers	Essays & Research Papers
<b>2. Scientific and Quantitative Reasoning:</b>				Content Analysis Projects
<b>3. Critical Thinking:</b>	Quizzes	Quizzes	Analyses of mass media messages in terms of codes and signs	Instructor to Student Verbal Question & Answer Sessions
<b>4. Problem Solving:</b>			Essays & exams	Media Content Analysis Modeling
<b>5. Information Literacy:</b>	Instructor to Student Verbal Question & Answer Sessions	Instructor to Student Verbal Question & Answer Sessions	Citations on research papers	Verbal & Written Critique of Media and Media Technology

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Note: Students must complete English 150 to satisfy the Associate degree. Transfer students are advised to complete English 150. All students should consult a counselor.

REQUIREMENTS	UNITS
COMM 150	Introduction to Filmmaking 4
COMM 240	Advanced Production Projects 3
COMM 170	Workshop in Cinematography 3
COMM 175	Avid Nonlinear Editing 3

Six additional units to be selected from the following:

Any advanced film production course

COMM 109A	History of Film: Beginning to 1950 (also offered as HUM 109A)	4
COMM 109B	History of Film: 1950 to the Present (also offered as HUM 109B)	4
COMM/JOUN 110	Introduction to Mass Media and Media Literacy	3
COMM 160	Images of Race, Gender, and Class in the Media (also offered as JOUN 160)	3
COMM 161	Film and Television Writing	3
COMM 166	Writing Short Film and Television Productions	3

## SLOS FOR THE AA IN COMMUNICATION, FILMMAKING OPTION:

### Visual Communication:

Demonstrate the ability to produce short motion-picture projects on film and video

### Critical Thinking:

Compare and contrast various historical film movements within the United States and other major film-producing countries  
Interpret media messages to create meanings based on personal experience.

### Problem Solving:

Recognize the unique set of rules and conventions used by image-based media to construct messages.

Identify the primary influences of dominant mass media on major cultural practices and social formations.

Recognize the influences of mass media on the construction of socio-cultural identity and behavior, in particular as they relate to the representations of race, class, and gender.

### Information Literacy

Research and analyze how historical events influenced film and film influenced various cultures.

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IN WHICH COURSES ARE THESE DEGREE SLOS TAUGHT? Use “I” for Intro, “P” for Practice and “M” for Mastery.

A.A. in Communications, Filmmaking Option	COMM 150	COMM 240	COMM 170	COMM 175	COMM 109 AB	COMM 110	COMM 160	COMM 161	COMM 166
<b>Visual Communication:</b>									
Demonstrate the ability to produce short motion-picture projects on film and video	M	M	M	M					
<b>Critical Thinking:</b>									
Compare and contrast various historical film movements within the United States and other major film-producing countries					M				
Interpret media messages to create meanings based on personal experience.	P	P			M		M	P	
<b>Problem Solving:</b>									
Recognize the unique set of rules and conventions used by image-based media to construct messages.	M	M	M	M	M	I	P	M	
Identify the primary influences of dominant mass media on major cultural practices and social formations.	I	I			M	P	I		
Recognize the influences of mass media on the construction of socio-cultural identity and behavior, in particular as they relate to the representations of race, class, and gender.					P	P	M		
<b>Information Literacy</b>									
Research and analyze how historical events influenced film and film influenced various cultures.					M			P	

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### DEGREE SLOS

WHAT ASSIGNMENTS DO YOU GIVE IN THESE CLASSES THAT ASSESS THE FOLLOWING DEGREE SLO CATEGORIES?

A.A. in Communications, Filmmaking Option	VISUAL COMMUNICATION	CRITICAL THINKING	PROBLEM SOLVING	INFO LITERACY
COMM 150 Introduction to Filmmaking	Production of short film/video projects	Written analysis of motion picture form and style	Using a lightmeter to reduce or increase shadow density	
COMM 240 Advanced Production Projects	Production of short film/video projects	Written analysis of motion picture form and style	Script breakdown & resolving production logistics	
COMM 170 Workshop in Cinematography	Lighting, shooting & recording of moving images on film/video	Shot conceptualization: using composition, framing & angle theories to design shots	Evaluating a location & designing the most appropriate lighting scheme	
COMM 175 Avid Nonlinear Editing Workshop	Editing of moving images into complete narratives/stories	Editing conceptualization: applying visual language theory to convey ideas & concepts from the editing of moving images	Evaluating sequences and applying the appropriate transitional effect to each cut	
COMM/HUM 109A History of Film: Beginning to 1950	Completion of written and multimedia essays	Completion of quizzes	Identifying the differences between classic Hollywood silent film style & Soviet Montage	Participation in group discussion on how pressure from religious groups leads to the first movie rating system in the 1930's
COMM/HUM 109B History of Film: 1950 to Present	Completion of written and multimedia essays	Completion of quizzes	Identifying the differences between Film Noir & Neorealism styles	Contributing to an online blog on how the aftermath of World War II helps create the Neorealism film movement

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COMM 110/JOURN 110 Introduction to Mass Communications		Research papers	Analyses of mass media messages	Use of databases
COMM 160/JOUN 160 Images of Race, Class & Gender in the Media		Completion of Written & Verbal Media Critiques	Development of Content Analysis Project	The expansion of research questions and hypotheses into content analysis projects
COMM 161 Film and Television Writing	The writing of motion picture sequences	Applying conflict theory to construct scenes & sequences	Using narrative structure process to find & correct story flaws	

## A.A. in Communications, Filmmaking Option

**THESE DEGREE OUTCOMES EQUAL WHICH COURSE OUTCOMES FOR THESE COURSES?**

**It might be helpful to highlight the parallel course level ones in the course SLOs in the following pages. (The idea is to only do one assessment that will count for multiple levels of SLOs.)**

	COMM 150	COMM 240	COMM 170	COMM 175	COMM 109 AB	COMM 110	COMM 160	COMM 161	COMM 166
<b>Visual Communication:</b>									
Demonstrate the ability to produce short motion-picture projects on film and video	1,2,3,4,5	1,2,3	1,2,3,4	2,3,5,8	1,2,3,4,5,6				
<b>Critical Thinking:</b>									
Compare and contrast various historical film movements within the United States and other major film-producing countries					3,4,5,6		6		
Interpret media messages to create meanings based on personal experience.	4,5	1,2	1,4		4,5,6,7,8	1,4	3,4,5,6,7		
<b>Problem Solving:</b>									
Recognize the unique set of rules and conventions used by image-based media to construct messages.	1,3,4,5	1,2	1,4		4,5,7,8	1,2,3,4	1,2,3,4,5,6,7	1,2,4	
Identify the primary influences of dominant mass media on major cultural practices and social formations.					4,5,7,8	1,2,3,4,5	3,4,5,6,7		
Recognize the influences of mass media on the construction of socio-cultural identity and behavior, in particular as they relate to the representations of race, class, and gender.					6,7,8	1,3	4,5,6,7		
<b>Information Literacy</b>									
Research and analyze how historical events influenced film and film influenced various cultures.					2,3,4,5,6,7,8	1,3,4,5			

# A.A. in Communications, Filmmaking Option

COMM_150	Introduction to Film and Video Production	Revise Course
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**Expected Outcomes for Student:**

Upon completion of the course students will:

1. Demonstrate the ability to produce short motion-picture projects on film and video
2. Use basic preproduction tasks for film and video projects
3. Demonstrate the ability to edit motion-picture images on a computer
4. Construct shots that have artistic composition and framing
5. Select motion picture images that express their ideas and concepts

COMM_240	Advanced Production Projects	Revise Course
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**Expected Outcomes for Student:**

Upon completion students will:

1. Demonstrate advanced level film and video production skills.
2. Recall and execute all the necessary steps to produce film and video projects from start to finish.
3. Recognize how to work effectively with others on media projects.

COMM_170	Workshop in Cinematography	Revise Course
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**Expected Outcomes for Student:**

Upon completion of this course, students will:

1. Demonstrate intermediate level skills using film and video cameras.
2. Use the administrative and management elements of cinematography.
3. Demonstrate effective work practices with other production team members.
4. Express ideas using visual language and images.

COMM_175	Avid Non-Linear Editing	Revise Course
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**Expected Outcomes for Student:**

Upon completion of course students will:

1. Demonstrate the ability to capture video on most non-linear editing systems.
2. Apply basic editing skills in the combining and trimming of sound and video footage into a finished project.
3. Assemble basic effects and add them to their projects.
4. Compose basic titles and add them to their projects.
5. Demonstrate basic sound editing skills.
6. Demonstrate the steps for moving completed projects from computer to videotape and dvd.

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8. Use the sequence of steps from start to finish for editing a project on a nonlinear editing system unsupervised.
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COMM_110	Introduction to Mass Communication and Media Literacy	Revise Course
<b>Expected Outcomes for Student:</b>		
<p>Critically assess the history, structure, and function of dominant mass media forms.</p> <p>Demonstrate oral and written competence of the evolution of mass media as a result of emerging technologies, cultural conditions, and human ingenuity.</p> <p>Trace the influences of mass media forms on major cultural practices and social formations.</p> <p>Identify examples of the ways mass media affect contemporary social, political, and cultural climates.</p> <p>Classify the various types of mass communication in terms of their underlying technologies, artists and innovators, industry structure and consumers</p>		

COMM_160	Images of Race, Gender, and Class in the Media	Revise Course
<b>Expected Outcomes for Student:</b>		
<p>Upon completion of this course, students will be able to:</p> <ol style="list-style-type: none"> <li>1. Conduct elementary content analyses of media texts</li> <li>2. Conduct basic textual analysis of media texts</li> <li>3. Incorporate basic understanding of differences between "mass" and "class" audience reception into analyses of media images</li> <li>4. Use the notions of "ideology" (underlying beliefs) and "hegemony" or dominance/subordinate relationships in basic-level analyses of media</li> <li>5. Distinguish among the basic functions of media in society and their relationship to the construction of racial and gender stereotypes.</li> <li>6. Integrate understanding of the history of racial and gender stereotyping in American media into critical analyses of contemporary media images.</li> <li>7. Demystify the nature of mass media representations, in particular as they relate to the representations of gender, race, and class in American culture.</li> </ol>		

COMM_161	Introduction to Screenwriting	Revise Course
<b>Expected Outcomes for Student:</b>		
<p>Upon completion of this course, students will:</p> <ul style="list-style-type: none"> <li>~analyze a screenplay treatment or outline for plot logic</li> <li>~construct a three act story</li> <li>~assess other students outlines/treatments and argue for dramatic structure or characterological changes</li> <li>~recognize a well-told film story and distinguish flawed from logical storylines and character consistency.</li> </ul>		

COMM_166	Writing Short Film and Television Productions	Revise Course
<b>Expected Outcomes for Student:</b>		
<p>Conceive and develop projects for subsequent production courses</p> <p>Integrate visual and spoken language into a coherent film design</p> <p>Constructively critique projects</p>		

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COMM 109A	History of Film: Beginning to 1950	Revise Course
<b>Expected Outcomes for Student:</b>		
<ol style="list-style-type: none"> <li>1. Construct logical ways of editing film, based on historical discoveries of editing</li> <li>2. Analyze how the centralization of studios in Los Angeles necessitated the involvement of banking in the artistic endeavors of filmmaking and how banking changed content of films</li> <li>3. Compare and contrast the controlled studio films of the American Studio period of the 1930s with the German Expressionist Studio period of the 1920s</li> <li>4. Examine how studio films increases abstraction in art film and manipulation in commercial film</li> <li>5. Analyze filmmakers' use of film technology and narrative structure to manipulate emotional impact on the audience</li> </ol>		

COMM_109B	History of Film: 1950 to Present	Revise Course
<b>Expected Outcomes for Student:</b>		
<ol style="list-style-type: none"> <li>6. Distinguish what is "American" about the culture of American film and what individual countries' film movements say about their cultures</li> <li>7. Analyze filmmakers' use of film technology and narrative structure to manipulate the emotional impact on the audience</li> <li>8. Categorize and relate national film movements in terms of their influences</li> </ol>		