ALLAN HANCOCK COLLEGE

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PROGRAM REVIEW

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2017-2018

Program Name: Film & Video

Self Study Members: Chris Hite, Tim Webb

PROGRAM REVIEW

Film and Video

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PLAN OF ACTION – POST-VALIDATION
(Sixth-Year Evaluation)

DEPARTMENT___Fine Arts_____PROGRAM_____Film and Video_____

In preparing this document, refer to the Plan of Action developed by the discipline/program during the self-study, and the recommendations of the Validation Team. Identify the actions the discipline/program plans to take during the next six years. Be as specific as possible and indicate target dates. Additionally, indicate by the number each institutional goal and objective which is addressed by each action plan. (See Institutional Goals and Objectives) The completed final plan should be reviewed by the department as a whole.

Please be sure the signature page is attached.

RECOMMENDATIONS TO IMPROVE **STUDENT LEARNING OUTCOMES** AND ACHIEVMENT	Theme/Objective/ Strategy Number AHC from Strategic Plan	TARGET DATE
1. Film and Video needs new facilities – current facilities have a strongly negative impact on educational environment.	3.4, 2.2	2014

2. The Film and Video Program plans to begin offering additional class sections as the budgetary climate improves.
   a. Offer one additional section per semester of film 101, 102 and 103
   b. Offer one additional section per year of Film 110
		2013/14

3. The addition of a Lab Tech position dedicated to the Film and Video program would facilitate additional lab time for students. Currently students can only work during classes and during designated lab time Friday mornings. This additional lab time would greatly improve our students access to the technology and hence, their ability to produce complex and meaningful projects.	3.4, 2.2	2014

RECOMMENDATIONS TO ACCOMMODATE CHANGES IN **STUDENT CHARACTERISTICS**	Theme/Objective/ Strategy Number AHC from Strategic Plan	TARGET DATE
Enrollment Changes 1. Film and Video has been forced to drop duplicate sections of classes since 2009. When budgets improve, we plan to expand offerings to pre-2009 levels.	3.2	2013/14
2. Film and Video currently turns students away and maintains waitlists with the majority of class offerings. The Film and Video Facility limits class size to 32 in our primary classroom. a. Film and video needs a dedicated film studies classroom with a capacity of 45.	3.2	TBA
Demographic Changes 1. Demographic characteristics of students in Film and Video classes remains consistent from our last program review.		

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RECOMMENDATIONS TO IMPROVE THE EDUCATIONAL ENVIRONMENT	Theme/Objective/ Strategy Number AHC from Strategic Plan	TARGET DATE

Curricular Changes
 	
1. The Film and Video Program is consistently working to offer industry standard courses to our students. Spring 2012, we are offering a Documentary Film Production class. We look forward to the opportunity to develop new courses in areas such as:
  a. Media Literacy
  b. Race and Gender in the Cinema
  c. Cinematography
	3.2	2014/15

Co-Curricular Changes 1. The Film and Video Program will work to bring more guest speakers to our classes. Local professionals in Film and Video can help to connect students to the industry and inspire them to achieve.	2.2	Ongoing
Neighboring College and University Plans 1. Film and Video will work with Dave De Groot to develop additional articulation agreements with CSU and UC campuses.	2.2	Ongoing
Related Community Plans 1. We offer a yearly film festival that is open to the community. We plan to move Film fest off campus to a local theater in an effort to connect our program more Widely to the larger Santa Maria community. 2. The Film and Video Program will work toward a meaningful connection with the San Luis Obispo International Film Festival and the Santa Barbara International Film Festival. These festivals are offered yearly and can afford our students opportunities to see films and filmmakers from around the world. We will explore funding opportunities for this.	2.2 2.2	2014 2014

RECOMMENDATIONS THAT REQUIRE ADDITIONAL RESOURCES	Theme/Objective/ Strategy Number AHC from Strategic Plan	TARGET DATE
Facilities 1. The film and Video Program is in desperate need of new and or seriously improved facilities. A new facility has been designed that would greatly impr the ability of the Film and Video Program to meet student needs. It has been p for an indeterminate time.	3.4, 2.2	TBA
3. The Film and Video facility needs sound proofing to mitigate sound coming from the PCPCA scene shot and the welding lab.	3.4, 2.2	2013
4. Air conditioning needs to be installed in O-30, O-19 and O-31. Summer heat can make it difficult to work in the facility.	3.4, 2.2	2013
Equipment 1. In an effort to remain abreast of industry standards the Film and Video Program is	3.3, 2.2	

ALLAN HANCOCK COLLEGE

Allan Hancock College Program Review

2017-2018 Comprehensive Self-Study

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I. Program Mission *(must align with college mission statement)*

Social awareness, technical expertise, and artistic vision are at the forefront of what the Allan Hancock College Film & Video Program attempts to develop and instill in its students. Through a variety of production oriented courses, students engage in the study and practice of a multitude of positions within the film, video, and television production industries. Students undertake narrative and documentary video projects through a sequence of courses designed with matriculation from beginning to intermediate skills in mind. Additionally, students undertake a number of analytical film studies courses that expose them to international perspectives and those of underrepresented groups. Even further, students experience and learn more skillsets in courses on screenwriting, sound production, and 3D animation and design. This provides them the opportunity to develop a critical awareness of the discipline and the industry.

The nearest academic program of equivalence to the Allan Hancock College Film & Video Program is 75 miles away in Santa Barbara at Santa Barbara City College. That said, it is not a duplication of curriculum. Cuesta College offers an Art degree that features a small compliment of courses within film and video production as part of its units, but lacks the scope and concentration of our program, which features a full fledged A.S. degree in Film/Video Production. This is reinforced by the high number of students from the San Luis area that are enrolled in our program.

II. Progress Made Toward Past Program/Departmental Goals

Summarize the progress the discipline has made toward achieving its goals during the past six years. Discuss briefly the quality, effectiveness, strengths and struggles of the program and the impact on student success as reflected in past comprehensive program reviews and Annual Updates.

The Film and Video Program has in most cases significantly surpassed the goals set forth in the 2011/20012 program review. Goals from 11/12 program review are listed in italics below with responses following.

RECOMMENDATIONS TO IMPROVE STUDENT LEARNING OUTCOMES AND ACHIEVMENT

> 1. *Film and Video needs new facilities current facilities have a strongly negative impact on educational environment.*
> 2. *The Film and Video Program plans to begin offering additional class sections as the budgetary climate improves.*
> a. *Offer one additional section per semester of film 101, 102 and 103*
> b. *Offer one additional section per year of Film 110*
> 3. *The addition of a Lab Tech position dedicated to the Film and Video program would facilitate additional lab time for students. Currently students can only work during classes and during designated lab time Friday mornings. This additional lab time would greatly improve our students access to the technology and hence, their ability to produce complex and meaningful projects.*

Responses:
1. Film and Video Facilities remain our primary challenge. Facilities are substandard with inadequate ventilation, rooms of odd sizes and orientations as well as proximity to the PCPA scene shop which can be noisy. The noise emanating from welding has improved after the welding program moved into the new Industrial Technology building. Film and Video added Room O-307 for film studies classes after the O complex was vacated by the Industrial Technology Program. This room offers much needed space for film studies classes.
2. Since the last program review the Film and Video Program has added Film 101, 102 and 103 sections both online and in person. These sections run Fall, Spring and Summer with one section of 101 running in Winter. Film and Video has increased offerings by an average of seven sections per year.
3. Our second greatest challenge of the Film and Video Program is not having a dedicated Lab Tech with sufficient technical capability. Currently our lab tech is shared with Photography, Graphics and Multi Media. In addition, the technology has progressed beyond the expertise of the current position holder. Film and Video assisted Dean Roanna Bennie in writing an updated Lab Tech job description for the film and Video Program in anticipation of a new building where the Film and Video Program would have a dedicated lab tech.

RECOMMENDATIONS TO ACCOMMODATE CHANGES IN STUDENT CHARACTERISTICS

Enrollment Changes
1. Film and Video has been forced to drop duplicate sections of classes since 2009. When budgets improve, we plan to expand offerings to pre-2009 levels.
2. Film and Video currently turns students away and maintains waitlists with the majority of class offerings. The Film and Video Facility limits class size to 32 in our primary classroom.
3. Film and video needs a dedicated film studies classroom with a capacity of 45.
Demographic Changes
1. Demographic characteristics of students in Film and Video classes remains consistent from our last program review.

Responses:

Enrollment Changes –
1. The Film and Video Program has expanded offerings to pre-2009 levels and beyond.
2. Film and Video now has a dedicated Film Studies classroom in O-307. This is a major improvement allowing us to schedule film classes with first priority status.
3. There have not been significant demographic changes in the Film and Video Program since our last program review.

Demographic changes –
1. There have been no statistically significant demographic changes in the Film and Video Program since our last program review.

RECOMMENDATIONS TO IMPROVE THE **EDUCATIONAL ENVIRONMENT**

Curricular Changes
1. The Film and Video Program is consistently working to offer industry standard courses to our students. Spring 2012, we are offering a Documentary Film Production class. We look forward to the opportunity to develop new courses in areas such as:
a. Media Literacy
b. Race and Gender in the Cinema
c. Cinematography
Co-Curricular Changes
1. The Film and Video Program will work to bring more guest speakers to our classes. Local professionals in Film and Video can help to connect students to the industry and inspire them to achieve.
Neighboring College and University Plans
1. Film and Video will work with Dave De Groot to develop additional articulation agreements with CSU and UC campuses.
Related Community Plans
1. We offer a yearly film festival that is open to the community. We plan to

> *move Film fest off campus to a local theater in an effort to connect our program more Widely to the larger Santa Maria community.*
>
> *2. The Film and Video Program will work toward a meaningful connection with the San Luis Obispo International Film Festival and the Santa Barbara International Film Festival.*

Responses:

Curricular Changes –

1. Since our last program review the film and Video Program has added the new classes listed below. In addition, The Film and Video Program is proposing a Film Studies AA degree. This would allow students to either earn an AS degree In Film Production or an AA degree in Film Studies.
   a. Film 104 – *Documentary Studies*
   b. Film 108 – *Contemporary Asian Cinema*
   c. Film 109 – *Film and Television in the 21ˢᵗ Century*
   d. Film 179 – *Documentary Production*

Co-Curricular Changes –

1. In 2015 the Film and Video Program utilized CTEA funding to bring in John Morrissey Producer of *American History X.* We are currently working on a grant through the California Strong Workforce Program to fund bringing in 3 – 4 filmmakers per year to screen their films and lead workshops with the students.

Neighboring College and University Plans –

1. All film studies classes and Film 110 are General education courses transferring with GE certification to CSU and UC schools. We continue to work with AHC Articulation officer Dave Degroot to ensure maximum transferability.

Related Community Plans –

1. The Film and Video Program explored the opportunity for bringing the Allan Hancock College Film Festival off campus and determined it was unrealistic. We are currently looking forward to moving into a new Fine Arts building equipped with a professional screening room where Film Fest can be held with a high degree of technical success and community involvement.
2. The Film and Video Program brings on average 20 students to the Santa Barbara International Film Festival for two days each Spring. Students attend screenings, seminars and panel discussions. In addition, Film and Video students participate in the annual 10-10-10 filmmaking competition where they compete with college students from throughout Santa Barbara County. The Film and Video Program brings students to the San Luis Obispo International Film Festival each year for two days of film screenings.

RECOMMENDATIONS THAT REQUIRE ADDITIONAL RESOURCES

Facilities

1. *The film and Video Program is in desperate need of new and or seriously improved facilities. A new facility has been designed that would greatly improve the ability of the Film and Video Program to meet student needs. It has been postponed for an indeterminate time.*
2. *The Film and Video facility needs sound proofing to mitigate sound coming from the PCPCA scene shop and the welding lab.*
3. *Air conditioning needs to be installed in 0-30, 0-19 and 0-31. Summer heat can make it difficult to work in the facility.*

Equipment

1. *In an effort to remain abreast of industry standards the Film and Video Program is*

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need of the following equipment:
a. *10 Wireless lavaliere microphones and receivers*
b. *4 sets of LED lights*
c. *10 digital SLR cameras*
d. *Underwater housing for Cannon SLR camera*
e. *20 Post Production editing stations*
f. *Steady cam*
g. *Dolly*
h. *Studio lights*
i. *Green Screen*
j. *Narration booth*
k. *10 Industry standard High Definition Cameras*

Staffing

1. *Film and Video needs a lab tech position dedicated exclusively to Film and Video Program. Currently the lab tech position is shared by Film and Video, Photography, Multi Media and Graphics programs.*
2. *Film and Video has dropped sections of classes in the past few years as a consequence of the state budget challenges. This has dramatically reduced our part time instructional staff. We plan to expand offerings when the economic climate improves, offering new opportunity to part time instructors.*

Responses:

Facilities –

1. A new Building is in the design phase. We look forward to a professional space with appropriate adjacencies, room sizes and configurations.
2. Welding has moved and some sound proofing was installed between our production classroom, O-31 and the PCPA scene shop.
3. Air conditioning was installed in 2015, improving Summer and early Fall temperatures inside the facility.

Equipment –

1. The Film and Video Program has had the great benefit of CTEA grant funding for equipment purchases. Consequently, we have been able to greatly surpass the goals set forth in our last program review. We have

transitioned our facility not only to professional High Definition but to tapeless systems, greatly reducing wear and tear on cameras and computers, improving longevity and student success.

Staffing –

1. As mentioned above, the Film and Video Program is in need of a dedicated and qualified lab tech position whose time is dedicated 100 percent to the Film and Video Program and not shared by other programs.

2. With our expansion of section offerings, we have brought back part time instructors to teach.

III. Analysis of Resource Use and Program Implementation

Describe the program's current allocation and use of human, physical, technology, and fiscal resources. Are resources sufficient and appropriate to meet program needs? Can program resources be reallocated to better meet student needs? If so, how?

Current Film & Video Program allocations are meeting student needs. This is reflected in data that paints a picture of a program that is succeeding despite lacking severely needed and long-promised facilities infrastructure. According to program review data acquired in Fall 2016, 94% of students surveyed reported that they would 'somewhat' to 'strongly' agree with the notion that they would recommend taking film courses at Allan Hancock College.

Our program consists of two full time faculty members, 3-5 adjuncts, a full time classified staff member (shared with Photography, Multimedia, Graphics), and 1-2 student workers annually.

The Film & Video Program is unique in what it provides students. Students receive all the camera, sound, lighting, and editing equipment necessary for completion of assigned projects from the program itself. The Film & Video Program has been successful in utilizing the Perkins/CTEA grant in this regard. Regardless, there is an incredible amount of maintenance and tracking of equipment that occurs as a result.

As mentioned previously, the Film/Video Program shares its support staff with three other programs. The reality is that an "Equipment Room Manager" type position at any program of equivalent size to the Hancock Film & Video Program in any other college is a full time position in and of itself.

As of right now, faculty end up spending copious amounts of time performing tasks related to this position, which is a distraction to their teaching loads, and ultimately is detrimental to the smooth operation of the equipment room as they cannot commit to seeing tasks through. The Allan Hancock College Film & Video Program advocated for a full time equipment technician in our last program review and subsequent annual updates, but this has never materialized despite it still being deeply essential at the programmatic level.

This position will be extremely important going forward as the program will be relocated to the new Fine Arts building on campus. Our program will most likely be some physical distance from the other programs that currently share the support staff member necessitating that we have full time support.

IV. Program SLOs/Assessment

What are your program student learning outcomes? Have each of these been
assessed since the last comprehensive program review? Describe changes you have
made to courses or the program based on these data.

Our program student learning outcomes are:
1. Utilize camera, sound, editing and lighting equipment in a professional capacity.
2. Write compelling narrative stories in proper screenplay format and structure.
3. Apply analysis and critical evaluation to cinematic works through discourse and writing.

All three of the Film and Video Program's Program Learning Outcomes have been assessed since our last comprehensive program review in 2011/12. In 2011, The Film and Video Program instituted rubrics for grading term papers and critiquing of student video productions. The student learning outcomes data for the Film and Video program demonstrates the high degree of success for film and video courses and students. We routinely review SLO data to ensure robust program success.

The following is a summary of the Program Student Learning Outcomes data between 2011 and 2016:
1. FILM PSLO – Utilize camera, sound, editing and lighting in a professional capacity.
   - **58% exceed institutional standards**
   - **33% meet institutional standards**
   - **8% below institutional standards**
2. Write compelling narrative stories in proper screenplay format and structure.
   - **42% exceed institutional standards**
   - **39% meet institutional standards**
   - **18% below institutional standards**
3. Apply analysis and critical evaluation to cinematic works through discourse and writing.
   - **58% exceed institutional standards**
   - **33% meet institutional standards**
   - **8% below institutional standards**

PSLO: FILM PSLO - Utilize camera, sound, editing and lighting equipment in a professional capacity.

	Institutional Exceeds Standards		Institutional Meets Standards		Institutional Below Standards		Total
Fall 2011	17	73.91%	3	13.04%	3	13.04%	23
Fall 2012	45	57.69%	29	37.18%	4	5.13%	78
Fall 2015	1	33.33%	2	66.67%	0	0.00%	3
Fall 2016	10	47.62%	8	38.10%	3	14.29%	21
Overall	73	58.40%	42	33.60%	10	8.00%	125

PSLO: FILM PSLO - Write compelling narrative stories in proper screenplay format and structure.

	Institutional Exceeds Standards		Institutional Meets Standards		Institutional Below Standards		Total
Fall 2012	31	39.24%	41	51.90%	7	8.86%	79
Fall 2015	5	50.00%	3	30.00%	2	20.00%	10
Fall 2016	10	47.62%	8	38.10%	3	14.29%	21
Spring 2017	10	43.48%	0	0.00%	13	56.52%	23
Overall	56	42.11%	52	39.10%	25	18.80%	133

PSLO: FILM PSLO - Apply analysis and critical evaluation to cinematic works through discourse and writing.

	Institutional Exceeds Standards		Institutional Meets Standards		Institutional Below Standards		Total
Fall 2012	117	84.78%	9	6.52%	12	8.70%	138
Spring 2013	13	59.09%	9	40.91%	0	0.00%	22
Fall 2013	12	44.44%	12	44.44%	3	11.11%	27
Spring 2014	16	76.19%	5	23.81%	0	0.00%	21
Fall 2014	12	63.16%	7	36.84%	0	0.00%	19
Spring 2015	9	56.25%	6	37.50%	1	6.25%	16
Fall 2015	14	82.35%	2	11.76%	1	5.88%	17
Spring 2016	11	61.11%	7	38.89%	0	0.00%	18
Fall 2016	76	40.64%	92	49.20%	19	10.16%	187
Spring 2017	31	45.59%	30	44.12%	7	10.29%	68
Overall	311	58.35%	179	33.58%	43	8.07%	533

Two representative courses:
1. Film 110, Introduction to Motion Picture/Video Production, student learning outcome: **"Students will learn to operate video cameras, lighting and editing equipment."** This course SLO was assessed most recently in Spring 2016 and met with a 100% student success rate. The average student assessment score was 82%. The success of this course level outcome is indicative of program SLO #1.
2. Film 101, Film as Art and Communication, student learning outcome: **"Identify and analyze the stylistic elements of cinema (editing, cinematography, sound, mise-en scene and acting)."** This course SLO was assessed in Fall 2016 and met with an 85% average success rate. This assessment reveals that this area of the course generating success for our students. This course level SLO correlates to program SLO #3.

These results reveal the following:
1. In regard to student success in the areas production and analysis we have high student success rates.
2. The outcomes show moderate to high levels of success on an individual student basis.
3. The instruction in our programs is meeting the needs of our students. Further research on the specific courses that these SLOs were extrapolated from reveal that the minority of students that did not meet the success rate largely did not complete the assignment or complete it within

specified project guidelines or timelines. For faculty members, this reinforces the need to set clear objectives for each assignment as well as clearly spelling out project timelines and expectations.

V. Distance Learning (If applicable):

Describe the distance education courses offered in your program and any particular
successes or challenges with these courses. Include the enrollment as well as
percentage of courses offered by modality and the rationale for this ratio.
- Compare the success and retention of your online offerings to the same courses offered face-to-face. Analyze any gaps and plans to address these. As well, describe how program instructors ensure regular substantive instructor initiated contact in online classes.

The Film and Video Program has been very successful in offering Distance Education courses. All of these courses fulfill General Education requirements and are thus very popular. We offer Online Film 101, Film 102, Film 103 every semester including summer. In addition, we offer Film 105 as an online class in Spring and Summer.

In 2016/2017, the Film and Video Program had 469 face to face students in 35 sections and 425 online students in 15 sections.

Success and retention rates in our face to face courses averages between 79 and 80% from 2011/12 to 2016/17. For online classes this average is 65%. While this rate is lower for Online, it is equal to the AHC wide retention and success rates.

Film and Video instructors utilize, direct and group e-mail, regular Canvas announcements, group projects and office hours to ensure sufficient contact with students.

VI. Success, Retention, and Equity

Describe how the program works to promote student success. Include teaching innovations, use of academic and student support services (library, counseling, LAP, community partnerships, etc.). Refer to list of Student Services.

Data suggests that the Film & Video Program is supporting student success and achievement in a variety of ways. 90% of students surveyed as part of course review indicate that they are somewhat to highly satisfied with the instruction within the program and 88% indicate that they are somewhat to highly satisfied with the way in which the program meets their educational goals.

Program instructors utilize the early alert system for students in academic peril and are very pro-active with progress reports for EOPS/Calwork students, in addition to making the appropriate accommodations for students requiring learning assistance.

In addition, we've continued to enhance and diversify the educational outcomes that are available for our students. In particular, the program has created a separate degree with a focus on film studies that will provide a pathway for students to baccalaureate programs largely within the University of California system. In support of this, faculty have written a compliment of courses in recent years that can fit nicely within the framework of this new degree and accentuate the existing Production A.S. degree.

The Film & Video Program's level of retention and success has been exceeding standards. In our last semester of measurement prior to this review, Spring 2017, the Film & Video program's level of retention was 4% higher than the college average and its success rates were 6% higher than the college average. Even ported out to our distance learning courses, our success rates generally match the college success rates with our retention being slightly higher than the college average over the last six years.

We feel this data is reflective of a program that has a breadth of offerings, both via distance learning and in-person, and is meeting standards of academic success while retaining a cohort of motivated and informed students from semester to semester.

Though the Film & Video Program has a smattering of degree completions over the past six years, this is not out of line with data that suggests that many of our students (30%) are pursuing baccalaureate degrees and many are acquiring AA/AS degrees (32%) that film courses are a part of. The reality for those interested in careers in film, television, and video production is that four-year degrees are much more conducive to industry integration than two year degrees. In that respect, the Allan Hancock College Film & Video Program provides a sturdy foundation for our students to matriculate through the baccalaureate level.

The core demographic of our program is Hispanic & White men, age 20-24, though the Hispanic demographic has largely increased by 11% over the past six years and the White demographic has decreased by roughly the same. Regardless, they are in near parity.

The disparity between our male-female headcount is inconsistent. The widest gap over the last six academic years has been a 21% difference in this ratio, and the lowest has been a 6% difference. There is no linear trajectory in these numbers—it fluctuates up or down from year to year. This disparity unfortunately is not out of line with industry numbers for female representation. Research conducted by organizations like *Women Make Movies* has revealed that less than 1% of major motion pictures produced in the United States have women in lead positions like director, cinematographer, or producer. That said, the Film & Video Program is cognizant of this disparity and continues to work to overcome it by utilizing CTEA funding and through outreach efforts, as well as creating courses that examine under represented populations and multicultural diversity as part of the curriculum.

VII. Trend Analyses/Outlook

Using the information already gathered in the Annual Updates s (e.g., enrollment and achievement data; student learning outcomes assessment and analysis; input by advisory boards; existing articulation agreements; labor market trends) summarize the major trends, challenges, and opportunities that have emerged in the program since the last comprehensive program review. Explain possible causes for any identified gaps or trends and actions taken or needed to address these.

As applicable, please address the breadth, depth, currency, and cohesiveness of the curriculum in relation to evolving employer needs and/or transfer requirements, as well as other important pedagogical or technology-related developments and actions taken or needed to address these.

In general, the career outlook for Motion Pictures and Video Production is strong. Students with strong technical and artistic skills can be successful nationally and regionally as well. We maintain close relationships with our advisory board. They routinely tell us that they need students with strong artistic skills, critical thinking capacity and good attitudes. While we cannot teach "good attitude", we can and do focus our attention on student critical thinking skills and artistic skills. Our students go significantly beyond software and technology specific skills and build wide ranging understanding of the art of non-fiction and fiction cinema.

Labor Market Data:
- US Department of Labor Employment Projection: Motion Picture Production and Distribution: projects "employment to grow at a pace similar to the average for all occupations" Between 2010 and 2020. Employment is expected to grow between 2000 and 2010 by 11 percent for Producers and Directors, 10 percent for Broadcast Engineers and 2 percent and 5 percent respectively for Camera Operators and Editors. Multimedia Artists and Animators are expected to see 8 percent growth in jobs.
- In 2016, The US Department of Labor Employment Projection: Television, Video and Motion Picture Camera Operators and Editors stated: "Employment of camera operators and editors is expected to grow faster than the average for all occupations through 2026. Rapid expansion of the industry is expected." These fields are expected to enjoy a 12% growth rate.
- California Employment Development Department Labor Market information suggests that the major trend in Film and video post-production is towards computer-based technologies and complex software. We are keeping pace with this trend by offering Industry standard software and hardware to our students.
- California Employment Development Department Projections Show that much of the Industry is concentrated in Los Angeles County, and the San Francisco Bay Area. For our students to gain valuable job experience, it is often necessary for them to move temporarily to LA County or the San Francisco Bay Area. Between 2016 and 2026 Employment is expected to grow at a rate between 10 and 20 percent in those metropolitan locations.

VIII. Long-Term Program Goals and Action Plans (Aligned With the College Educational Master Plan)

Describe the long-term plans for changing or developing new courses and programs, other actions being taken to enhance student success, and the need for professional development activities and other resources to implement program goals. Be sure to show how these plans are related to assessment results. (Plan should cover five- year period and include target dates and resources needed.)

Film & Video largely sees the creation of the new Fine Arts complex as a remedy for any problems the program is currently facing.

• New complex with a fully supported film studies theatre complete with current 4K projection and surround sound capabilities. Not only will this support our film studies courses as part of our new degree, but allow us to provide community engagement as the new facility acts like a cinematheque offering presentations from industry speakers, film retrospectives, and a showcase of our student work at our annual student film festival.

• A new complex supportive of the original design of our film space including a studio space with an enjoining classroom, equipment facility, and edit lab.

• Full time Film/Video technician to support and oversee our equipment room, lab, studio, and have oversight of student workers.

• New complex with a film library that houses texts, digital media, and provides opportunities for academic study and discourse within.

• Increased support in the area of student workers to enhance our growing offerings as a department.

• The program will constantly need to stay current with industry changes in camera, editing, lighting, and sound equipment as well. Projected needs include:

• 1 Professional grade 35mm digital cinema camera
• 10 audio packages (directional & lav microphones, booms, cables, headphones)
• 10 Wireless microphones
• 10 tripods
• 15 Apple workstations w/editing, graphics, and sound mixing software
• 10 Apple laptops w/editing, graphics, and sound mixing software
• 10 LED Lighting packages with hardware accoutrements
• 20 entry level camera packages
• Mounting hardware such as dollies, jibs, and stedicams
• Specialized cameras such as drones and underwater units
• 4K digital cinema projection system with recommended sound system

REVIEW OF PREREQUISITES, COREQUISITES, AND ADVISORIES
Summary

List all courses in Discipline/Program

Course Prefix No	CURRENT Prequisite/Coreq/Advisory/ Limitation on Enrollemnt	LEVEL OF SCRUTINY (Statistics, Content Review, UC/CSU Comparison, Student Survey – list all)	RESULT (i.e., current PCA is established, should be dropped/modified or new PCA is established)	ACTION TO BE TAKEN (None, APP- Major or Minor)
Film 111	Prerequisite: Film 110	Content Review		None
Film 101	None			None
Film 102	None			None
Film 103	None			None
Film 104	None			None
Film 105	None			None
Film 106	None			None
Film 107	None			None
Film 109	None			None
Film 110	None			None

Note: If prerequisite or corequisite is being established for the first time, course must be modified to include entrance skills.

Completed forms and all backup documentation should be maintained at the department. This summary report should be included in the self-study report to be conducted during the next academic year.

11

PLAN OF ACTION - PRE-VALIDATION
Six Year

DEPARTMENT: ___FINE ARTS___ PROGRAM: ___FILM/VIDEO___

List below as specifically as possible the actions which the department plans to take as a result of this program review. Be sure to address any problem areas which you have discovered in your analysis of the program. Number each element of your plans separately and for each, please include a target date. Additionally, indicate by the number each institutional goal and objective which is addressed by each action plan. (See Institutional Goals and Objectives)

RECOMMENDATIONS TO IMPROVE **STUDENT LEARNING OUTCOMES** AND ACHIEVMENT	Theme/Objective/ Strategy Number AHC from Strategic Plan	TARGET DATE
1. Facilities are still the number one hindrance to achievement and learning outcomes. The new Fine Arts complex will remedy this.	IR4	2021
2. The Film and Video Program is developing a new Film Studies degree that will provide a pathway for students interested in critical studies as a field of study.	SLS2	2019

RECOMMENDATIONS TO ACCOMMODATE CHANGES IN **STUDENT CHARACTERISTICS**	Theme/Objective/ Strategy Number AHC from Strategic Plan	TARGET DATE
Enrollment Changes 1. Film and Video course sections increased by 18% Fall 2011 to Fall 2016. As a result, our headcount has increased by 4%. We will continue to work on decreasing the gap in our male-female student ratio.	SLS5	Ongoing
Demographic Changes 1. No significant demographic changes have occurred since our last program review.	SLS7	

RECOMMENDATIONS TO IMPROVE THE **EDUCATIONAL ENVIRONMENT**	Theme/Objective/ Strategy Number AHC from Strategic Plan	TARGET DATE
Curricular Changes The Film and Video program has developed a series of new courses on various topics under the rubric of cinema studies and will continue to develop 199 "Topics in" courses to serve our students wide educational interests. We are developing a new Film Studies degree that will act as a vehicle for this.	SLS6	Ongoing
Co-Curricular Changes Film and Video has begun bringing industry speakers to classes to address our students. We have applied for a Strong Workforce Grant to continue this.	I1	Ongoing

RECOMMENDATIONS THAT REQUIRE ADDITIONAL RESOURCES	Theme/Objective/ Strategy Number AHC from Strategic Plan	TARGET DATE
Facilities As specified in previous rounds of architectural design, the Film & Video Program requires a film studies classroom with stadium style seating, 4k Projection and surround sound capabilities, a dedicated film production studio with exterior rollback entrance, adjoining production classroom, expanded equipment room and storage, an A/V library replete with DVD viewing stations staffed by students and support techs, and a digital video and audio post-production lab.	IR4	
Equipment The Film and Video Program requires yearly upgrades and purchases to remain current with industry technology. Our current needs include: 1. Camera mounting hardware 2. Specialized camera hardware like dollies, jibs, stedicams, and drones. 3. Current professional camera models to accommodate three sections of classes. 4. Wireless audio recording equipment including microphones. 5. 12 Led Light kits 6. 10 post production editing laptops 7. 20 post-production desktop computers	IR3	Ongoing
Staffing 1. Film and Video requires a dedicated, full time equipment & lab technician. Our current technician is shared with Multimedia, Graphics, and Photography. As the new Fine Arts complex becomes a reality, so will the need for a tech dedicated to our program.	IR1	2018-2019

Neighboring College and University Plans Our new classes articulate with UC/CSU programs and our forthcoming Film Studies Degree will also continue this relationship.	SLS3	Ongoing
Related Community Plans 1. Our yearly student film festival is an open community event that has become well attended and quite successful over the years. 2. The new Fine Arts complex will allow the Film & Video program to function as a cinematheque for community events in the form of guest speakers and film retrospectives.	l1 l1	Ongoing

EXHIBITS

Allan Hancock College

SLO Performance Report
by Department with SLO

Department: Film

PSLO: FILM PSLO - Utilize camera, sound, editing and lighting equipment in a professional capacity.

	Institutional Exceeds Standards		Institutional Meets Standards		Institutional Below Standards	
Fall 2016	0	0.00%	0	0.00%	0	0.00%
Overall	0	0.00%	0	0.00%	0	0.00%

PSLO: FILM PSLO - Write compelling narrative stories in proper screenplay format and structure.

	Institutional Exceeds Standards		Institutional Meets Standards		Institutional Below Standards	
Fall 2016	0	0.00%	0	0.00%	0	0.00%
Overall	0	0.00%	0	0.00%	0	0.00%

PSLO: FILM PSLO - Apply analysis and critical evaluation to cinematic works through discourse and writing.

	Institutional Exceeds Standards		Institutional Meets Standards		Institutional Below Standards	
Fall 2016	16	69.57%	6	26.09%	1	4.35%
Overall	16	69.57%	6	26.09%	1	4.35%

Overall by Term for Department: Film

	Institutional Exceeds Standards		Institutional Meets Standards		Institutional Below Standards	
Fall 2016	16	69.57%	6	26.09%	1	4.35%

Overall by PSLO for Department: Film

	Institutional Exceeds Standards		Institutional Meets Standards		Institutional Below Standards	
FILM PSLO - Utilize camera, sound, editing and lighting equipment in a professional capacity.	0	0.00%	0	0.00%	0	0.00%
FILM PSLO - Write compelling narrative stories in proper screenplay format and structure.	0	0.00%	0	0.00%	0	0.00%
FILM PSLO - Apply analysis and critical evaluation to cinematic works through discourse and writing.	16	69.57%	6	26.09%	1	4.35%

22

Allan Hancock College

Course Statistics And Evidence

Film
Date: 03/13/2017
Terms: Fall 2016

Summary

Statistic	Number of Courses	Courses
Courses in the Department	21	FILM101, FILM102, FILM103, FILM105, FILM106, FILM107, FILM110, FILM111, FILM115, FILM116, FILM117, FILM118, FILM120, FILM121, FILM123, FILM125, FILM126, FILM128, FILM380, FILM381, FILM386
Courses with CSLOs	21	FILM101, FILM102, FILM103, FILM105, FILM106, FILM107, FILM110, FILM111, FILM115, FILM116, FILM117, FILM118, FILM120, FILM121, FILM123, FILM125, FILM126, FILM128, FILM380, FILM381, FILM386
Courses without CSLOs	0	
Courses with CSLOs mapped to PSLOs	21	FILM101, FILM102, FILM103, FILM105, FILM106, FILM107, FILM110, FILM111, FILM115, FILM116, FILM117, FILM118, FILM120, FILM121, FILM123, FILM125, FILM126, FILM128, FILM380, FILM381, FILM386
Courses without CSLOs mapped to PSLOs	0	
Courses with direct assessment of PSLOs	0	
Courses with CSLOs mapped to ILOs	21	FILM101, FILM102, FILM103, FILM105, FILM106, FILM107, FILM110, FILM111, FILM115, FILM116, FILM117, FILM118, FILM120, FILM121, FILM123, FILM125, FILM126, FILM128, FILM380, FILM381, FILM386
Courses without CSLOs mapped to ILOs	0	
Courses with direct assessment of ILOs	0	
Courses with at least one planned Assessment	3	FILM101, FILM126, FILM128
Courses with planned Assessments scored	2	FILM101, FILM126
Courses with some Assessments scored	0	
Courses without any Assessment scored	1	FILM128
Courses with no planned Assessments	18	FILM102, FILM103, FILM105, FILM106, FILM107, FILM110, FILM111, FILM115, FILM116, FILM117, FILM118, FILM120, FILM121, FILM123, FILM125, FILM380, FILM381, FILM386
Courses with at least one planned Action Plan	21	FILM101, FILM102, FILM103, FILM105, FILM106, FILM107, FILM110, FILM111, FILM115, FILM116, FILM117, FILM118, FILM120, FILM121, FILM123, FILM125, FILM126, FILM128, FILM380, FILM381, FILM386
Courses with Action Plan Responses	0	
Courses with some Action Plan Responses	2	FILM117, FILM118
Courses without Action Plan Responses	19	FILM101, FILM102, FILM110, FILM111, FILM116, FILM120, FILM126, FILM380, FILM105, FILM106, FILM125, FILM381, FILM103, FILM121, FILM386, FILM128, FILM107, FILM115, FILM123
Courses with no planned Action Plans	0	

FILM101 - Film Art & Communication

SLOs

CSLOs	» FILM101 SLO1 - Learn to identify and discuss significant film styles, genres and themes from around the world. » FILM101 SLO2 - Identify and analyze the stylistic elements of film (editing, cinematography, sound, mise-en scene and acting). » FILM101 SLO3 - Critically analyze meaning in film taking into account cultural, social, economic, political contexts.
	PSLO

2-3

	Film Program Outcomes
Mapped PSLOs	» FILM PSLO - Apply analysis and critical evaluation to cinematic works through discourse and writing.
Mapped ILOs	**ILO** ILO 3 - Global Awareness & Cultural Competence » ILO 3 - Global Awareness & Cultural Competence: Respectfully interact with individuals of diverse perspectives, beliefs and values being mindful of the limitation of your own cultural framework. ILO 2 - Critical Thinking & Problem Solving » ILO 2 - Critical Thinking & Problem Solving: Explore issues through various information sources; evaluate the credibility and significance of both the information and the source to arrive at a reasoned conclusion.

Assessments
Fall 2016

Short Paper

SLO	Scored	Institutional Exceeds Standards	Institutional Meets Standards	Institutional Below Standards	N/A
FILM101 SLO2 - Identify and analyze the stylistic elements of film (editing, cinematography, sound, mise-en scene and acting).	23 of 120	69.57%	26.09%	4.35%	2

FILM102 - Hollywood & the American Film

SLOs

CSLOs	» FILM102 SLO1 - Identify and discuss significant American film directors and styles and periods. » FILM102 SLO2 - Identify and analyze the stylistic elements of film (editing, cinematography, sound, mise-en scene and acting). » FILM102 SLO3 - Critically analyze meaning in film taking into account cultural, social, economic, political contexts.
Mapped PSLOs	**PSLO** Film Program Outcomes » FILM PSLO - Apply analysis and critical evaluation to cinematic works through discourse and writing.
Mapped ILOs	**ILO** ILO 3 - Global Awareness & Cultural Competence » ILO 3 - Global Awareness & Cultural Competence: Respectfully interact with individuals of diverse perspectives, beliefs and values being mindful of the limitation of your own cultural framework. ILO 2 - Critical Thinking & Problem Solving » ILO 2 - Critical Thinking & Problem Solving: Explore issues through various information sources; evaluate the credibility and significance of both the information and the source to arrive at a reasoned conclusion.

FILM103 - Contemporary Latin American Fi

SLOs

CSLOs	» FILM103 SLO1 - Identify and discuss significant Latin American film directors and styles and periods. » FILM103 SLO2 - Identify and analyze the stylistic elements of film (editing, cinematography, sound, mise-en scene and acting). » FILM103 SLO3 - Critically analyze meaning in film taking into account cultural, social, economic, political contexts.
Mapped PSLOs	**PSLO** Film Program Outcomes » FILM PSLO - Apply analysis and critical evaluation to cinematic works through discourse and writing.
Mapped ILOs	**ILO** ILO 3 - Global Awareness & Cultural Competence » ILO 3 - Global Awareness & Cultural Competence: Respectfully interact with individuals of diverse perspectives, beliefs and values being mindful of the limitation of your own cultural framework. ILO 2 - Critical Thinking & Problem Solving » ILO 2 - Critical Thinking & Problem Solving: Explore issues through various information sources; evaluate the credibility and significance of both the information and the source to arrive at a reasoned conclusion.

FILM105 - Film and Television Writing I

SLOs

	» FILM105 SLO1 - Define and discuss the function and purpose of various components of screenplay format.

2-4

CSLOs	» FILM105 SLO2 - Create original short form screenplays that demonstrate a proper understanding of format. » FILM105 SLO3 - Assess and critique screenplays in a critical and professional manner.
Mapped PSLOs	**PSLO** Film Program Outcomes » FILM PSLO - Write compelling narrative stories in proper screenplay format and structure. » FILM PSLO - Apply analysis and critical evaluation to cinematic works through discourse and writing.
Mapped ILOs	**ILO** ILO 2 - Critical Thinking & Problem Solving » ILO 2 - Critical Thinking & Problem Solving: Explore issues through various information sources; evaluate the credibility and significance of both the information and the source to arrive at a reasoned conclusion. ILO 1 - Communication » ILO 1 - Communication: Communicate effectively using verbal, visual and written language with clarity and purpose in workplace, community and academic contexts.

FILM106 - Film and Television Writing II

SLOs

CSLOs	» FILM106 SLO1 - Define and discuss the function and purpose of various components of screenplay format. » FILM106 SLO2 - Create original short form screenplays that demonstrate a proper understanding of format. » FILM106 SLO3 - Assess and critique screenplays in a critical and professional manner.
Mapped PSLOs	**PSLO** Film Program Outcomes » FILM PSLO - Write compelling narrative stories in proper screenplay format and structure. » FILM PSLO - Apply analysis and critical evaluation to cinematic works through discourse and writing.
Mapped ILOs	**ILO** ILO 2 - Critical Thinking & Problem Solving » ILO 2 - Critical Thinking & Problem Solving: Explore issues through various information sources; evaluate the credibility and significance of both the information and the source to arrive at a reasoned conclusion. ILO 1 - Communication » ILO 1 - Communication: Communicate effectively using verbal, visual and written language with clarity and purpose in workplace, community and academic contexts.

FILM107 - History of World Cinema

SLOs

CSLOs	» FILM107 SLO1 - Discuss, critique and appraise films based on content and cinematic technique, not popular appeal or interest. » FILM107 SLO2 - Identify the influence of world cinema on "Hollywood" originated films.
Mapped PSLOs	**PSLO** Film Program Outcomes » FILM PSLO - Write compelling narrative stories in proper screenplay format and structure.
Mapped ILOs	**ILO** ILO 3 - Global Awareness & Cultural Competence » ILO 3 - Global Awareness & Cultural Competence: Respectfully interact with individuals of diverse perspectives, beliefs and values being mindful of the limitation of your own cultural framework. ILO 2 - Critical Thinking & Problem Solving » ILO 2 - Critical Thinking & Problem Solving: Explore issues through various information sources; evaluate the credibility and significance of both the information and the source to arrive at a reasoned conclusion.

FILM110 - Intro Motion Picture/Video Pro

SLOs

CSLOs	» FILM110 SLO1 - Pre-plan, storyboard and script short video projects. » FILM110 SLO2 - Operate video cameras, lighting and editing equipment. » FILM110 SLO3 - Display a mastery of film and video terminology and concepts taking into account cultural, social, economic, political contexts.

	PSLO
Mapped PSLOs	Film Program Outcomes » FILM PSLO - Utilize camera, sound, editing and lighting equipment in a professional capacity. » FILM PSLO - Write compelling narrative stories in proper screenplay format and structure.
Mapped ILOs	ILO ILO 2 - Critical Thinking & Problem Solving » ILO 2 - Critical Thinking & Problem Solving: Explore issues through various information sources; evaluate the credibility and significance of both the information and the source to arrive at a reasoned conclusion. ILO 1 - Communication » ILO 1 - Communication: Communicate effectively using verbal, visual and written language with clarity and purpose in workplace, community and academic contexts.

FILM111 - Intermed Motion Pic/Video Prod

SLOs

CSLOs	» FILM111 SLO1 - Create storyboards, shot lists, proper screenplay format effectively during pre-production. » FILM111 SLO2 - Demonstrate proper method of assembling and loading film and video cameras. Prepare lighting and sound equipment for use on set. » FILM111 SLO3 - Collaborate with others in a professional manner to complete post-production duties.
Mapped PSLOs	PSLO Film Program Outcomes » FILM PSLO - Utilize camera, sound, editing and lighting equipment in a professional capacity. » FILM PSLO - Write compelling narrative stories in proper screenplay format and structure.
Mapped ILOs	ILO ILO 6 - Scientific Literacy » ILO 6 - Scientific Literacy: Use scientific knowledge and methodologies to assess potential solutions to real-life challenges. ILO 2 - Critical Thinking & Problem Solving » ILO 2 - Critical Thinking & Problem Solving: Explore issues through various information sources; evaluate the credibility and significance of both the information and the source to arrive at a reasoned conclusion. ILO 1 - Communication » ILO 1 - Communication: Communicate effectively using verbal, visual and written language with clarity and purpose in workplace, community and academic contexts.

FILM115 - Introduction to Animation

SLOs

CSLOs	» FILM115 SLO1 - Demonstrate knowledge of fundamental animation principles such as timing, exaggeration, squash and stretch, staging. » FILM115 SLO2 - Generate and assess idea alternatives and variations. » FILM115 SLO3 - Produce short animations manifesting fundamental animation principles such as timing, tweening, squash & stretch, staging.
Mapped PSLOs	PSLO Film Program Outcomes » FILM PSLO - Utilize camera, sound, editing and lighting equipment in a professional capacity. **Multimedia Arts & Communication Program Outcomes** MMAC Program Outcomes » MMAC PSLO1 - Analyze and explain diverse multimedia products in terms of design, techniques, and point of view. » MMAC PSLO4 - Plan and budget a project for presentation to a client.
Mapped ILOs	ILO ILO 7 - Personal Responsibility & Development » ILO 7 - Personal Responsibility & Development: Take the initiative and responsibility to assess your own actions with regard to physical wellness, learning opportunities, career planning, creative contribution to the community and ethical integrity in the home, workplace and community. ILO 2 - Critical Thinking & Problem Solving » ILO 2 - Critical Thinking & Problem Solving: Explore issues through various information sources; evaluate the credibility and significance of both the information and the source to arrive at a reasoned conclusion. ILO 1 - Communication

» ILO 1 - Communication: Communicate effectively using verbal, visual and written language with clarity and purpose in workplace, community and academic contexts.

FILM116 - Intermediate Animation

SLOs

CSLOs	» FILM116 SLO1 - Analyze animation using a vocabulary of fundamental animation principles, both orally and in writing. » FILM116 SLO2 - Generate and assess idea alternatives and variations. » FILM116 SLO3 - Produce individual animation projects, including a soundtrack, using one of the following techniques: cell, drawing, clay, model, stop-motion, cut out, or painting on glass.
Mapped PSLOs	**Multimedia Arts & Communication Program Outcomes** Animation Program Outcomes » ANIM PSLO3 - Plan and storyboard animated sequences for traditional and digital formats. » ANIM PSLO4 - Use animation techniques and principles expressively in creating short animated films.
Mapped ILOs	**ILO** ILO 7 - Personal Responsibility & Development » ILO 7 - Personal Responsibility & Development: Take the initiative and responsibility to assess your own actions with regard to physical wellness, learning opportunities, career planning, creative contribution to the community and ethical integrity in the home, workplace and community. ILO 2 - Critical Thinking & Problem Solving » ILO 2 - Critical Thinking & Problem Solving: Explore issues through various information sources; evaluate the credibility and significance of both the information and the source to arrive at a reasoned conclusion. ILO 1 - Communication » ILO 1 - Communication: Communicate effectively using verbal, visual and written language with clarity and purpose in workplace, community and academic contexts.

FILM117 - 3D Computer Animation 1

SLOs

CSLOs	» FILM117 SLO1 - Model 3D forms including architecture, objects and characters. » FILM117 SLO2 - Map and texture surfaces. » FILM117 SLO3 - Design and light 3D scenes. » FILM117 SLO4 - Animate cameras and characters in 3D scenes.
Mapped PSLOs	**Multimedia Arts & Communication Program Outcomes** Animation Program Outcomes » ANIM PSLO1 - Generate multiple characters and stories in response to a specific concept. » ANIM PSLO2 - Design and model characters and environments for animation. » ANIM PSLO4 - Use animation techniques and principles expressively in creating short animated films.
Mapped ILOs	**ILO** ILO 4 - Information & Technology Literacy » ILO 4B - Technology Literacy: Proficiency in a technology and the ability to choose the appropriate tools. ILO 1 - Communication » ILO 1 - Communication: Communicate effectively using verbal, visual and written language with clarity and purpose in workplace, community and academic contexts.

Action Plans
Fall 2016
Section Improvement Plan

Expected Action	Action Type	Respondent	Action Taken	Date	Resource Request
Allan Hancock College >> Film >> FILM117 >> Section 20689 - Fall 2016					
What did the assessment data indicate about the strengths of your course?	No action type	Anonymous	Students as always love the hands on assignments. They enjoy the variety of projects presented in the course and find the course to be overall very enjoyable and engaging.	2017-02-06	
What did the assessment data indicate about the weaknesses of your course?	No action type	Anonymous	They felt that some of the assignments and topics moved too fast and that they didn't have enough time to get through them and have a full understanding of the material.	2017-02-06	

What changes have you made/do you plan to make based on the data? What resources would you need, if any, to make these changes?	No action type	Anonymous	I am most likely going to move the UV projects into the advanced 118 section of the course, that course has always felt like the first project runs a bit long and most students finish it early, I think by moving that project into the 118 section of the course I can more fully engage students of the 118 course as well as lighten the load of the 117 course which will allow me to lengthen the other assignments and projects so that students don't feel as overwhelmed with the amount of work. In addition to this I am going to take the existing projects of 117 and break them up into smaller discreet projects so that the steps of completing the assignments are more clearly delineated in the syllabi. My thought is that this will really help the students who like to procrastinate heavily and leave the projects for the last couple days of multi-week projects. I noticed this past semester that a lot of students heavily procrastinated and their performance in the course was heavily effected because of it. Splitting projects into multiple smaller projects may not solve the procrastination problem but it may hopefully mean that those who do procrastinate aren't trying to accomplish as much at any single time.	2017-02-06	

FILM118 - 3D Computer Animation 2

SLOs

CSLOs	» FILM118 SLO1 - Plan animation projects and communicate proposals. » FILM118 SLO2 - Create projects with the use of modeling, texture mapping, animation, camera work and lighting to achieve a cohesive expressive effect. » FILM118 SLO3 - Create a show reel.
Mapped PSLOs	**Multimedia Arts & Communication Program Outcomes** Animation Program Outcomes » ANIM PSLO3 - Plan and storyboard animated sequences for traditional and digital formats. » ANIM PSLO4 - Use animation techniques and principles expressively in creating short animated films.
Mapped ILOs	**ILO** ILO 7 - Personal Responsibility & Development » ILO 7 - Personal Responsibility & Development: Take the initiative and responsibility to assess your own actions with regard to physical wellness, learning opportunities, career planning, creative contribution to the community and ethical integrity in the home, workplace and community. ILO 4 - Information & Technology Literacy » ILO 4B - Technology Literacy: Proficiency in a technology and the ability to choose the appropriate tools. ILO 1 - Communication » ILO 1 - Communication: Communicate effectively using verbal, visual and written language with clarity and purpose in workplace, community and academic contexts.

Action Plans
Fall 2016

Section Improvement Plan

Expected Action	Action Type	Respondent	Action Taken	Date	Resource Request
Allan Hancock College >> Film >> FILM118 >> Section 20690 - Fall 2016					
What did the assessment data indicate about the strengths of your course?	No action type	Anonymous	The students indicated that they really enjoyed that the projects were structured in a way that allowed them to tailor them to their own professional goals and interests while still teaching them the skills that are necessary. For instance the character project is an open project that focus's on Organic modeling, this project can be a character, robot, creature etc, so long as it follows the organic modeling techniques discussed. This allows the students to create something they are passionate about and want to build on.	2017-02-06	
What did the assessment data indicate about the weaknesses of your course?	No action type	Anonymous	The students indicated that there was a bit of cross-over in some of the techniques taught that are covered in the Graphics 130 course. Because of the need to get students up to speed on the modeling tools for the advanced modeling topics in this class there is a little bit of overlap which students who had taken the 130 course felt that the lectures that reviewed some of that information was a little boring, despite being necessary for those who hadn't taken those courses.	2017-02-06	

| What changes have you made/do you plan to make based on the data? What resources would you need, if any, to make these changes? | No action type | Anonymous | I am going to review those lectures that cover some of the information covered in the Graphics 130 course and try and spread those couple of lectures out and roll them into other lectures so that it is drip fed throughout the semester as opposed to being delivered all at once. I think that this will help solve the problem of any students who may have taken the Graphics 130 course having to see review material in one large chunk and will keep them engaged more fully. Once I move that material into other lectures I will need to replace those lectures with brand new ones that cover different and new material. | 2017-02-06 | |

FILM120 - Intro Sound Recording & Mixing

SLOs

CSLOs	» FILM120 SLO1 - Utilize and describe the operating principles behind mixing consoles, analog/digital audio recorders, signal effects processors, microphones and microphone placement techniques.
Mapped PSLOs	**Music Program Outcomes** Music Program Outcomes » MUS PSLO - Students demonstrate familiarity with language, concepts and practice of music.
Mapped ILOs	**ILO** ILO 3 - Global Awareness & Cultural Competence » ILO 3 - Global Awareness & Cultural Competence: Respectfully interact with individuals of diverse perspectives, beliefs and values being mindful of the limitation of your own cultural framework.

FILM121 - Sound Production Techniques

SLOs

CSLOs	» FILM121 SLO1 - Utilize and describe the operating principles behind computer-based nonlinear digital audio recording and editing techniques for both music and audio for video as well as computer-based signal effects processors. » FILM121 SLO2 - Utilize and describe the operating principles behind computer-based signal effects processors » FILM121 SLO3 - Utilize and describe the operating principles behind the use of digital audio recording for both music and audio for video
Mapped PSLOs	**Music Program Outcomes** Music Program Outcomes » MUS PSLO - Students demonstrate familiarity with language, concepts and practice of music.
Mapped ILOs	**ILO** ILO 3 - Global Awareness & Cultural Competence » ILO 3 - Global Awareness & Cultural Competence: Respectfully interact with individuals of diverse perspectives, beliefs and values being mindful of the limitation of your own cultural framework.

FILM123 - Directing for the Camera

SLOs

CSLOs	» FILM123 SLO1 - Prepare pre-production paperwork using standard conceptualization techniques. » FILM123 SLO2 - Apply appropriate color-coded breakdown to screenplays and list the items under the proper subject headings on a breakdown sheet. » FILM123 SLO3 - Contribute as a member of a film and video crew to produce a finished project.
Mapped PSLOs	**PSLO** Film Program Outcomes » FILM PSLO - Utilize camera, sound, editing and lighting equipment in a professional capacity. » FILM PSLO - Write compelling narrative stories in proper screenplay format and structure.
Mapped ILOs	**ILO** ILO 2 - Critical Thinking & Problem Solving » ILO 2 - Critical Thinking & Problem Solving: Explore issues through various information sources; evaluate the credibility and significance of both the information and the source to arrive at a reasoned conclusion. ILO 1 - Communication » ILO 1 - Communication: Communicate effectively using verbal, visual and written language with clarity and purpose in workplace, community and academic contexts.

FILM125 - Computer Video Editing

SLOs

CSLOs	» FILM125 SLO1 - Competence in digitizing and compressing video for digital editing applications. » FILM125 SLO2 - Competence in cutting, trimming and exporting digital movies. » FILM125 SLO3 - Competence in editing complex projects with mixed sound tracks, titles and export to DVD
Mapped PSLOs	**PSLO** Film Program Outcomes » FILM PSLO - Utilize camera, sound, editing and lighting equipment in a professional capacity.
Mapped ILOs	**ILO** ILO 2 - Critical Thinking & Problem Solving » ILO 2 - Critical Thinking & Problem Solving: Explore issues through various information sources; evaluate the credibility and significance of both the information and the source to arrive at a reasoned conclusion. ILO 1 - Communication » ILO 1 - Communication: Communicate effectively using verbal, visual and written language with clarity and purpose in workplace, community and academic contexts.

FILM126 - Intro to Motion Graphics

SLOs

CSLOs	» FILM126 SLO1 - Analyze motion graphics sequences utilizing a design vocabulary, both orally and in writing. » FILM126 SLO2 - Generate and articulate motion graphics solutions to various design problems. » FILM126 SLO3 - Use appropriate software programs to design and create digital motion graphics sequences manifesting technical proficiency and coherent design.
Mapped PSLOs	**Multimedia Arts & Communication Program Outcomes** MMAC Program Outcomes » MMAC PSLO1 - Analyze and explain diverse multimedia products in terms of design, techniques, and point of view. » MMAC PSLO3 - Design, build, test and present websites, animations, motion graphics sequences, interactive disks. » MMAC PSLO4 - Plan and budget a project for presentation to a client.
Mapped ILOs	**ILO** ILO 4 - Information & Technology Literacy » ILO 4B - Technology Literacy: Proficiency in a technology and the ability to choose the appropriate tools. ILO 2 - Critical Thinking & Problem Solving » ILO 2 - Critical Thinking & Problem Solving: Explore issues through various information sources; evaluate the credibility and significance of both the information and the source to arrive at a reasoned conclusion. ILO 1 - Communication » ILO 1 - Communication: Communicate effectively using verbal, visual and written language with clarity and purpose in workplace, community and academic contexts.

Assessments
Fall 2016

Movie Opening Credits project

SLO	Scored	Institutional Exceeds Standards	Institutional Meets Standards	Institutional Below Standards	N/A
FILM126 SLO2 - Generate and articulate motion graphics solutions to various design problems.	5 of 5	60%	40%	0%	0

FILM128 - Intermediate Motion Graphics

SLOs

CSLOs	» FILM128 SLO1 - Analyze professional visual effects and motion graphics sequences utilizing a technical vocabulary. » FILM128 SLO3 - Utilize current software to plan, design and produce a professional visual effects and/or motion graphics project for inclusion in student's presentation reel. » FILM128 SLO2 - Research and employ online resources such as technical forums, users' groups and tutorials in order to solve digital post-production problems using current methods such as compositing, digital effects, and virtual cinematography.
Mapped PSLOs	**PSLO** Film Program Outcomes » FILM PSLO - Utilize camera, sound, editing and lighting equipment in a professional capacity.

	» FILM PSLO - Write compelling narrative stories in proper screenplay format and structure. » FILM PSLO - Apply analysis and critical evaluation to cinematic works through discourse and writing.
Mapped ILOs	**ILO** ILO 7 - Personal Responsibility & Development » ILO 7 - Personal Responsibility & Development: Take the initiative and responsibility to assess your own actions with regard to physical wellness, learning opportunities, career planning, creative contribution to the community and ethical integrity in the home, workplace and community. ILO 2 - Critical Thinking & Problem Solving » ILO 2 - Critical Thinking & Problem Solving: Explore issues through various information sources; evaluate the credibility and significance of both the information and the source to arrive at a reasoned conclusion. ILO 1 - Communication » ILO 1 - Communication: Communicate effectively using verbal, visual and written language with clarity and purpose in workplace, community and academic contexts.

FILM380 - Film Production Lab

SLOs

CSLOs	» FILM380 SLO1 - Analyze and apply the techniques, materials, and processes necessary for the production of film. » FILM380 SLO2 - Produce finished work that demonstrates a proficient level of skill.
Mapped PSLOs	**PSLO** Film Program Outcomes » FILM PSLO - Utilize camera, sound, editing and lighting equipment in a professional capacity. » FILM PSLO - Write compelling narrative stories in proper screenplay format and structure.
Mapped ILOs	**ILO** ILO 2 - Critical Thinking & Problem Solving » ILO 2 - Critical Thinking & Problem Solving: Explore issues through various information sources; evaluate the credibility and significance of both the information and the source to arrive at a reasoned conclusion. ILO 1 - Communication » ILO 1 - Communication: Communicate effectively using verbal, visual and written language with clarity and purpose in workplace, community and academic contexts.

FILM381 - Film Post Production Lab

SLOs

CSLOs	» FILM381 SLO1 - Analyze and apply the techniques, materials, and processes necessary for the production of film. » FILM381 SLO2 - Produce finished work that demonstrates a proficient level of skill.
Mapped PSLOs	**PSLO** Film Program Outcomes » FILM PSLO - Utilize camera, sound, editing and lighting equipment in a professional capacity. » FILM PSLO - Write compelling narrative stories in proper screenplay format and structure.
Mapped ILOs	**ILO** ILO 2 - Critical Thinking & Problem Solving » ILO 2 - Critical Thinking & Problem Solving: Explore issues through various information sources; evaluate the credibility and significance of both the information and the source to arrive at a reasoned conclusion. ILO 1 - Communication » ILO 1 - Communication: Communicate effectively using verbal, visual and written language with clarity and purpose in workplace, community and academic contexts.

FILM386 - Film Festival Production Lab

SLOs

CSLOs	» FILM386 SLO1 - Schedule, coordinate and promote the Allan Hancock College Film Festival.
Mapped PSLOs	**PSLO** Film Program Outcomes » FILM PSLO - Utilize camera, sound, editing and lighting equipment in a professional capacity.

Mapped ILOs	**ILO** ILO 2 - Critical Thinking & Problem Solving » ILO 2 - Critical Thinking & Problem Solving: Explore issues through various information sources; evaluate the credibility and significance of both the information and the source to arrive at a reasoned conclusion.

Program Review

2016

Program Review Film
Fall 2016

The course being evaluated:

Film course	Count
Film 110	17
Film 111	17
Film 107	16
Film 102	9
Film 103	7
Film 101	4
Film 105	2
Film 115	
Film 116	
Film 117	
Film 118	
Film 120	
Film 126	
Film 128	
Film 380	
Film 381	
Other, please specify	
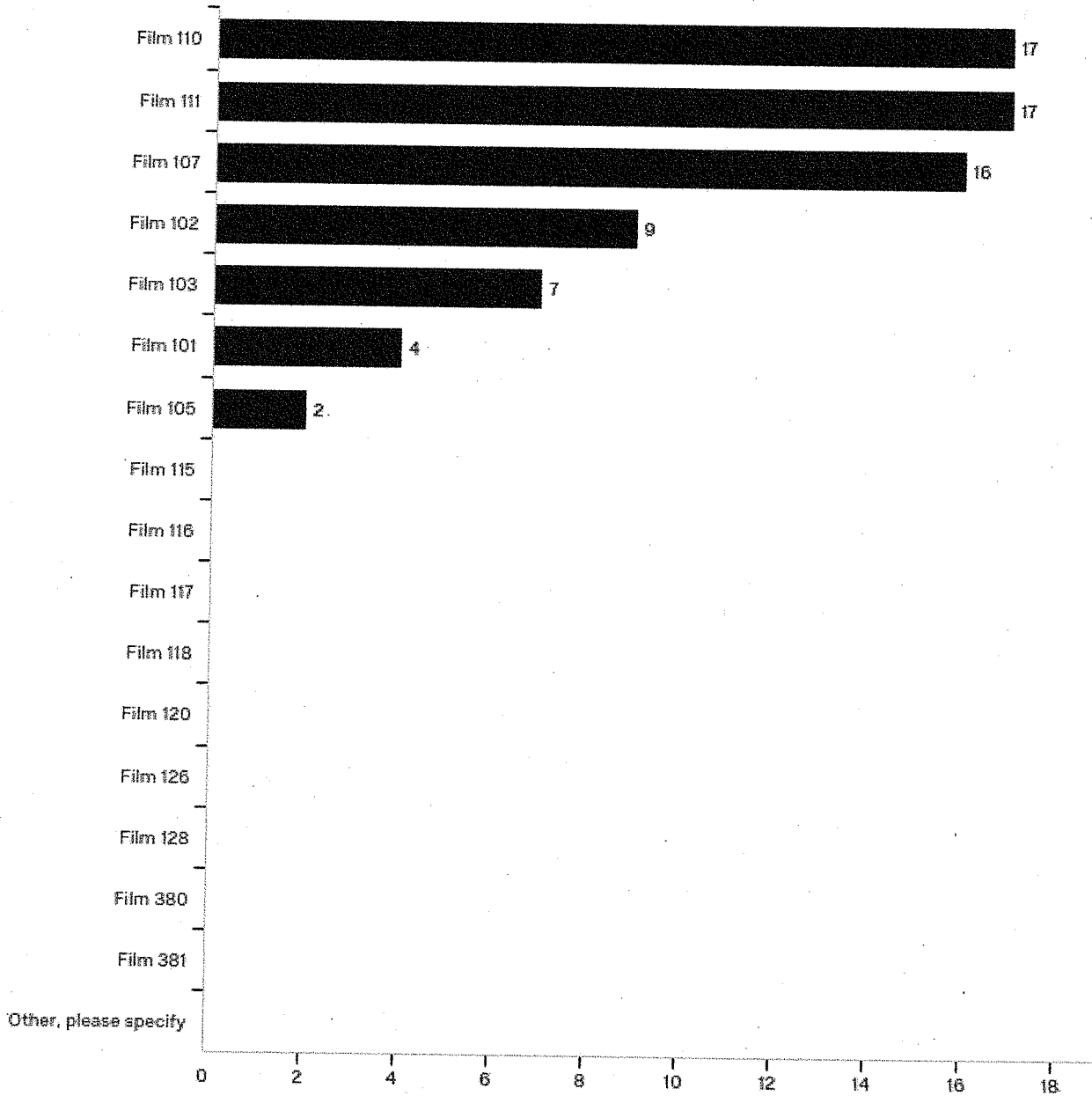
#	Answer	%	Count
1	Film 101	6%	4
2	Film 102	13%	9

33

3		Film 103	10%	7
4		Film 105	3%	2
5		Film 107	22%	16
6		Film 110	24%	17
7		Film 111	24%	17
8		Film 115	0%	0
9		Film 116	0%	0
10		Film 117	0%	0
11		Film 118	0%	0
12		Film 120	0%	0
13		Film 126	0%	0
14		Film 128	0%	0
15		Film 380	0%	0
16		Film 381	0%	0
17		Other, please specify	0%	0
		Total	100%	72

Part I. Please indicate how satisfied you are, in general, with the following aspects of the Film program

#	Question	Highly satisfied		Somewhat satisfied		Neither satisfied nor disatisfied		Somewhat dissatisfied		Highly dissatisfied		Total
1	Quality of instruction within the program	61%	44	29%	21	8%	6	1%	1	0%	0	72
2	The way textbooks and other materials used in courses within the program help me learn	41%	29	33%	23	21%	15	3%	2	1%	1	70

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3	Advice about the program from counselors	40%	20	20%	10	30%	15	6%	3	4%	2	50
4	The way this program meets your educational goals	57%	39	31%	21	12%	8	0%	0	0%	0	68
5	Contribution towards your intellectual growth	64%	45	24%	17	11%	8	0%	0	0%	0	70
6	Clarity of course goals and learning objectives	74%	53	19%	14	6%	4	1%	1	0%	0	72
7	Feedback and assessment of progress towards learning objectives	49%	35	35%	25	11%	8	1%	1	3%	2	71
8	The availability of courses offered in the Film program	52%	35	33%	22	15%	10	0%	0	0%	0	67
9	The content of courses offered in the Film program	65%	43	27%	18	8%	5	0%	0	0%	0	66
10	The coordination of courses offered in the Film program and courses offered in other departments that may be required for your major	48%	29	36%	22	15%	9	2%	1	0%	0	61
11	The physical facilities and space (e.g., classrooms, labs)	48%	31	38%	24	14%	9	0%	0	0%	0	64
12	Instructional equipment (e.g.,	60%	38	22%	14	17%	11	0%	0	0%	0	63

35

	computers, lab equipment)									
13	Presentation of classes via the college's Blackboard course management system	50%	34	31%	21	12%	8	4%	3	3%	2	68
14	Course assistance through tutorial services (e.g through the Tutorial Center, Math Lab, Writing Center)	55%	24	20%	9	18%	8	7%	3	0%	0	44
15	Availability of appropriate resources in the libraries	40%	20	32%	16	18%	9	2%	1	8%	4	50

Which of the following best describes your reason for taking this and other courses in Film?
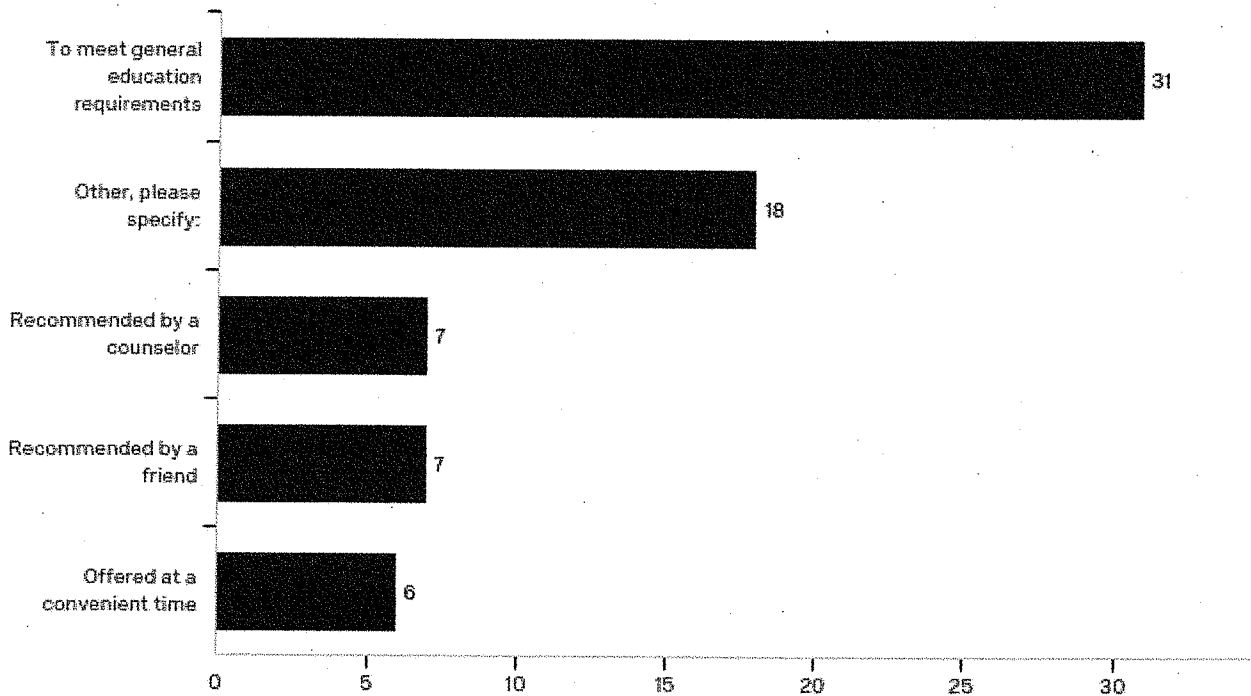
#	Answer	%	Count
1	Recommended by a counselor	10%	7
2	Recommended by a friend	10%	7
3	To meet general education requirements	45%	31
4	Offered at a convenient time	9%	6
5	Other, please specify:	26%	18
	Total	100%	69

Other, please specify:

Other, please specify:

it is my major

Have taken film classes since start of high school.

I needed an elective to fill my schdeule and I'm an English major so it was perfect

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Compared to the beginning of the semester, your attitude about Film has
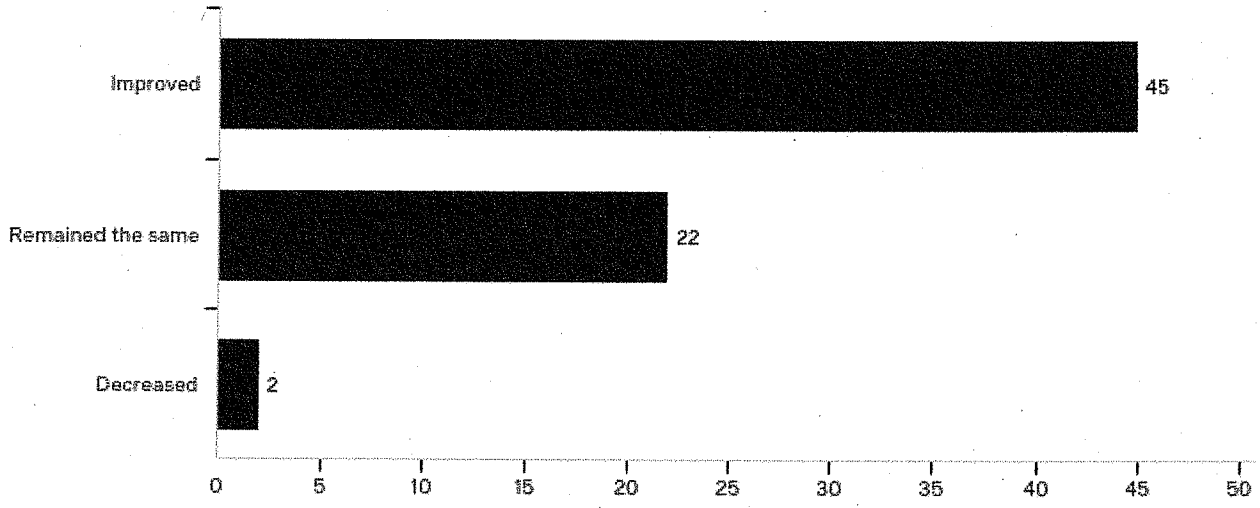
#	Answer	%	Count
1	Improved	65%	45
2	Remained the same	32%	22
3	Decreased	3%	2
	Total	100%	69

Please answer the following questions.

Legend:
- I would recommend taking courses in Film
- I plan on taking additional courses in Film
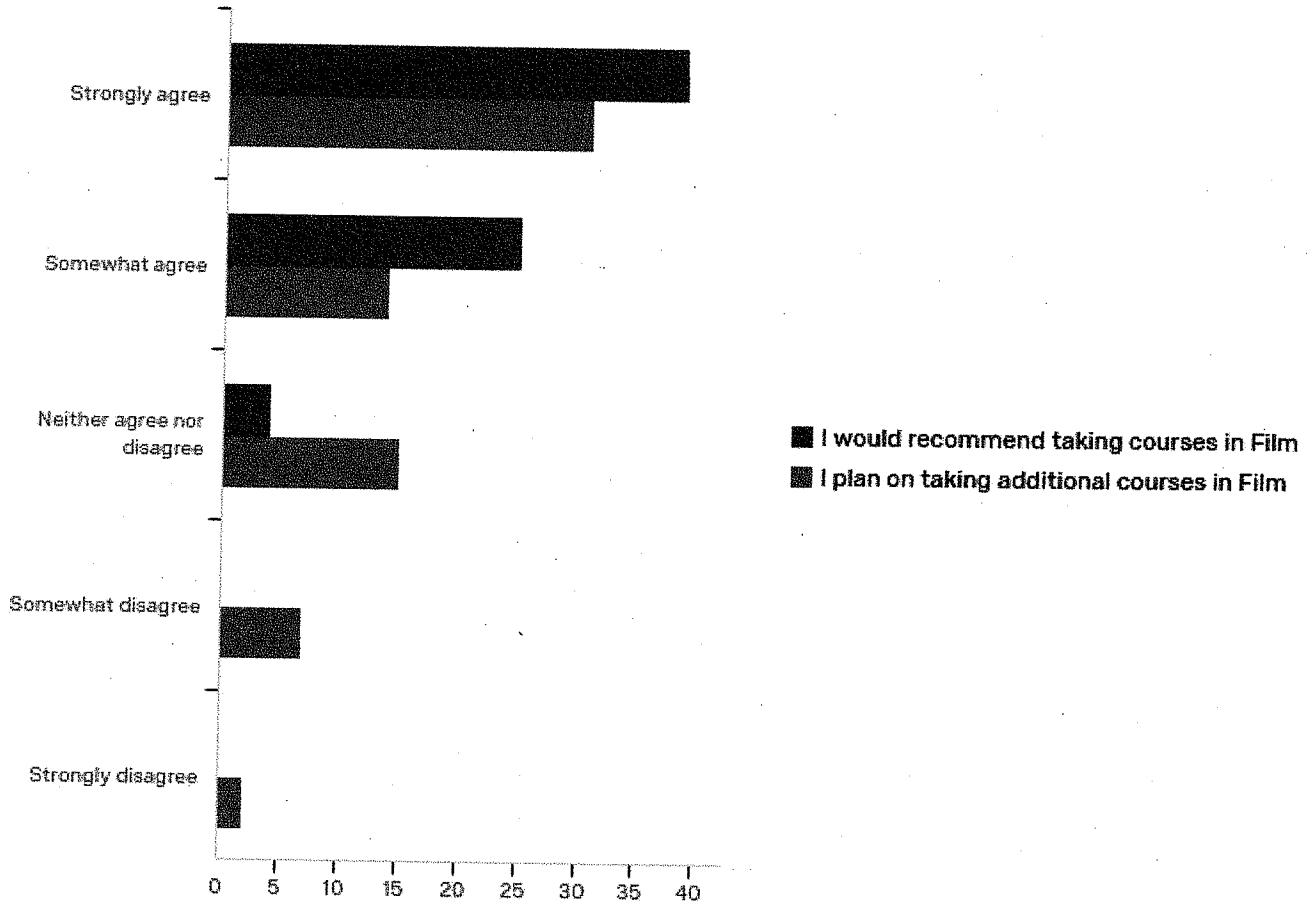
#	Question	Strongly agree		Somewhat agree		Neither agree nor disagree		Somewhat disagree		Strongly disagree		Total
1	I would recommend taking courses in Film	57%	39	37%	25	6%	4	0%	0	0%	0	68
2	I plan on taking additional courses in Film	45%	31	20%	14	22%	15	10%	7	3%	2	69

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Which of the following courses have you taken in Film?
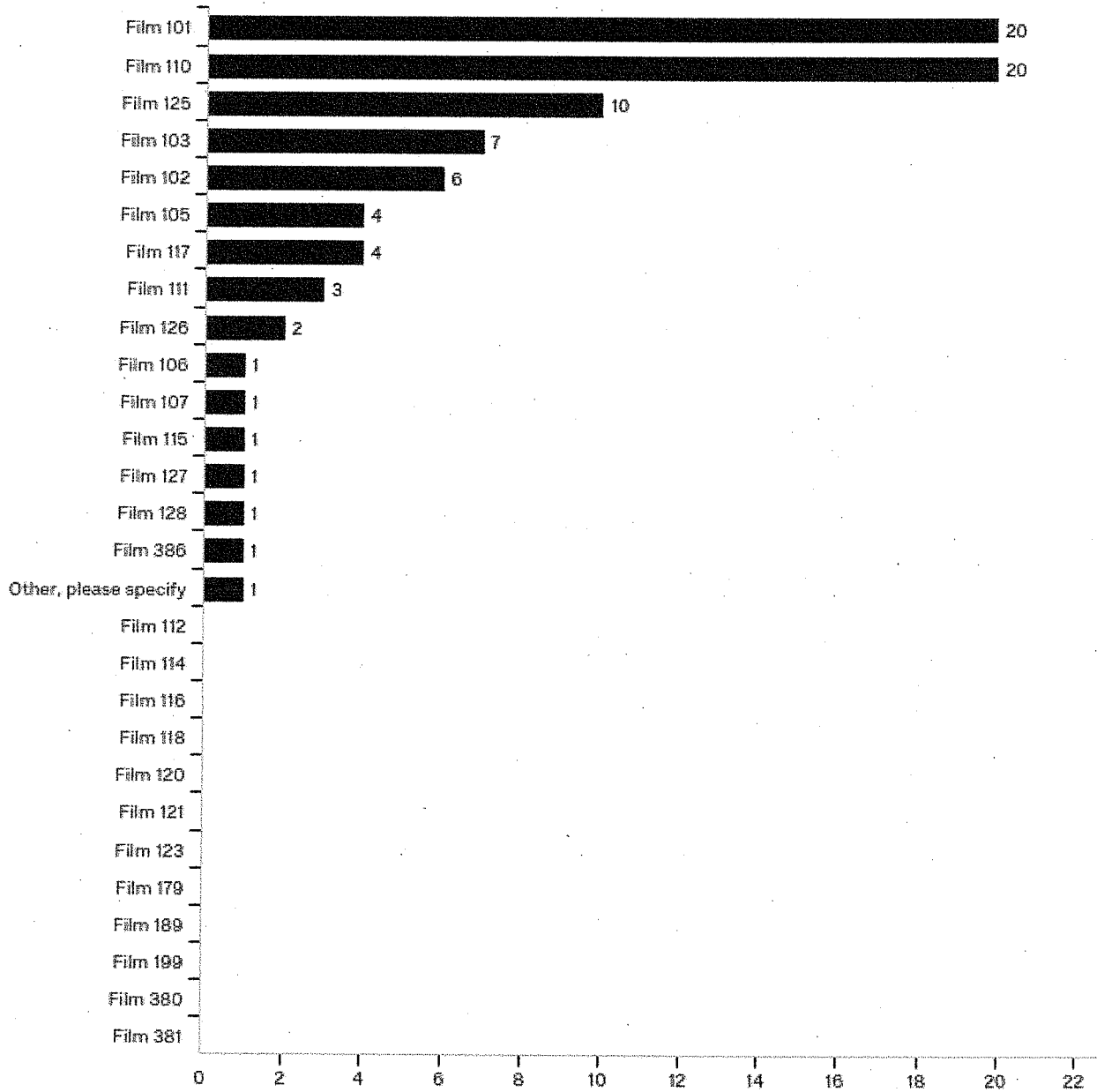
#	Answer	%	Count
1	Film 101	24%	20
2	Film 102	7%	6
3	Film 103	8%	7
4	Film 105	5%	4
17	Film 106	1%	1

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5		Film 107	1%	1
6		Film 110	24%	20
7		Film 111	4%	3
18		Film 112	0%	0
19		Film 114	0%	0
8		Film 115	1%	1
9		Film 116	0%	0
10		Film 117	5%	4
11		Film 118	0%	0
12		Film 120	0%	0
20		Film 121	0%	0
21		Film 123	0%	0
22		Film 125	12%	10
13		Film 126	2%	2
23		Film 127	1%	1
14		Film 128	1%	1
24		Film 179	0%	0
25		Film 189	0%	0
26		Film 199	0%	0
15		Film 380	0%	0
16		Film 381	0%	0
27		Film 386	1%	1
28		Other, please specify	1%	1
		Total	100%	83

Other, please specify

Other, please specify
No other classes so far

41

Which of the following courses are you currently enrolled?
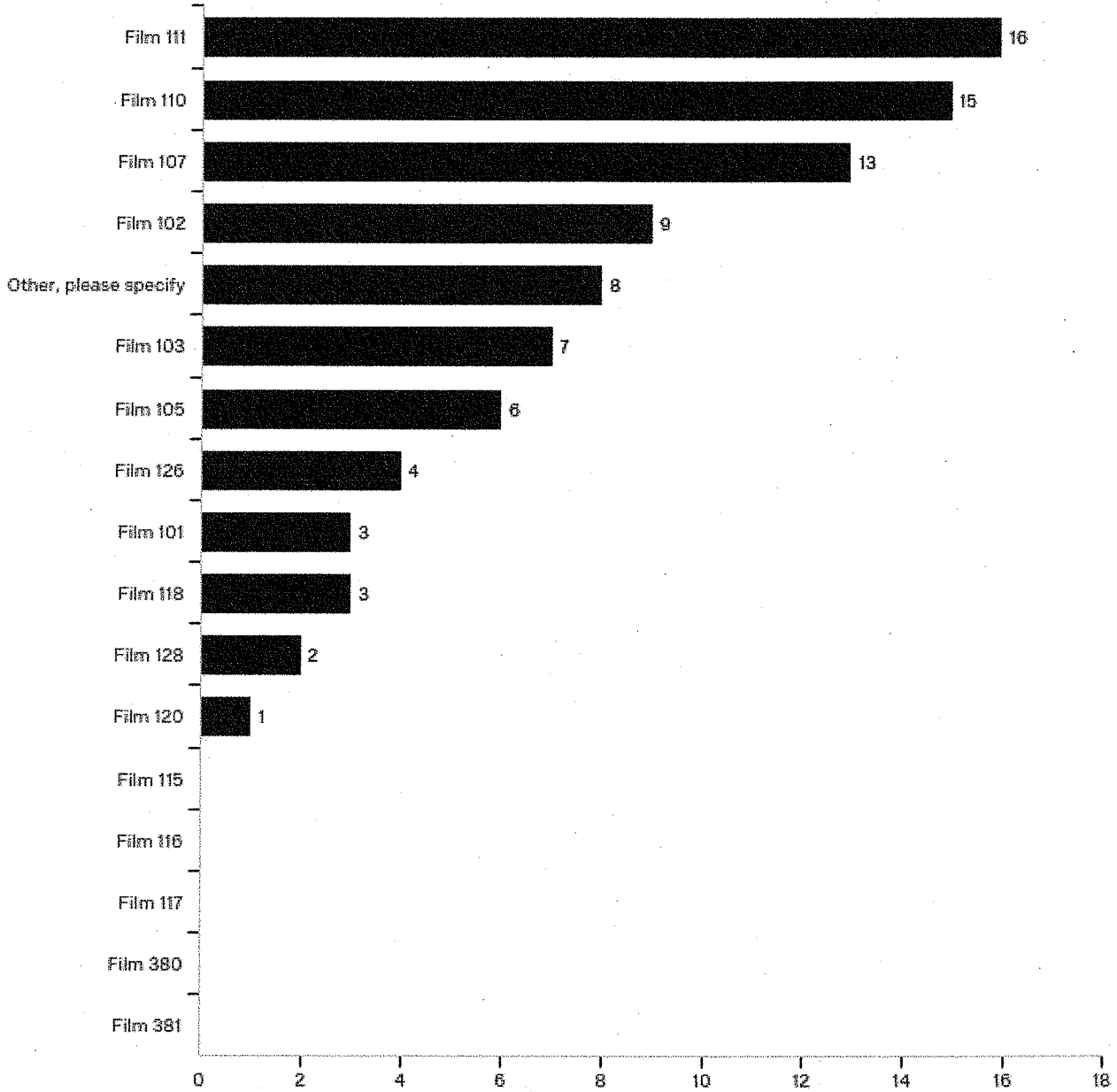
#	Answer	%	Count
1	Film 101	3%	3
2	Film 102	10%	9
3	Film 103	8%	7
4	Film 105	7%	6
5	Film 107	15%	13

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6		Film 110	17%	15
7		Film 111	18%	16
8		Film 115	0%	0
9		Film 116	0%	0
10		Film 117	0%	0
11		Film 118	3%	3
12		Film 120	1%	1
13		Film 126	5%	4
14		Film 128	2%	2
15		Film 380	0%	0
16		Film 381	0%	0
17		Other, please specify	9%	8
		Total	100%	87

Other, please specify

Other, please specify

ENG 103, MATH 321, Speech 105, Spanish 107

Spanish 102, Beg. Modern Dance

PE Lab, Group Communication

Design 108

FILM 125

FILM 125

HIST 107 & PHOTO 101

FILM 125 and PHOTO 110

How many units have you completed prior to this semester?
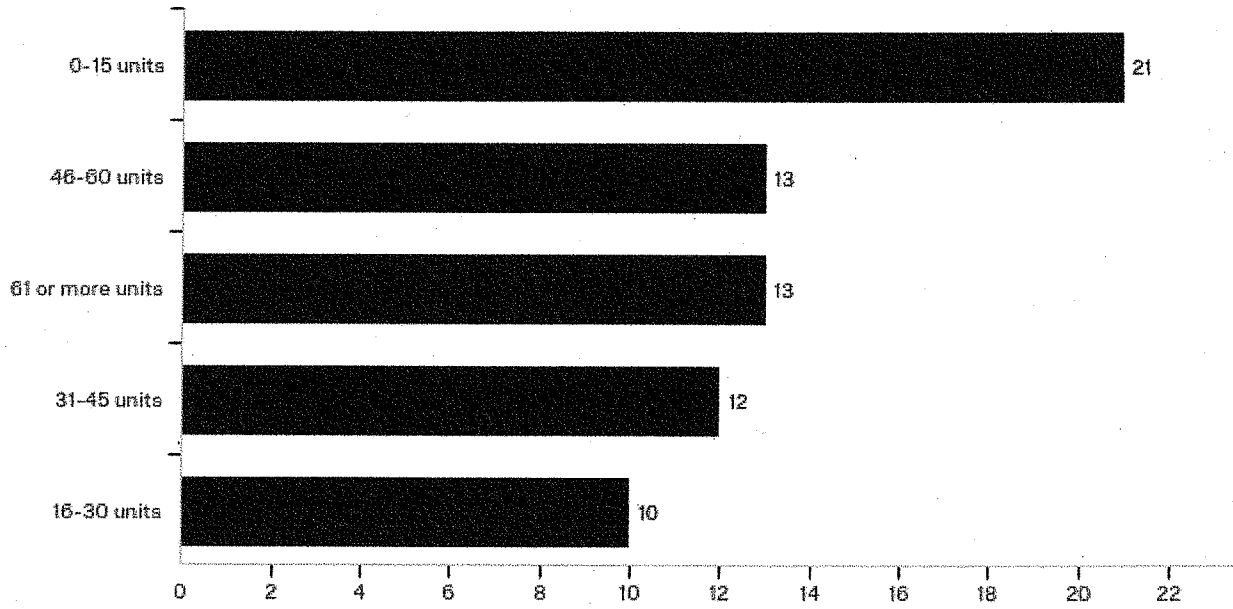
#	Answer	%	Count
1	0-15 units	30%	21
2	16-30 units	14%	10
3	31-45 units	17%	12
4	46-60 units	19%	13
5	61 or more units	19%	13
	Total	100%	69

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In how many units are you currently enrolled?
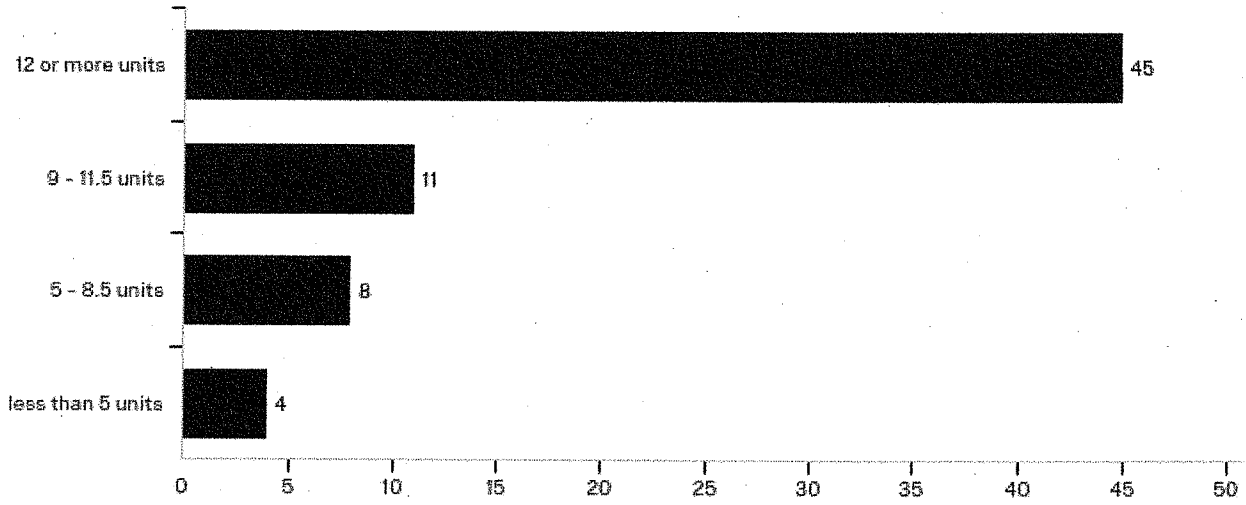
#	Answer	%	Count
1	less than 5 units	6%	4
2	5 - 8.5 units	12%	8
3	9 - 11.5 units	16%	11
4	12 or more units	66%	45
	Total	100%	68

45

What is your final academic goal?
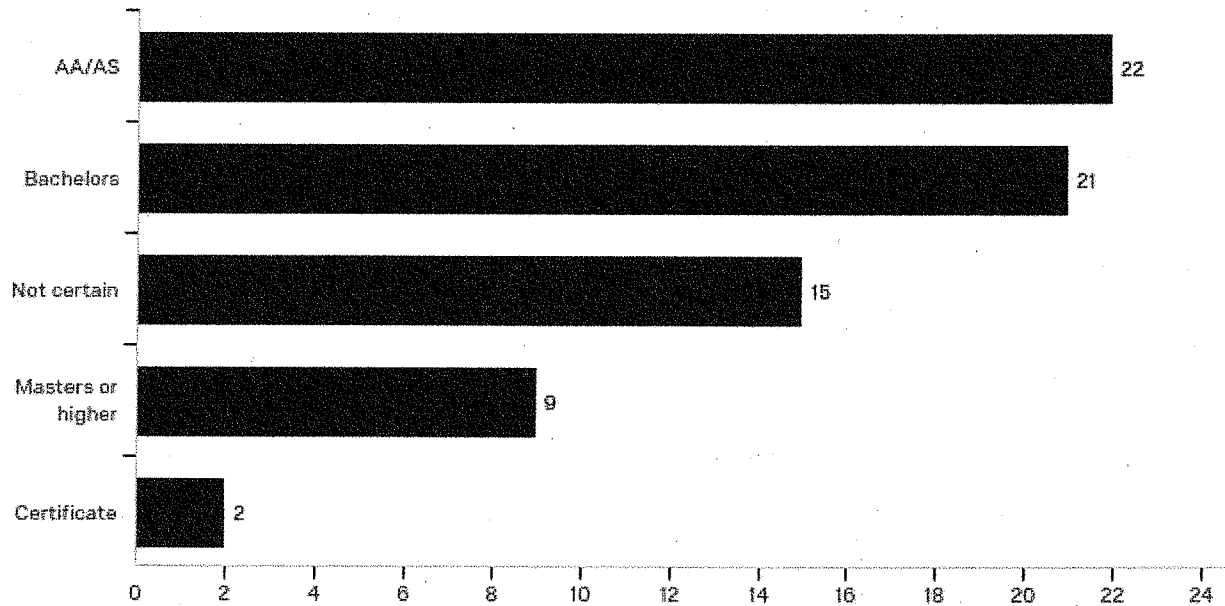
#	Answer	%	Count
1	Certificate	3%	2
2	AA/AS	32%	22
3	Bachelors	30%	21
4	Masters or higher	13%	9
5	Not certain	22%	15
	Total	100%	69

Q2 - Part I. Please indicate how satisfied you are, in general, with the following aspects of the Film program

Film 101

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#	Question	Highly satisfied		Somewhat satisfied		Neither satisfied nor disatisfied		Somewhat dissatisfied		Highly dissatisfied		Total
3	Advice about the program from counselors	0%	0	67%	2	33%	1	0%	0	0%	0	3
15	Availability of appropriate resources in the libraries	33%	1	67%	2	0%	0	0%	0	0%	0	3
6	Clarity of course goals and learning objectives	25%	1	50%	2	25%	1	0%	0	0%	0	4
5	Contribution towards your intellectual growth	0%	0	75%	3	25%	1	0%	0	0%	0	4
14	Course assistance through tutorial services (e.g through the Tutorial Center, Math Lab, Writing Center)	50%	1	50%	1	0%	0	0%	0	0%	0	2
7	Feedback and assessment of progress towards learning objectives	0%	0	75%	3	0%	0	0%	0	25%	1	4
12	Instructional equipment (e.g., computers, lab equipment)	50%	1	0%	0	50%	1	0%	0	0%	0	2
13	Presentation of classes via the college's Blackboard course management system	0%	0	67%	2	33%	1	0%	0	0%	0	3
1	Quality of instruction within the program	0%	0	100%	4	0%	0	0%	0	0%	0	4
8	The availability of courses offered in the Film program	25%	1	50%	2	25%	1	0%	0	0%	0	4
9	The content of courses offered	25%	1	50%	2	25%	1	0%	0	0%	0	4

47

#	Question	Highly satisfied		Somewhat satisfied		Neither satisfied nor disatisfied		Somewhat dissatisfied		Highly dissatisfied		Total
	in the Film program											
10	The coordination of courses offered in the Film program and courses offered in other departments that may be required for your major	0%	0	75%	3	25%	1	0%	0	0%	0	4
11	The physical facilities and space (e.g., classrooms, labs)	50%	1	50%	1	0%	0	0%	0	0%	0	2
2	The way textbooks and other materials used in courses within the program help me learn	0%	0	75%	3	25%	1	0%	0	0%	0	4
4	The way this program meets your educational goals	0%	0	75%	3	25%	1	0%	0	0%	0	4

Film 102

#	Question	Highly satisfied		Somewhat satisfied		Neither satisfied nor disatisfied		Somewhat dissatisfied		Highly dissatisfied		Total
3	Advice about the program from counselors	50%	3	17%	1	33%	2	0%	0	0%	0	6
15	Availability of appropriate resources in the libraries	40%	2	20%	1	40%	2	0%	0	0%	0	5
6	Clarity of course goals and learning objectives	56%	5	22%	2	11%	1	11%	1	0%	0	9
5	Contribution towards your intellectual growth	56%	5	22%	2	22%	2	0%	0	0%	0	9

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#	Item	%	n	%	n	%	n	%	n	%	n	Total
14	Course assistance through tutorial services (e.g through the Tutorial Center, Math Lab, Writing Center)	60%	3	20%	1	20%	1	0%	0	0%	0	5
7	Feedback and assessment of progress towards learning objectives	22%	2	44%	4	22%	2	0%	0	11%	1	9
12	Instructional equipment (e.g., computers, lab equipment)	50%	3	50%	3	0%	0	0%	0	0%	0	6
13	Presentation of classes via the college's Blackboard course management system	56%	5	33%	3	0%	0	0%	0	11%	1	9
1	Quality of instruction within the program	44%	4	33%	3	22%	2	0%	0	0%	0	9
8	The availability of courses offered in the Film program	50%	4	25%	2	25%	2	0%	0	0%	0	8
9	The content of courses offered in the Film program	63%	5	25%	2	13%	1	0%	0	0%	0	8
10	The coordination of courses offered in the Film program and courses offered in other departments that may be required for your major	38%	3	50%	4	13%	1	0%	0	0%	0	8
11	The physical facilities and space (e.g., classrooms, labs)	67%	4	33%	2	0%	0	0%	0	0%	0	6
2	The way textbooks and other materials used in courses	44%	4	56%	5	0%	0	0%	0	0%	0	9

49

#	Question	Highly satisfied		Somewhat satisfied		Neither satisfied nor disatisfied		Somewhat dissatisfied		Highly dissatisfied		Total
4	The way this program meets your educational goals	38%	3	50%	4	13%	1	0%	0	0%	0	8

(row above: within the program help me learn)

Film 103

#	Question	Highly satisfied		Somewhat satisfied		Neither satisfied nor disatisfied		Somewhat dissatisfied		Highly dissatisfied		Total
3	Advice about the program from counselors	17%	1	17%	1	50%	3	0%	0	17%	1	6
15	Availability of appropriate resources in the libraries	43%	3	14%	1	29%	2	0%	0	14%	1	7
6	Clarity of course goals and learning objectives	71%	5	14%	1	14%	1	0%	0	0%	0	7
5	Contribution towards your intellectual growth	43%	3	29%	2	29%	2	0%	0	0%	0	7
14	Course assistance through tutorial services (e.g through the Tutorial Center, Math Lab, Writing Center)	40%	2	20%	1	40%	2	0%	0	0%	0	5
7	Feedback and assessment of progress towards learning objectives	43%	3	29%	2	29%	2	0%	0	0%	0	7
12	Instructional equipment (e.g., computers, lab equipment)	33%	2	33%	2	33%	2	0%	0	0%	0	6
13	Presentation of classes via the college's	71%	5	14%	1	14%	1	0%	0	0%	0	7

#												Total
	Blackboard course management system											
1	Quality of instruction within the program	43%	3	43%	3	14%	1	0%	0	0%	0	7
8	The availability of courses offered in the Film program	50%	3	33%	2	17%	1	0%	0	0%	0	6
9	The content of courses offered in the Film program	60%	3	0%	0	40%	2	0%	0	0%	0	5
10	The coordination of courses offered in the Film program and courses offered in other departments that may be required for your major	40%	2	20%	1	40%	2	0%	0	0%	0	5
11	The physical facilities and space (e.g., classrooms, labs)	20%	1	20%	1	60%	3	0%	0	0%	0	5
2	The way textbooks and other materials used in courses within the program help me learn	50%	3	33%	2	17%	1	0%	0	0%	0	6
4	The way this program meets your educational goals	50%	3	17%	1	33%	2	0%	0	0%	0	6

Film 105

#	Question	Highly satisfied		Somewhat satisfied		Neither satisfied nor disatisfied		Somewhat dissatisfied		Highly dissatisfied		Total
3	Advice about the program from counselors	100%	1	0%	0	0%	0	0%	0	0%	0	1
15	Availability of appropriate resources in the libraries	100%	1	0%	0	0%	0	0%	0	0%	0	1
6	Clarity of course goals and learning objectives	100%	2	0%	0	0%	0	0%	0	0%	0	2
5	Contribution towards your intellectual growth	100%	2	0%	0	0%	0	0%	0	0%	0	2
14	Course assistance through tutorial services (e.g through the Tutorial Center, Math Lab, Writing Center)	100%	1	0%	0	0%	0	0%	0	0%	0	1
7	Feedback and assessment of progress towards learning objectives	100%	2	0%	0	0%	0	0%	0	0%	0	2
12	Instructional equipment (e.g., computers, lab equipment)	100%	1	0%	0	0%	0	0%	0	0%	0	1
13	Presentation of classes via the college's Blackboard course management system	50%	1	50%	1	0%	0	0%	0	0%	0	2
1	Quality of instruction within the program	100%	2	0%	0	0%	0	0%	0	0%	0	2
8	The availability of courses offered in the Film program	100%	1	0%	0	0%	0	0%	0	0%	0	1
9	The content of courses offered	100%	1	0%	0	0%	0	0%	0	0%	0	1

#	Question	Highly satisfied		Somewhat satisfied		Neither satisfied nor disatisfied		Somewhat dissatisfied		Highly dissatisfied		Total
10	The coordination of courses offered in the Film program and courses offered in other departments that may be required for your major	100%	1	0%	0	0%	0	0%	0	0%	0	1
11	The physical facilities and space (e.g., classrooms, labs)	100%	1	0%	0	0%	0	0%	0	0%	0	1
2	The way textbooks and other materials used in courses within the program help me learn	50%	1	50%	1	0%	0	0%	0	0%	0	2
4	The way this program meets your educational goals	100%	2	0%	0	0%	0	0%	0	0%	0	2

Film 107

#	Question	Highly satisfied		Somewhat satisfied		Neither satisfied nor disatisfied		Somewhat dissatisfied		Highly dissatisfied		Total
3	Advice about the program from counselors	50%	3	33%	2	17%	1	0%	0	0%	0	6
15	Availability of appropriate resources in the libraries	50%	3	33%	2	17%	1	0%	0	0%	0	6
6	Clarity of course goals and learning objectives	88%	14	6%	1	6%	1	0%	0	0%	0	16
5	Contribution towards your intellectual growth	79%	11	14%	2	7%	1	0%	0	0%	0	14

53

14	Course assistance through tutorial services (e.g through the Tutorial Center, Math Lab, Writing Center)	50%	3	33%	2	17%	1	0%	0	0%	0	6
7	Feedback and assessment of progress towards learning objectives	67%	10	33%	5	0%	0	0%	0	0%	0	15
12	Instructional equipment (e.g., computers, lab equipment)	87%	13	7%	1	7%	1	0%	0	0%	0	15
13	Presentation of classes via the college's Blackboard course management system	64%	9	29%	4	0%	0	7%	1	0%	0	14
1	Quality of instruction within the program	75%	12	13%	2	13%	2	0%	0	0%	0	16
8	The availability of courses offered in the Film program	79%	11	14%	2	7%	1	0%	0	0%	0	14
9	The content of courses offered in the Film program	80%	12	13%	2	7%	1	0%	0	0%	0	15
10	The coordination of courses offered in the Film program and courses offered in other departments that may be required for your major	69%	9	23%	3	8%	1	0%	0	0%	0	13
11	The physical facilities and space (e.g., classrooms, labs)	63%	10	31%	5	6%	1	0%	0	0%	0	16

54

2	The way textbooks and other materials used in courses within the program help me learn	47%	7	33%	5	20%	3	0%	0	0%	0	15
4	The way this program meets your educational goals	79%	11	14%	2	7%	1	0%	0	0%	0	14

Film 110

#	Question	Highly satisfied		Somewhat satisfied		Neither satisfied nor disatisfied		Somewhat dissatisfied		Highly dissatisfied		Total
3	Advice about the program from counselors	25%	3	33%	4	33%	4	8%	1	0%	0	12
15	Availability of appropriate resources in the libraries	17%	2	67%	8	17%	2	0%	0	0%	0	12
6	Clarity of course goals and learning objectives	71%	12	29%	5	0%	0	0%	0	0%	0	17
5	Contribution towards your intellectual growth	65%	11	29%	5	6%	1	0%	0	0%	0	17
14	Course assistance through tutorial services (e.g through the Tutorial Center, Math Lab, Writing Center)	50%	6	25%	3	17%	2	8%	1	0%	0	12
7	Feedback and assessment of progress towards learning objectives	35%	6	47%	8	18%	3	0%	0	0%	0	17

#	Item	%	n	%	n	%	n	%	n	%	n	Total
12	Instructional equipment (e.g., computers, lab equipment)	35%	6	29%	5	35%	6	0%	0	0%	0	17
13	Presentation of classes via the college's Blackboard course management system	24%	4	41%	7	35%	6	0%	0	0%	0	17
1	Quality of instruction within the program	59%	10	35%	6	6%	1	0%	0	0%	0	17
8	The availability of courses offered in the Film program	18%	3	59%	10	24%	4	0%	0	0%	0	17
9	The content of courses offered in the Film program	50%	8	50%	8	0%	0	0%	0	0%	0	16
10	The coordination of courses offered in the Film program and courses offered in other departments that may be required for your major	14%	2	57%	8	29%	4	0%	0	0%	0	14
11	The physical facilities and space (e.g., classrooms, labs)	24%	4	59%	10	18%	3	0%	0	0%	0	17
2	The way textbooks and other materials used in courses within the program help me learn	35%	6	35%	6	24%	4	6%	1	0%	0	17
4	The way this program meets your	47%	8	41%	7	12%	2	0%	0	0%	0	17

5C

| | educational goals | | | | | | | | | | |

Film 111

#	Question	Highly satisfied		Somewhat satisfied		Neither satisfied nor disatisfied		Somewhat dissatisfied		Highly dissatisfied		Total
3	Advice about the program from counselors	56%	9	0%	0	25%	4	13%	2	6%	1	16
15	Availability of appropriate resources in the libraries	50%	8	13%	2	13%	2	6%	1	19%	3	16
6	Clarity of course goals and learning objectives	82%	14	18%	3	0%	0	0%	0	0%	0	17
5	Contribution towards your intellectual growth	76%	13	18%	3	6%	1	0%	0	0%	0	17
14	Course assistance through tutorial services (e.g through the Tutorial Center, Math Lab, Writing Center)	62%	8	8%	1	15%	2	15%	2	0%	0	13
7	Feedback and assessment of progress towards learning objectives	71%	12	18%	3	6%	1	6%	1	0%	0	17
12	Instructional equipment (e.g., computers, lab equipment)	75%	12	19%	3	6%	1	0%	0	0%	0	16
13	Presentation of classes via the college's Blackboard course management system	63%	10	19%	3	0%	0	13%	2	6%	1	16

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1	Quality of instruction within the program	76%	13	18%	3	0%	0	6%	1	0%	0	17
8	The availability of courses offered in the Film program	71%	12	24%	4	6%	1	0%	0	0%	0	17
9	The content of courses offered in the Film program	76%	13	24%	4	0%	0	0%	0	0%	0	17
10	The coordination of courses offered in the Film program and courses offered in other departments that may be required for your major	75%	12	19%	3	0%	0	6%	1	0%	0	16
11	The physical facilities and space (e.g., classrooms, labs)	59%	10	29%	5	12%	2	0%	0	0%	0	17
2	The way textbooks and other materials used in courses within the program help me learn	47%	8	6%	1	35%	6	6%	1	6%	1	17
4	The way this program meets your educational goals	71%	12	24%	4	6%	1	0%	0	0%	0	17

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Producers and Directors

EN ESPAÑOL | PRINTER-FRIENDLY 🖨

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Pay

About this section

The median annual wage for producers and directors was $70,950 in May 2016. The median wage is the wage at which half the workers in an occupation earned more than that amount and half earned less. The lowest 10 percent earned less than $32,940, and the highest 10 percent earned more than $189,870.

In May 2016, the median annual wages for producers and directors in the top industries in which they worked were as follows:

Advertising, public relations, and related services	$93,450
Motion picture and video industries	83,760
Performing arts, spectator sports, and related industries	60,820
Radio and television broadcasting	58,260
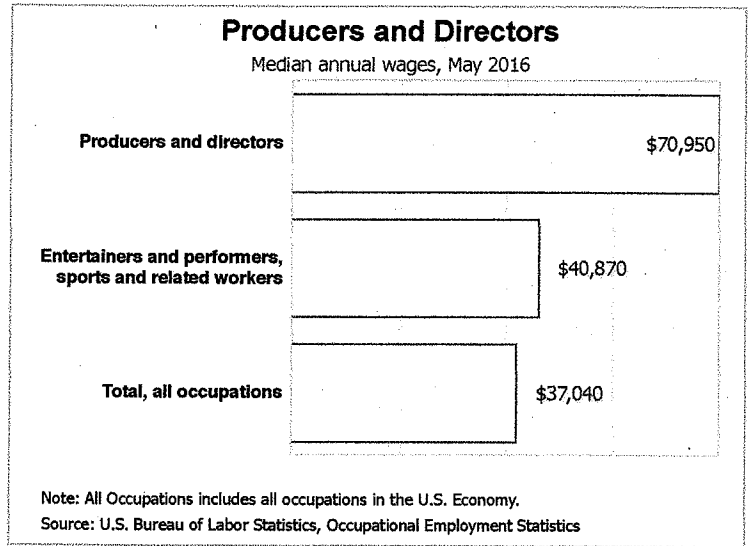
Some producers and directors earn a percentage of ticket sales. A few of the most successful producers and directors have extraordinarily high earnings, but most do not.

Producers and Directors
Median annual wages, May 2016

Producers and directors	$70,950
Entertainers and performers, sports and related workers	$40,870
Total, all occupations	$37,040

Note: All Occupations includes all occupations in the U.S. Economy.
Source: U.S. Bureau of Labor Statistics, Occupational Employment Statistics

Work hours for producers and directors can be long and irregular. Evening, weekend, and holiday work is common. About 1 out of 3 worked more than 40 hours per week in 2016. Many producers and directors do not work a standard workweek, because their schedules may change with each assignment or project.

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Multimedia Artists and Animators

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Pay

About this section

The median annual wage for multimedia artists and animators was $65,300 in May 2016. The median wage is the wage at which half the workers in an occupation earned more than that amount and half earned less. The lowest 10 percent earned less than $38,520, and the highest 10 percent earned more than $115,960.
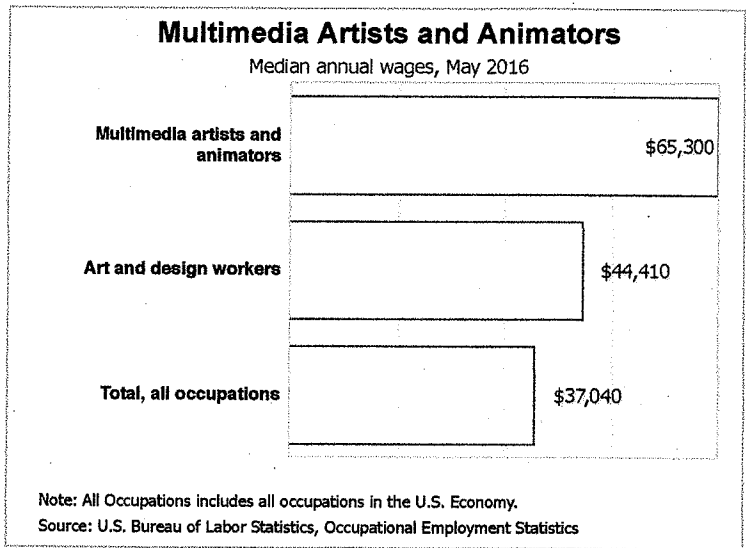
In May 2016, the median annual wages for multimedia artists and animators in the top industries in which they worked were as follows:

Software publishers	$73,890
Computer systems design and related services	68,230
Motion picture and video industries	65,680
Advertising, public relations, and related services	63,920

Most multimedia artists and animators work a regular full-time work schedule; however, when deadlines are approaching, they may need to work nights and weekends.

Multimedia Artists and Animators
Median annual wages, May 2016

Multimedia artists and animators	$65,300
Art and design workers	$44,410
Total, all occupations	$37,040

Note: All Occupations includes all occupations in the U.S. Economy.
Source: U.S. Bureau of Labor Statistics, Occupational Employment Statistics

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Film and Video Editors and Camera Operators

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Job Outlook

About this section

Employment of film and video editors is projected to grow 16 percent from 2016 to 2026, much faster than the average for all occupations. However, because it is a small occupation, the fast growth will result in only about 5,600 new jobs over the 10-year period.
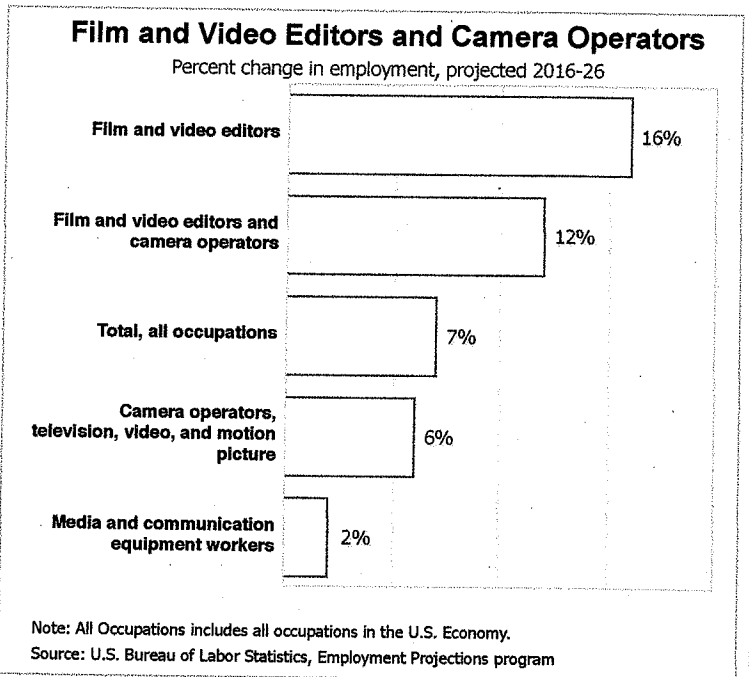
Employment of camera operators is projected to grow 6 percent from 2016 to 2026, about as fast as the average for all occupations.

The number of Internet-only platforms, such as streaming services, is likely to increase, along with the number of shows produced for these platforms. This growth may lead to more work for editors and camera operators.

In broadcasting, the consolidation of roles—such as editors who determine the best angles for a shoot, the use of robotic cameras, and the increasing reliance on amateur film footage—may lead to fewer jobs for camera operators. However, more film and video editors are expected to be needed because of an increase in special effects and overall available content.

Job Prospects

Most job openings are projected to be in entertainment hubs such as New York and Los Angeles because specialized editing workers are in demand there. Still, film and video editors and camera operators will face strong competition for jobs. Those with more experience at a TV station or on a film set should have the best prospects. Video editors can improve their prospects by developing skills with different types of specialized editing software.

Film and Video Editors and Camera Operators
Percent change in employment, projected 2016-26

Film and video editors	16%
Film and video editors and camera operators	12%
Total, all occupations	7%
Camera operators, television, video, and motion picture	6%
Media and communication equipment workers	2%

Note: All Occupations includes all occupations in the U.S. Economy.
Source: U.S. Bureau of Labor Statistics, Employment Projections program

Employment projections data for film and video editors and camera operators, 2016-26

Occupational Title	SOC Code	Employment, 2016	Projected Employment, 2026	Change, 2016-26		Employment by Industry
				Percent	Numeric	
Television, video, and motion picture camera operators and editors	27-4030	59,300	66,500	12	7,200	📊 xlsx
Camera operators, television, video, and motion picture	27-4031	25,100	26,700	6	1,600	📊 xlsx
Film and video editors	27-4032	34,200	39,800	16	5,600	📊 xlsx
SOURCE: U.S. Bureau of Labor Statistics, Employment Projections program						

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Job Outlook

About this section

Employment of multimedia artists and animators is projected to grow 10 percent from 2016 to 2026, faster than the average for all occupations. Projected growth will be due to increased demand for animation and visual effects in video games, movies, and television. Job growth may be slowed, however, by companies hiring animators and artists who work overseas. Studios may save money on animation by using lower paid workers outside of the United States.

Consumers will continue to demand more realistic video games, movie and television special effects, and three-dimensional movies. This will create demand for newer computer hardware, which will enhance the complexity of animation and visual effects. Additional multimedia artists and animators will be required to meet this increased demand.

Further, an increased demand for computer graphics for mobile devices, such as smart phones, will lead to more job opportunities. Multimedia artists will be needed to create animation for games and applications for mobile devices.

Multimedia Artists and Animators
Percent change in employment, projected 2016-26

Category	
Multimedia artists and animators	10%
Total, all occupations	7%
Art and design workers	5%

Note: All Occupations includes all occupations in the U.S. Economy.
Source: U.S. Bureau of Labor Statistics, Employment Projections program

Job Prospects

Despite positive job growth, there will be competition for job openings because many recent graduates will be interested in entering the occupation. In addition to having a robust portfolio, those who specialize in a specific type of animation or in a specific skill, such as drawing or computer programming, should have the best opportunities.

Employment projections data for multimedia artists and animators, 2016-26

Occupational Title	SOC Code	Employment, 2016	Projected Employment, 2026	Change, 2016-26		Employment by Industry
				Percent	Numeric	
Multimedia artists and animators	27-1014	73,700	81,300	10	7,700	📊 xlsx

SOURCE: U.S. Bureau of Labor Statistics, Employment Projections program

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Summary

Quick Facts: Multimedia Artists and Animators	
2016 Median Pay	$65,300 per year $31.40 per hour
Typical Entry-Level Education	Bachelor's degree
Work Experience in a Related Occupation	None
On-the-job Training	None
Number of Jobs, 2016	73,700
Job Outlook, 2016-26	10% (Faster than average)
Employment Change, 2016-26	7,700
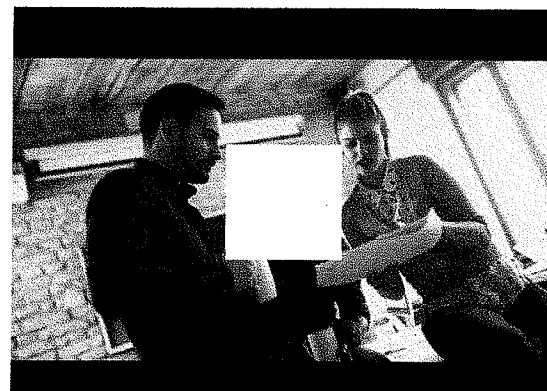
What Multimedia Artists and Animators Do

Multimedia artists and animators create animation and visual effects for television, movies, video games, and other forms of media.

Work Environment

Many artists and animators work in offices; others work from home.

How to Become a Multimedia Artist or Animator

Most multimedia artists and animators need a bachelor's degree in computer graphics, art, or a related field to develop both an impressive portfolio of work and the strong technical skills that many employers prefer.

Pay

The median annual wage for multimedia artists and animators was $65,300 in May 2016.

Job Outlook

Employment of multimedia artists and animators is projected to grow 10 percent from 2016 to 2026, faster than the average for all occupations. Projected growth will be due to increased demand for animation and visual effects in video games, movies, and television.

State & Area Data

Explore resources for employment and wages by state and area for multimedia artists and animators.

Similar Occupations

Compare the job duties, education, job growth, and pay of multimedia artists and animators with similar occupations.

More Information, Including Links to O*NET

Learn more about multimedia artists and animators by visiting additional resources, including O*NET, a source on key characteristics of workers and occupations.

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Job Outlook

About this section

Employment of film and video editors is projected to grow 16 percent from 2016 to 2026, much faster than the average for all occupations. However, because it is a small occupation, the fast growth will result in only about 5,600 new jobs over the 10-year period.

Employment of camera operators is projected to grow 6 percent from 2016 to 2026, about as fast as the average for all occupations.
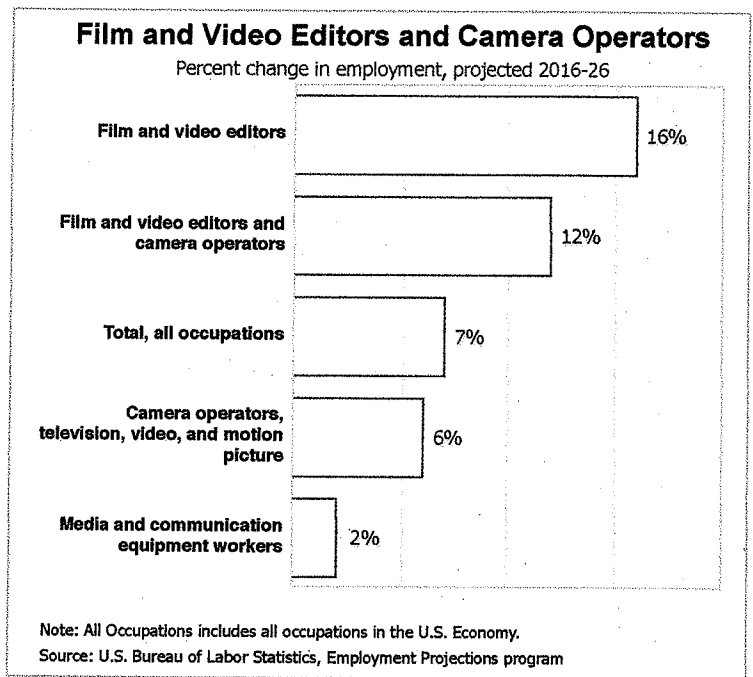
The number of Internet-only platforms, such as streaming services, is likely to increase, along with the number of shows produced for these platforms. This growth may lead to more work for editors and camera operators.

In broadcasting, the consolidation of roles—such as editors who determine the best angles for a shoot, the use of robotic cameras, and the increasing reliance on amateur film footage—may lead to fewer jobs for camera operators. However, more film and video editors are expected to be needed because of an increase in special effects and overall available content.

Job Prospects

Most job openings are projected to be in entertainment hubs such as New York and Los Angeles because specialized editing workers are in demand there. Still, film and video editors and camera operators will face strong competition for jobs. Those with more experience at a TV station or on a film set should have the best prospects. Video editors can improve their prospects by developing skills with different types of specialized editing software.

Film and Video Editors and Camera Operators
Percent change in employment, projected 2016-26

- Film and video editors — 16%
- Film and video editors and camera operators — 12%
- Total, all occupations — 7%
- Camera operators, television, video, and motion picture — 6%
- Media and communication equipment workers — 2%

Note: All Occupations includes all occupations in the U.S. Economy.
Source: U.S. Bureau of Labor Statistics, Employment Projections program

Employment projections data for film and video editors and camera operators, 2016-26

Occupational Title	SOC Code	Employment, 2016	Projected Employment, 2026	Change, 2016-26		Employment by Industry
				Percent	Numeric	
Television, video, and motion picture camera operators and editors	27-4030	59,300	66,500	12	7,200	📊 xlsx
Camera operators, television, video, and motion picture	27-4031	25,100	26,700	6	1,600	📊 xlsx
Film and video editors	27-4032	34,200	39,800	16	5,600	📊 xlsx

SOURCE: U.S. Bureau of Labor Statistics, Employment Projections program

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Broadcast and Sound Engineering Technicians

EN ESPAÑOL   PRINTER-FRIENDLY

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Job Outlook

About this section

Overall employment of broadcast and sound engineering technicians is projected to grow 8 percent from 2016 to 2026, about as fast as the average for all occupations.

Employment of audio and visual equipment technicians is projected to grow 13 percent from 2016 to 2026, faster than the average for all occupations. More audio and video technicians should be needed to set up new equipment or upgrade and maintain old, complex systems for a variety of organizations.

More companies are increasing their audio and video budgets so they can use video conferencing to reduce travel costs and communicate worldwide with other offices and clients. In addition, an increase in the use of digital signs across a wide variety of industries, such as schools, hospitals, restaurants, hotels, and retail stores should lead to higher demand for audio and video equipment technicians.

Schools and universities are also seeking to improve their audio and video capabilities in order to attract and keep the best students. More audio and visual technicians may be needed to install and maintain interactive whiteboards and wireless projectors so teachers can give multimedia presentations and record lectures.

Broadcast and Sound Engineering Technicians
Percent change in employment, projected 2016-26

Broadcast and sound engineering technicians — 8%

Total, all occupations — 7%

Media and communication equipment workers — 2%

Note: All Occupations includes all occupations in the U.S. Economy.
Source: U.S. Bureau of Labor Statistics, Employment Projections program

Employment of broadcast technicians is projected to decline 3 percent from 2016 to 2026. More consumers may choose free over-the-air television programming instead of cable or satellite services, in a practice commonly referred to as "cord-cutting." This may contribute to stronger demand for broadcast television. However, most major networks use a single facility to broadcast to multiple stations, which limits the growth potential for broadcast technicians.

Employment of sound engineering technicians is projected to grow 6 percent from 2016 to 2026, about as fast as the average for all occupations. The television and motion picture industry will continue to need technicians to improve the sound quality of shows and movies.
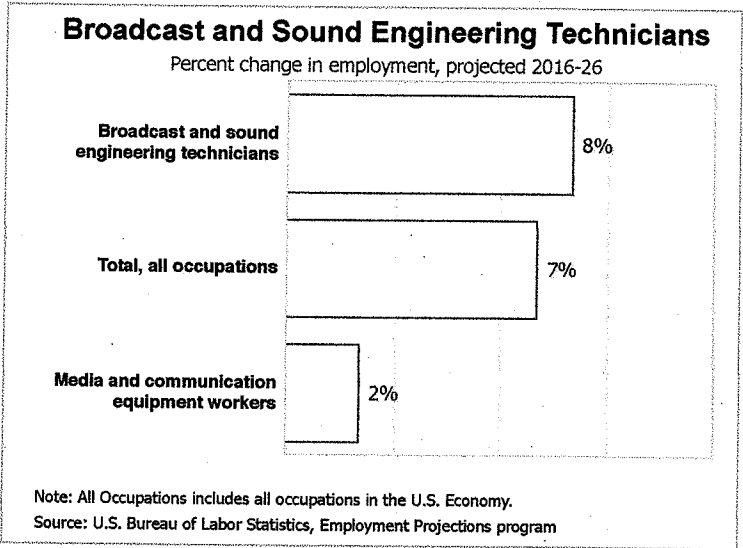
Job Prospects

Competition for jobs will be strong. This occupation attracts many applicants who are interested in working with the latest technology and electronic equipment. Many applicants also are attracted to working in the radio and television industry.

Those looking for work in this industry will have the most job opportunities in smaller markets or stations. Those with hands-on experience with complex electronics and software or with work experience at a radio or television station will have the best job prospects. In addition, technicians should be versatile, because they set up, operate, and maintain equipment.

An associate's or bachelor's degree in broadcast technology, broadcast production, computer networking, or a related field also will improve job prospects for applicants.

Employment projections data for broadcast and sound engineering technicians, 2016-26

Occupational Title	SOC Code	Employment, 2016	Projected Employment, 2026	Change, 2016-26		Employment by Industry
				Percent	Numeric	

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Film and Video Editors and Camera Operators

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Summary

Quick Facts: Film and Video Editors and Camera Operators	
2016 Median Pay	$59,040 per year $28.39 per hour
Typical Entry-Level Education	Bachelor's degree
Work Experience in a Related Occupation	None
On-the-job Training	None
Number of Jobs, 2016	59,300
Job Outlook, 2016-26	12% (Faster than average)
Employment Change, 2016-26	7,200
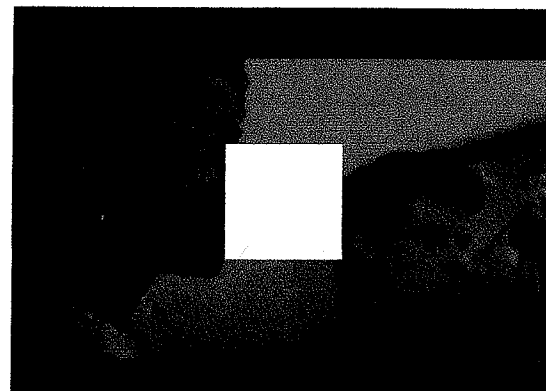
What Film and Video Editors and Camera Operators Do

Film and video editors and camera operators manipulate moving images that entertain or inform an audience.

Work Environment

Film and video editors and camera operators typically work in studios or in office settings. Camera operators and videographers often shoot raw footage on location.

How to Become a Film and Video Editor or Camera Operator

Film and video editors and camera operators typically need a bachelor's degree in a field related to film or broadcasting.

Pay

The median annual wage for camera operators, television, video, and motion picture was $55,080 in May 2016.

The median annual wage for film and video editors was $62,760 in May 2016.

Job Outlook

Overall employment of film and video editors and camera operators is projected to grow 12 percent from 2016 to 2026, faster than the average for all occupations. The number of Internet-only platforms, such as streaming services, is likely to increase, along with the number of shows produced for these platforms. This growth may lead to more work for editors and camera operators.

State & Area Data

Explore resources for employment and wages by state and area for film and video editors and camera operators.

Similar Occupations

Compare the job duties, education, job growth, and pay of film and video editors and camera operators with similar occupations.

More Information, Including Links to O*NET

Learn more about film and video editors and camera operators by visiting additional resources, including O*NET, a source on key characteristics of workers and

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Summary

Quick Facts: Broadcast and Sound Engineering Technicians	
2016 Median Pay	$42,550 per year $20.46 per hour
Typical Entry-Level Education	See How to Become One
Work Experience in a Related Occupation	None
On-the-job Training	Short-term on-the-job training
Number of Jobs, 2016	134,300
Job Outlook, 2016-26	8% (As fast as average)
Employment Change, 2016-26	10,700

Broadcast and sound engineering technicians operate controls to ensure quality audio and video recordings for radio and television broadcasts.

What Broadcast and Sound Engineering Technicians Do

Broadcast and sound engineering technicians set up, operate, and maintain the electrical equipment for radio programs, television broadcasts, concerts, sound recordings, and movies.

Work Environment

Broadcast and sound engineering technicians typically work indoors in radio, television, movie, and recording studios. They can also work in hotels, arenas, or in offices and school buildings.

How to Become a Broadcast or Sound Engineering Technician

Broadcast and sound engineering technicians typically need postsecondary education. Depending on the work they do, they may need either a postsecondary nondegree award or an associate's degree.

Pay

The median annual wage for broadcast and sound engineering technicians was $42,550 in May 2016.

Job Outlook

Overall employment of broadcast and sound engineering technicians is projected to grow 8 percent from 2016 to 2026, about as fast as the average for all occupations. Growth is expected to stem from businesses, schools, and entertainment industries seeking to improve their audio and video capabilities. They will need technicians to set up, operate, and maintain new technologically advanced equipment.

State & Area Data

Explore resources for employment and wages by state and area for broadcast and sound engineering technicians.

Similar Occupations

Compare the job duties, education, job growth, and pay of broadcast and sound engineering technicians with similar occupations.

More Information, Including Links to O*NET

Learn more about broadcast and sound engineering technicians by visiting additional resources, including O*NET, a source on key characteristics of workers and occupations.

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Producers and Directors

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Summary

Quick Facts: Producers and Directors	
2016 Median Pay	$70,950 per year $34.11 per hour
Typical Entry-Level Education	Bachelor's degree
Work Experience in a Related Occupation	Less than 5 years
On-the-job Training	None
Number of Jobs, 2016	134,700
Job Outlook, 2016-26	12% (Faster than average)
Employment Change, 2016-26	16,100

Producers and directors create motion pictures, television shows, live theater, and other performing arts productions.

What Producers and Directors Do

Producers and directors create motion pictures, television shows, live theater, commercials, and other performing arts productions. They interpret a writer's script to entertain or inform an audience.

Work Environment

Producers and directors work under a lot of pressure, and many are under stress to finish their work on time. Work hours for producers and directors can be long and irregular.

How to Become a Producer or Director

Most producers and directors have a bachelor's degree and several years of experience in motion picture, TV, or theater production, working as an actor, a film and video editor, or a cinematographer, or in another, related occupation.

Pay

The median annual wage for producers and directors was $70,950 in May 2016.

Job Outlook

Employment of producers and directors is projected to grow 12 percent from 2016 to 2026, faster than the average for all occupations. Job growth in the motion picture and video industry is expected to stem from strong demand from the public for more movies and television shows, as well as an increased demand from foreign audiences for U.S.-produced films.

State & Area Data

Explore resources for employment and wages by state and area for producers and directors.

Similar Occupations

Compare the job duties, education, job growth, and pay of producers and directors with similar occupations.

More Information, Including Links to O*NET

Learn more about producers and directors by visiting additional resources, including O*NET, a source on key characteristics of workers and occupations.

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Program Review
Data

2017-2018 Program Review Data

Film and Video

If you need to explore you data further please access the publically available Tableau Reports at http://www.hancockcollege.edu/institutional_effectiveness/data.php .

For any further questions, you can contact Armando Cortez at Armando.Cortez@hancockcollege.edu .
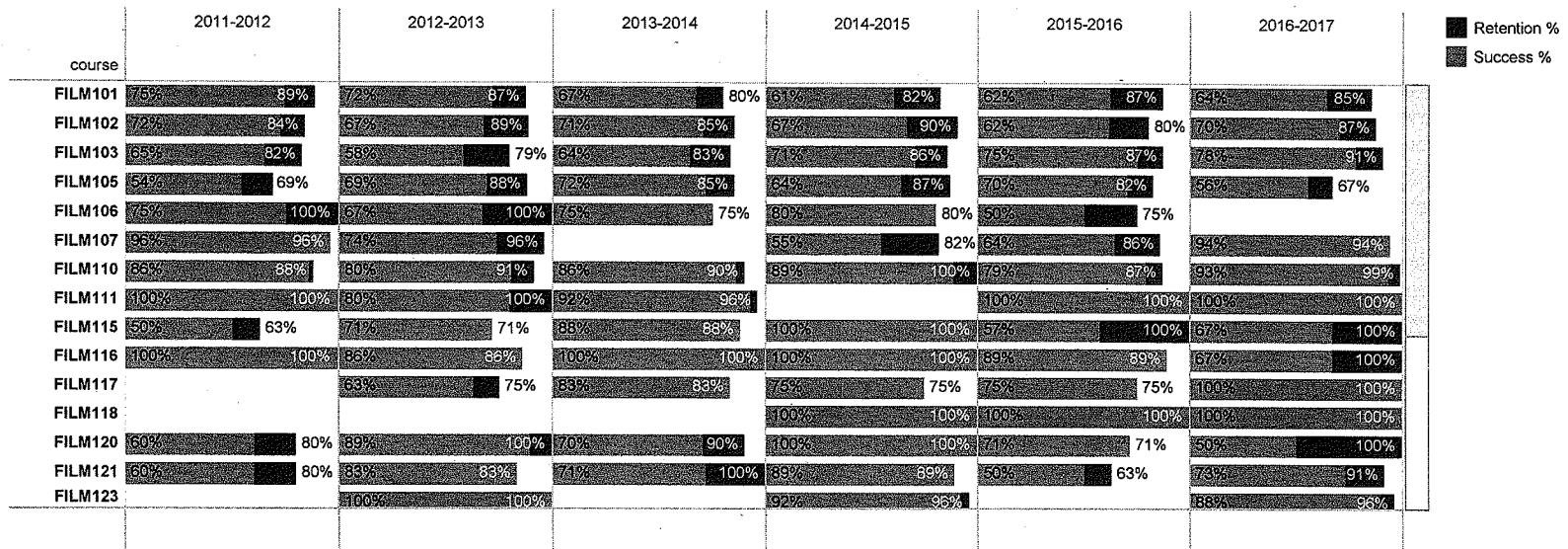
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	Summer 2011	Fall 2011	Spring 2012	Summer 2012	Fall 2012	Spring 2013	Summer 2013	Fall 2013	Spring 2014	Summer 2014	Fall 2014	Spring 2015	Summer 2015	Fall 2015	Spring 2016	Summer 2016	Fall 2016	Spring 2017
Sections	6	19	22	6	19	17	7	18	15	5	22	18	5	22	21	7	23	19
Headcount	215	285	292	203	280	291	186	262	272	182	334	308	131	309	312	126	297	315
Enrollment	234	344	349	213	346	342	199	316	311	193	381	365	140	367	355	158	344	355
retained	196	304	297	195	291	309	173	275	250	168	338	313	121	327	296	141	301	327
Retention %	83.8%	88.4%	85.1%	91.5%	84.1%	90.4%	86.9%	87.0%	80.4%	87.0%	88.7%	85.8%	86.4%	89.1%	83.4%	89.2%	87.5%	92.1%
success	162	271	257	167	223	260	145	248	210	132	267	253	98	269	224	109	253	284
Success %	69.2%	78.8%	73.6%	78.4%	64.5%	76.0%	72.9%	78.5%	67.5%	68.4%	70.1%	69.3%	70.0%	73.3%	63.1%	69.0%	73.5%	80.0%
FTES	24.0	49.2	47.6	22.5	48.4	45.5	20.6	45.9	38.1	18.7	48.7	43.6	13.6	49.8	44.8	17.1	47.1	48.0

Legend: ■ Retention % ▨ Success %

course	2011-2012 Ret.	2011-2012 Succ.	2012-2013 Ret.	2012-2013 Succ.	2013-2014 Ret.	2013-2014 Succ.	2014-2015 Ret.	2014-2015 Succ.	2015-2016 Ret.	2015-2016 Succ.	2016-2017 Ret.	2016-2017 Succ.
FILM101	75%	89%	72%	87%	67%	80%	61%	82%	62%	87%	64%	85%
FILM102	72%	84%	67%	89%	71%	85%	67%	90%	62%	80%	70%	87%
FILM103	65%	82%	58%	79%	64%	83%	71%	86%	75%	87%	78%	91%
FILM105	54%	69%	69%	88%	72%	85%	64%	87%	70%	82%	56%	67%
FILM106	75%	100%	67%	100%	75%	75%	80%	80%	50%	75%		
FILM107	96%	96%	74%	96%			55%	82%	64%	86%	94%	94%
FILM110	86%	88%	80%	91%	86%	90%	89%	100%	79%	87%	93%	99%
FILM111	100%	100%	80%	100%	92%	96%			100%	100%	100%	100%
FILM115	50%	63%	71%	71%	88%	88%	100%	100%	57%	100%	67%	100%
FILM116	100%	100%	86%	86%	100%	100%	100%	100%	89%	89%	67%	100%
FILM117			63%	75%	83%	83%	75%	75%	75%	75%	100%	100%
FILM118							100%	100%	100%	100%	100%	100%
FILM120	60%	80%	89%	100%	70%	90%	100%	100%	71%	71%	50%	100%
FILM121	60%	80%	83%	83%	71%	100%	89%	89%	50%	63%	73%	91%
FILM123			100%	100%			92%	96%			88%	96%

ALL AHC: OUTCOMES

	Summer 2011	Fall 2011	Spring 2012	Summer 2012	Fall 2012	Spring 2013	Summer 2013	Fall 2013	Spring 2014	Summer 2014	Fall 2014	Spring 2015	Summer 2015	Fall 2015	Spring 2016	Summer 2016	Fall 2016	Spring 2017
Sections	314	1,023	1,146	293	1,004	1,087	285	1,069	1,141	306	1,141	1,209	355	1,177	1,220	357	1,184	1,214
Headcount	5,798	10,957	11,736	5,551	10,883	11,361	5,421	10,922	11,293	5,185	11,084	11,249	5,593	10,982	11,341	4,354	12,111	11,636
Enrollment	9,242	29,219	30,988	8,784	28,559	29,609	8,455	28,612	29,369	8,168	29,153	28,984	8,789	28,471	28,153	8,305	29,268	28,161
Retention %	85.5%	86.7%	84.6%	89.8%	86.6%	86.2%	89.1%	87.0%	85.2%	89.4%	86.8%	85.4%	89.6%	86.4%	89.4%	90.4%	88.0%	88.1%
Success %	74.3%	68.6%	69.1%	77.3%	69.6%	70.4%	77.5%	70.6%	70.2%	77.7%	69.8%	71.4%	77.4%	70.2%	73.2%	79.6%	71.5%	74.0%
FTES	1,072	3,905	3,879	1,001	3,775	3,813	978	3,852	3,868	944	3,900	4,048	1,009	3,807	3,715	967	4,197	4,020

FILM: Retention & Success

course	Summer 2011	Summer 2012	Summer 2013	Summer 2014	Summer 2015	Summer 2016
FILM101	72% / 84%	75% / 91%	68% / 79%	65% / 81%	57% / 83%	49% / 85%
FILM102	65% / 82%	79% / 90%	76% / 90%	64% / 93%	71% / 81%	73% / 87%
FILM103	75% / 93%	78% / 91%	71% / 93%	80% / 91%	91% / 94%	88% / 97%
FILM105	58% / 68%	84% / 95%	78% / 89%	63% / 94%	76% / 94%	67% / 83%
FILM110		88% / 94%	87% / 93%			100% / 100%
FILM189			100% / 100%			100% / 100%

course	Fall 2011	Fall 2012	Fall 2013	Fall 2014	Fall 2015	Fall 2016
FILM101	71% / 85%	42% / 65%	69% / 81%	63% / 86%	70% / 92%	67% / 85%
FILM102	78% / 88%	60% / 85%	72% / 83%	64% / 87%	48% / 74%	59% / 88%
FILM103	64% / 85%	42% / 62%	62% / 84%	60% / 83%	68% / 79%	57% / 75%
FILM105	50% / 68%	57% / 90%	71% / 82%	69% / 94%	76% / 81%	47% / 53%
FILM106	75% / 100%	67% / 100%	70% / 70%	80% / 80%	50% / 75%	
FILM107	96% / 96%	74% / 96%		55% / 82%	64% / 86%	94% / 94%
FILM110	90% / 92%	79% / 88%	96% / 96%	93% / 100%	85% / 95%	89% / 95%
FILM111	100% / 100%	80% / 100%	92% / 96%		100% / 100%	100% / 100%
FILM115	33% / 67%	67% / 67%	100% / 100%		75% / 100%	50% / 100%
FILM116	100% / 100%	100% / 100%	100% / 100%	100% / 100%	100% / 100%	50% / 100%
FILM117						

course	Spring 2012	Spring 2013	Spring 2014	Spring 2015	Spring 2016	Spring 2017
FILM101	78% / 94%	77% / 90%	66% / 79%	56% / 78%	54% / 83%	70% / 87%
FILM102	74% / 81%	70% / 92%	64% / 83%	70% / 90%	63% / 83%	75% / 87%
FILM103	56% / 71%	53% / 84%	59% / 72%	69% / 81%	69% / 87%	87% / 100%
FILM105	55% / 70%	67% / 79%	67% / 83%	62% / 76%	58% / 74%	
FILM106			83% / 83%			
FILM110	78% / 78%	77% / 96%	59% / 71%	79% / 100%	68% / 73%	95% / 100%
FILM115	60% / 60%	75% / 75%	80% / 80%	100% / 100%	33% / 100%	75% / 100%
FILM116	100% / 100%	67% / 67%		100% / 100%	86% / 86%	70% / 100%
FILM121	60% / 80%	83% / 83%	71% / 100%	89% / 89%	50% / 63%	73% / 91%
FILM123		100% / 100%		92% / 96%		88% / 96%

■ Retention %   ▒ Success %

FILM: DEMOGRAPHICS

age_category	2011-2012		2012-2013		2013-2014		2014-2015		2015-2016		2016-2017	
	Headcount	FTES	Headcount	FTES	Headcount	FTES	Headcount	FTES	Headcount	FTES	Headcount	FTES
Under 19	253	41	214	36	196	31	235	37	231	38	270	44
20-24	298	51	333	52	315	52	337	48	285	44	296	48
25-29	82	15	56	11	53	9	85	11	75	11	70	11
30-34	33	5	36	6	29	5	44	8	40	6	32	5
35-39	15	2	19	3	12	2	22	3	12	2	11	1
40-49	24	4	28	5	19	4	16	2	26	4	18	3
50+	18	3	10	3	19	3	11	2	16	3	8	1

ETHNICITY	2011-2012		2012-2013		2013-2014		2014-2015		2015-2016		2016-2017	
	Headcount	FTES	Headcount	FTES	Headcount	FTES	Headcount	FTES	Headcount	FTES	Headcount	FTES
Asian	37	5	45	6	48	7	45	5	35	4	22	3
Black	23	3	27	5	18	3	25	4	17	2	14	3
Filipono	29	5	20	3	23	4	21	4	24	4	30	4
Hispanic	303	55	299	53	288	48	334	52	342	54	344	53
Native Am	8	2	8	1	8	2	10	1	4	1	8	2
Pac Isl	5	1	7	2	5	1	4	1	4	1	3	1
White	313	50	283	45	250	39	304	44	250	41	277	47

Gender	2011-2012		2012-2013		2013-2014		2014-2015		2015-2016		2016-2017	
	Headcount	FTES	Headcount	FTES	Headcount	FTES	Headcount	FTES	Headcount	FTES	Headcount	FTES
Female	334	48	306	45	310	44	358	47	304	43	314	46
Male	383	72	383	71	330	60	385	64	372	65	379	66
Unknown	1	0									5	1

Enrollment Status	2011-2012		2012-2013		2013-2014		2014-2015		2015-2016		2016-2017	
	Headcount	FTES	Headcount	FTES	Headcount	FTES	Headcount	FTES	Headcount	FTES	Headcount	FTES
First Time Student	80	12	44	6	78	12	86	13	78	11	84	13
First Time Transfer	87	11	88	10	81	9	80	10	66	7	41	6
Continuing	476	84	461	81	420	71	508	77	490	82	481	76
Returning	83	12	112	17	77	10	70	10	46	6	39	6
NA	12	1	6	1	10	1	17	2	15	2	69	12
Unknown	1	0	1	0			1	0			1	0
Grand Total	718	121	689	116	640	105	743	111	676	108	698	113

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ALL AHC CREDIT: DEMOGRAPHICS

subject_code
All

age_category	2011-2012 Headcount	FTES	2012-2013 Headcount	FTES	2013-2014 Headcount	FTES	2014-2015 Headcount	FTES	2015-2016 Headcount	FTES	2016-2017 Headcount	FTES
Under 19	4,349	2,778	4,318	2,784	4,221	2,720	4,268	2,742	4,527	2,758	5,797	3,013
20-24	6,375	3,402	6,362	3,337	6,302	3,417	6,121	3,441	6,054	3,341	5,695	3,354
25-29	2,631	1,117	2,564	1,029	2,497	1,100	2,584	1,182	2,555	1,118	2,433	1,242
30-34	1,597	541	1,585	514	1,520	508	1,542	563	1,533	528	1,377	570
35-39	1,021	334	950	291	978	317	944	320	969	292	919	353
40-49	1,416	422	1,324	382	1,253	378	1,212	400	1,261	356	1,037	372
50+	993	257	919	250	878	259	891	244	966	248	786	223

ETHNICITY	2011-2012 Headcount	FTES	2012-2013 Headcount	FTES	2013-2014 Headcount	FTES	2014-2015 Headcount	FTES	2015-2016 Headcount	FTES	2016-2017 Headcount	FTES
Asian	593	302	638	282	627	297	585	277	582	275	512	264
Black	658	339	625	342	634	327	617	340	673	359	583	326
Filipono	490	294	447	261	450	271	477	320	473	292	483	309
Hispanic	7,495	4,232	7,604	4,253	7,654	4,475	7,959	4,698	8,196	4,670	8,206	4,873
Native Am	286	142	290	142	261	136	270	144	263	133	307	144
Other	6	1	2	0	1	0	5	1	2	0	4	1
Pac Isl	93	60	103	59	105	50	122	59	97	50	119	62
Unknown	35	4	5	0	2	0	7	1	3	0	6	2
White	7,844	3,477	7,503	3,248	7,033	3,143	6,671	3,050	6,728	2,862	7,016	3,146

Gender	2011-2012 Headcount	FTES	2012-2013 Headcount	FTES	2013-2014 Headcount	FTES	2014-2015 Headcount	FTES	2015-2016 Headcount	FTES	2016-2017 Headcount	FTES
Female	8,738	4,804	8,529	4,526	8,474	4,635	8,255	4,714	8,361	4,479	8,771	4,922
Male	8,753	4,039	8,674	4,058	8,283	4,061	8,450	4,174	8,645	4,159	8,343	4,182
Unknown	13	7	5	3	4	2	3	2	3	2	109	23

Enrollment Status	2011-2012 Headcount	FTES	2012-2013 Headcount	FTES	2013-2014 Headcount	FTES	2014-2015 Headcount	FTES	2015-2016 Headcount	FTES	2016-2017 Headcount	FTES
First Time Student	2,804	972	2,455	801	2,859	1,169	2,904	1,176	2,920	1,185	2,778	1,194
First Time Transfer	2,538	546	3,096	695	2,871	681	2,408	598	2,634	616	2,111	541
Continuing	10,766	6,193	9,894	5,704	9,365	5,831	10,408	6,335	10,181	5,991	10,505	6,487
Returning	3,839	1,034	4,709	1,286	4,211	919	3,041	672	3,196	675	2,281	552
NA	474	90	475	94	505	96	560	107	935	173	2,260	353
Unknown	25	14	14	7	6	3	13	3	6	2	4	0
Grand Total	17,500	8,850	17,208	8,587	16,760	8,699	16,707	8,891	17,007	8,641	17,223	9,127

Film and Video Production: Degrees & Certificates

DEGREE_PRO..	DEGREE_MAJOR_DESC	DEGREE_CODE	GRADUATION_TERM_CODE (group)					
			2012-2013	2013-2014	2014-2015	2015-2016	2016-2017	Grand Total
Film and Video Production	Film And Video Production	AS	2	5	10	5	5	27
	Total		2	5	10	5	5	27
Grand Total			2	5	10	5	5	27

Degrees & Certificates

DEGREE_PROGRAM_DESC / DEGREE_MAJOR_DESC / GRADUATION_TERM_CODE (group)

Film and Video Production

Film And Video Production

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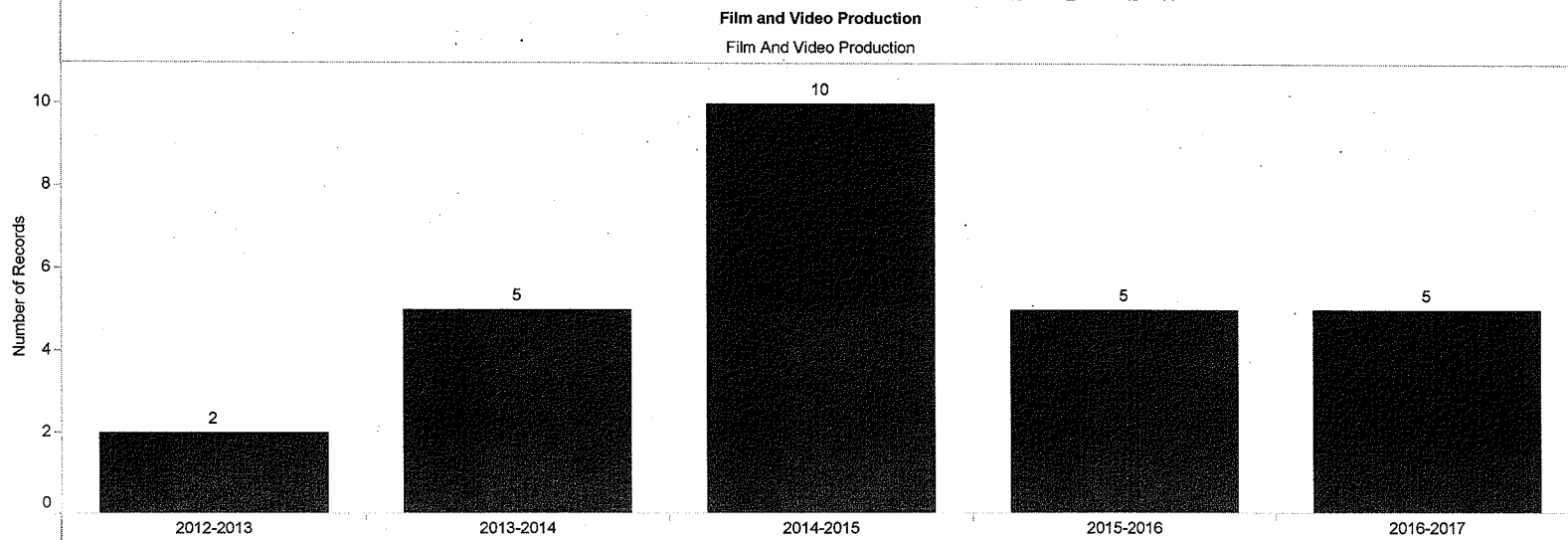
Online Course vs. Face to Face Course Comparison

FILM: Retention & Success

course_type	2011-2012	2012-2013	2013-2014	2014-2015	2015-2016	2016-2017
Face to Face Course						
Online Course	80%		81%		83%	
Grand Total						

	2011-2012			2012-2013			2013-2014			2014-2015			2015-2016			2016-2017		
course_type	Sections	Enrollm..	FTES	Sections	Enrollm..	FTES	Sections	Enrollm..	FTES	Sections	Enrollm..	FTES	Sections	Enrollm..	FTES	Sections	Enrollm..	FTES
Face to Face Course	37.0	545.0	83.6	33.0	522.0	79.6	29.0	408.0	64.0	27.0	345.0	53.4	33.0	433.0	66.5	35.0	469.0	74.6
Online Course	10.0	382.0	37.1	9.0	379.0	36.8	11.0	418.0	40.6	18.0	594.0	57.7	15.0	429.0	41.7	15.0	425.0	41.3
Grand Total	47.0	927.0	120.7	42.0	901.0	116.4	40.0	826.0	104.6	45.0	939.0	111.1	48.0	862.0	108.2	50.0	894.0	115.8

ALL AHC: Retention & Success

course_type	2011-2012	2012-2013	2013-2014	2014-2015	2015-2016	2016-2017
Face to Face Course						
Online Course	78%	81%	81%	81%	83%	
Grand Total						

	2011-2012			2012-2013			2013-2014			2014-2015			2015-2016			2016-2017		
course_type	Sections	Enrollm..	FTES	Sections	Enrollm..	FTES	Sections	Enrollm..	FTES	Sections	Enrollm..	FTES	Sections	Enrollm..	FTES	Sections	Enrollm..	FTES
Face to Face Course	2,003	52,906	7,180	1,918	50,302	6,917	2,009	49,816	7,028	2,127	49,545	7,187	2,172	48,400	6,792	2,181	49,100	7,467
Online Course	480	16,543	1,675	466	16,650	1,672	486	16,620	1,671	529	16,760	1,705	621	18,283	1,850	615	17,948	1,831
Grand Total	2,483	69,449	8,855	2,384	66,952	8,589	2,495	66,436	8,699	2,656	66,305	8,892	2,793	66,683	8,642	2,796	67,048	9,298

FILM: Retention & Success

course	course_type	2011-2012	2012-2013	2013-2014	2014-2015	2015-2016	2016-2017
FILM101	Face to Face Course	76% … 90%	69% … 84%	68% …	70% …	70% …	77% … 90%
	Online Course	70% … 84%	75% … 9_%	67% … 76%	59% … 80%	56% … 84%	61% …
FILM102	Face to Face Course	86% … 94%	68% …	72% … 83%	78% … 9_%	65% … 87%	91% … 100%
	Online Course	66% … 79%	87% … 87%	70% … 8_%	65% … 8_%	61% … 79%	66% …
FILM103	Face to Face Course					61% …	
	Online Course	65% … 82%	58% … 79%	64% … 8_%	74% … 8_%	78% … 87%	78% … 9_%
FILM105	Face to Face Course	50% … 68%	62% …	69% … 8_%	69% …	76% … 81%	
	Online Course	56% … 69%	84% … 95%	78% … 89%	62% …	67% …	56% … 67%
FILM106	Face to Face Course	75% … 100%	67% … 100%	75% … 75%	80% … 80%	50% … 75%	
FILM107	Face to Face Course	96% … 96%	74% … 8_%		55% … 5_%	64% … 8_%	94% … 94%
FILM110	Face to Face Course	86% … 88%	80% … 91%	86% … 90%	89% … 100%	79% … 87%	93% … 99%
FILM111	Face to Face Course	100% … 100%	80% … 100%	92% … 96%		100% … 100%	100% … 100%
FILM115	Face to Face Course	50% … 63%	71% … 71%	88% … 88%	100% … 100%	57% … 100%	67% … 100%
FILM116	Face to Face Course	100% … 100%	86% … 86%	100% … 100%	100% … 100%	89% … 89%	67% … 100%
FILM117	Face to Face Course		63% … 75%	83% … 83%	75% … 75%	75% … 75%	100% … 100%
FILM118	Face to Face Course				100% … 100%	100% … 100%	100% … 100%
FILM120	Face to Face Course	60% … 80%	89% … 100%	70% … 9_%	100% … 100%	71% … 71%	50% … 100%
FILM121	Face to Face Course	60% … 80%	83% … 83%	71% … 100%	89% … 89%	50% … 63%	73% …
FILM123	Face to Face Course		100% … 100%		92% … 96%		88% … 96%
FILM125	Face to Face Course	75% … 8_%	75% … 90%	91% … 94%	74% … 81%	77% …	75% … 88%
FILM126	Face to Face Course	82% … 88%	86% … 86%	92% … 92%	85% … 85%	100% … 100%	83% … 83%
FILM127	Face to Face Course	62% … 77%					
FILM128	Face to Face Course	100% … 100%	0%	67% … 67%	100% … 100%		
FILM179A	Face to Face Course	94% … 100%				80% … 87%	
FILM189	Face to Face Course	83% … 83%	100% … 100%	100% … 100%	100% … 100%	100% … 100%	100% … 100%
FILM380	Face to Face Course	100% … 100%	97% … 100%	100% … 100%	95% … 100%	87% … 100%	100% … 100%
FILM381	Face to Face Course	100% … 100%	67% … 67%	100% … 100%		100% … 100%	100% … 100%
FILM386	Face to Face Course	80% … 9_%	100% … 100%	85% … 85%	93% … 100%		
Grand Total		74% … 86%	72% … 88%	73% … 85%	69% … 87%	69% … 86%	76% … 90%

■ Retention %   ▓ Success %

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FILM: Sections, Enrollment, FTES

course_type	course	2011-2012			2012-2013			2013-2014			2014-2015			2015-2016			2016-2017		
		Sectio..	Enroll..	FTES	Sectio..	Enroll..	FTES	Sectio..	Enroll..	FTES	Sectio..	Enroll..	FTES	Sectio..	Enroll..	FTES	Sectio..	Enroll..	FTES
Face to Face Course	FILM101	5.0	166.0	23.0	4.0	108.0	15.1	3.0	94.0	12.8	3.0	69.0	9.4	6.0	151.0	20.7	5.0	140.0	19.2
	FILM102	2.0	78.0	11.2	2.0	68.0	9.6	1.0	47.0	6.4	1.0	23.0	3.4	1.0	23.0	3.4	1.0	22.0	3.3
	FILM103													1.0	23.0	3.4			
	FILM105	1.0	22.0	2.4	2.0	45.0	4.6	2.0	35.0	3.7	1.0	16.0	1.7	1.0	21.0	2.2			
	FILM106	1.0	4.0	0.4	1.0	3.0	0.3	2.0	16.0	1.7	1.0	5.0	0.5	1.0	4.0	0.4			
	FILM107	1.0	26.0	4.5	1.0	23.0	3.4				1.0	22.0	3.3	1.0	14.0	2.1	1.0	17.0	2.5
	FILM110	3.0	72.0	15.4	4.0	91.0	18.8	4.0	77.0	15.7	3.0	70.0	14.5	3.0	63.0	13.1	7.0	135.0	26.6
	FILM111	1.0	18.0	3.8	1.0	25.0	5.2	1.0	26.0	5.4				1.0	18.0	3.5	1.0	20.0	3.9
	FILM115	2.0	8.0	1.7	2.0	7.0	1.5	2.0	8.0	1.7	1.0	1.0	0.2	2.0	7.0	1.5	2.0	6.0	1.2
	FILM116	2.0	7.0	1.5	2.0	7.0	1.5	1.0	1.0	0.2	2.0	9.0	1.9	2.0	9.0	1.9	2.0	12.0	2.5
	FILM117				1.0	8.0	1.7	1.0	6.0	1.3	1.0	4.0	0.9	1.0	8.0	1.7	1.0	12.0	2.6
	FILM118										1.0	2.0	0.4	1.0	1.0	0.2	1.0	5.0	1.1
	FILM120	1.0	5.0	0.9	1.0	9.0	1.5	1.0	10.0	1.7	1.0	5.0	0.8	1.0	7.0	1.2	1.0	4.0	0.7
	FILM121	1.0	5.0	0.9	1.0	6.0	1.0	1.0	7.0	1.2	1.0	9.0	1.5	1.0	8.0	1.3	1.0	11.0	1.9
	FILM123				1.0	24.0	3.3				1.0	24.0	3.1				1.0	24.0	3.1
	FILM125	2.0	36.0	6.2	2.0	40.0	6.7	2.0	33.0	5.6	2.0	31.0	5.2	2.0	31.0	5.2	2.0	24.0	4.0
	FILM126	1.0	17.0	3.0	1.0	7.0	1.5	1.0	13.0	2.8	1.0	13.0	2.8	1.0	11.0	2.4	1.0	6.0	1.3
	FILM127	1.0	13.0	2.2															
	FILM128	1.0	1.0	0.2	1.0	1.0	0.2	1.0	3.0	0.6	1.0	1.0	0.2						
	FILM179A	1.0	16.0	2.2										1.0	15.0	1.9			
	FILM189	6.0	6.0	0.4	2.0	3.0	0.1	3.0	12.0	0.6	2.0	4.0	0.2	2.0	2.0	0.2	4.0	4.0	0.4
	FILM380	2.0	24.0	0.7	2.0	30.0	0.7	1.0	5.0	0.1	2.0	22.0	0.4	2.0	15.0	0.2	2.0	25.0	0.4
	FILM381	2.0	6.0	0.2	1.0	3.0	0.0	1.0	2.0	0.1				2.0	2.0	0.0	2.0	2.0	0.0
	FILM386	1.0	15.0	3.1	1.0	14.0	2.9	1.0	13.0	2.5	1.0	15.0	2.9						
	Total	37.0	545.0	83.6	33.0	522.0	79.6	29.0	408.0	64.0	27.0	345.0	53.4	33.0	433.0	66.5	35.0	469.0	74.6
Online Course	FILM101	1.0	43.0	4.2	2.0	89.0	8.6	5.0	183.0	17.8	9.0	304.0	29.5	6.0	186.0	18.1	7.0	220.0	21.4
	FILM102	4.0	169.0	16.4	3.0	135.0	13.1	2.0	89.0	8.6	4.0	140.0	13.6	4.0	115.0	11.2	3.0	93.0	9.0
	FILM103	3.0	131.0	12.7	3.0	136.0	13.2	3.0	128.0	12.4	3.0	113.0	11.0	3.0	92.0	8.9	3.0	85.0	8.3
	FILM105	2.0	39.0	3.8	1.0	19.0	1.8	1.0	18.0	1.7	2.0	37.0	3.6	2.0	36.0	3.5	2.0	27.0	2.6
	Total	10.0	382.0	37.1	9.0	379.0	36.8	11.0	418.0	40.6	18.0	594.0	57.7	15.0	429.0	41.7	15.0	425.0	41.3
Grand Total		47.0	927.0	120.7	42.0	901.0	116.4	40.0	826.0	104.6	45.0	939.0	111.1	48.0	862.0	108.2	50.0	894.0	115.8

FILM: Course Efficiency - Fall 2016

Low (<80%) Fill Rates + High Efficiency

FTES/ FTEF +Overload

FILM 103
FILM 107
FILM 111
FILM 117
FILM 105   FILM 189
FILM 125
FILM 126
FILM 380
Low Fill Rates + Low Efficiency

Fill Rate

0.00%   40.00%   80.00%   120.00%   160.00%
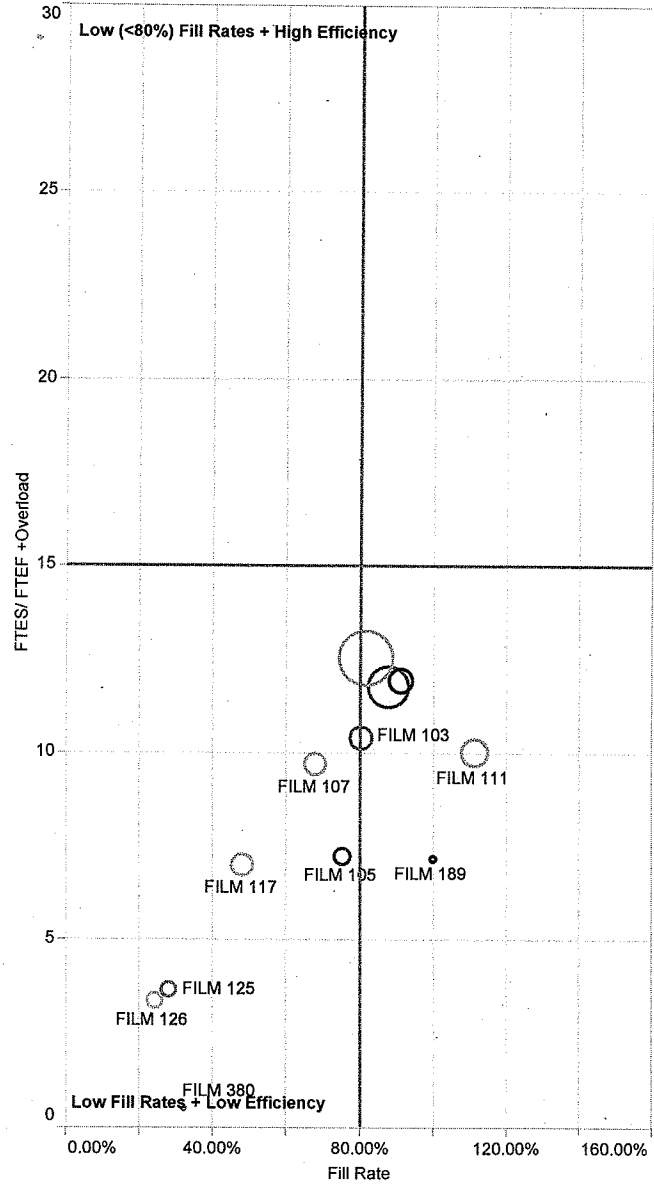
FILM: Course Efficiency - Spring 2017

High Fill Rates + High Efficiency

FTES/ FTEF +Overload

FILM 101
FILM 123
FILM 102
FILM 125
FILM 103
FILM 380
High Fill Rates + Low Efficiency

Fill Rate

0.00%   40.00%   80.00%   120.00%   160.00%
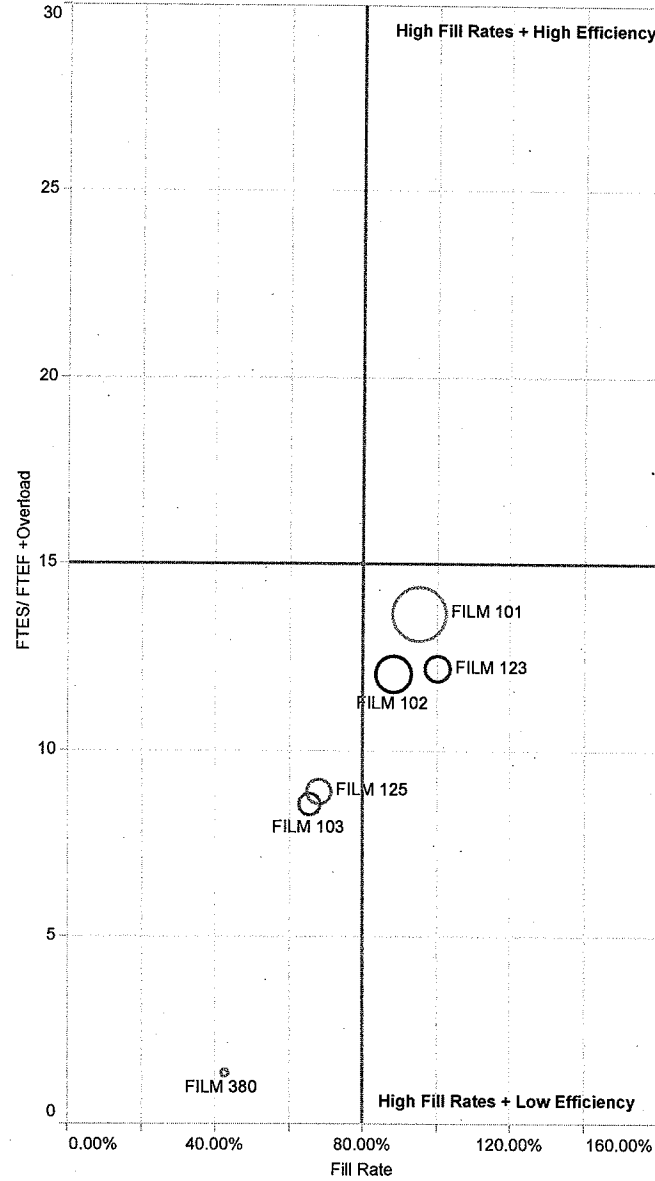
Subject Code
FILM

Totals Fall 2016

FTES/FTEF	9.91
FTES	47.11
FTEF	4.75
Fill Rate	58%
Sections	23
Avg Class Size	15
Day 1 Waitlist	13

Totals Spring 2017

FTES/FTEF	16.16
FTES	47.94
FTEF	2.97
Fill Rate	64%
Sections	18
Avg Class Size	20
Day 1 Waitlist	11

Efficiency is the ratio of FTES to FTEF or 'how many FTES are generated per FTEF'.

The threshold for efficiency is 15 and the threshold for fill rate is 80%

If courses have similar data the circles will overlap

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FILM: Course Efficiency

AcademicYear	Term Code - Desc	Division Desc	Subject Code	course	Max. Lab Sessions_	FTES/FTEF	FTES	FTEF	Enrollment	Max Enrollment	Fill Rate	Day 1 Waitlist	Demand Ratio
2016-2017	Summer 2016	Fine Arts	FILM	FILM 101	1	11.59	6.31	0.55	65	70	93%	2	96%
				FILM 102	1	10.71	2.91	0.27	30	35	86%	0	86%
				FILM 103	1	12.14	3.30	0.27	34	35	97%	5	111%
				FILM 105	0	5.50	1.17	0.21	12	20	60%	0	60%
				FILM 110	1	8.33	3.32	0.40	16	25	64%	0	64%
				FILM 189	0	7.47	0.10	0.01	1	1	100%	0	100%
				Total	1	9.99	17.11	1.71	158	186	85%	7	89%
	Fall 2016	Fine Arts	FILM	FILM 101	1	12.55	16.37	1.31	139	171	81%	5	84%
				FILM 102	0	11.91	3.11	0.26	32	35	91%	4	103%
				FILM 103	0	10.42	2.72	0.26	28	35	80%	1	83%
				FILM 105	0	7.29	1.46	0.20	15	20	75%	1	80%
				FILM 107	1	9.70	2.53	0.26	17	25	68%	0	68%
				FILM 110	1	11.75	9.12	0.78	44	50	88%	0	88%
				FILM 111	1	10.01	3.89	0.39	20	18	111%	2	122%
				FILM 115	1		0.41	0.00	2	30	7%	0	7%
				FILM 116	1		0.41	0.00	2	30	7%	0	7%
				FILM 117	1	7.03	2.56	0.37	12	25	48%	0	48%
				FILM 118	1		1.07	0.00	5	25	20%	0	20%
				FILM 120	1		0.67	0.00	4	25	16%	0	16%
				FILM 125	1	3.67	1.18	0.32	7	25	28%	0	28%
				FILM 126	1	3.37	1.28	0.38	6	25	24%	0	24%
				FILM 189	0	7.20	0.19	0.03	2	2	100%	0	100%
				FILM 380	2	0.54	0.11	0.21	8	25	32%	0	32%
				FILM 381	1		0.01	0.00	1	25	4%	0	4%
				Total	2	9.91	47.11	4.75	344	591	58%	13	60%
	Spring 2017	Fine Arts	FILM	FILM 101	1	13.68	14.28	1.04	119	125	95%	7	101%
				FILM 102	1	12.05	6.29	0.52	53	60	88%	1	90%
				FILM 103	0	8.56	2.23	0.26	23	35	66%	0	66%
				FILM 110	1	36.48	14.15	0.39	75	116	65%	3	67%
				FILM 115	1		0.83	0.00	4	30	13%	0	13%
				FILM 116	1		2.07	0.00	10	30	33%	0	33%
				FILM 121	1		1.85	0.00	11	30	37%	0	37%
				FILM 123	1	12.19	3.11	0.26	24	24	100%	0	100%
				FILM 125	1	8.92	2.86	0.32	17	25	68%	0	68%
				FILM 380	2	1.40	0.25	0.18	17	40	43%	0	43%
				FILM 381	1		0.01	0.00	1	40	3%	0	3%
				Total									

FILM: FTEF, FTES, Efficiency

	Subject		Subject__		Academic Year	
	FILM		FILM		Multiple values	

Academic Year

Subject__	2011-2012			2012-2013			2013-2014			2014-2015			2015-2016			2016-2017		
	FTEF	FTES	FTES/ FTEF	FTEF	FTES	FTES/ FTEF	FTEF	FTES	FTES/ FTEF	FTEF	FTES	FTES/ FTEF	FTEF	FTES	FTES/ FTEF	FTEF	FTES	FTES/ FTEF
FILM	7.854	120.73	15.37	8.176	116.38	14.23	7.260	104.60	14.41	8.168	111.11	13.60	8.915	108.18	12.13	8.695	115.85	13.32
Grand Total	7.854	120.73	15.37	8.176	116.38	14.23	7.260	104.60	14.41	8.168	111.11	13.60	8.915	108.18	12.13	8.695	115.85	13.32

FTES

FILM

FTEF

FILM

Efficiency
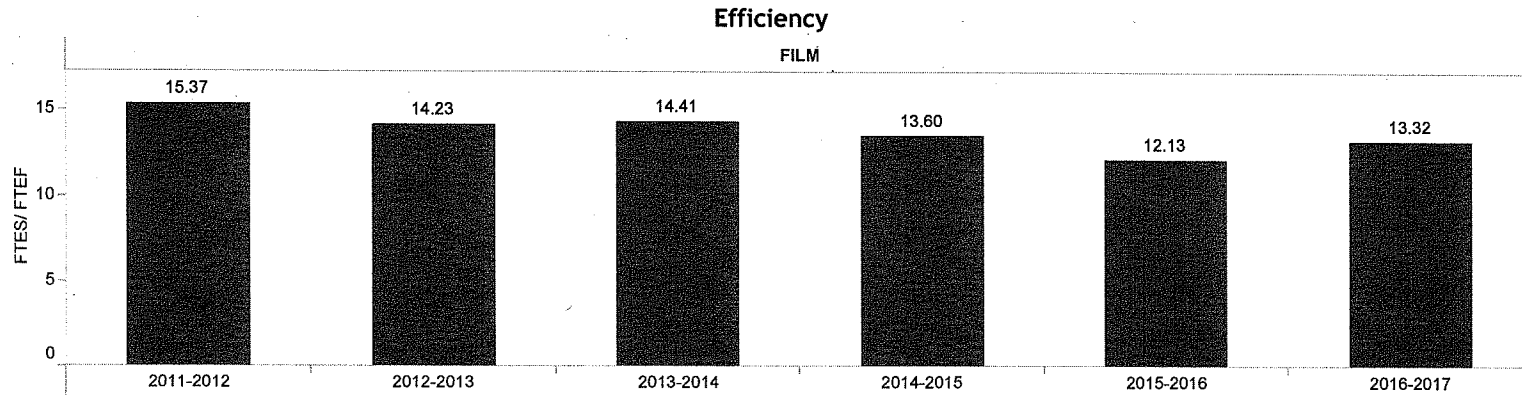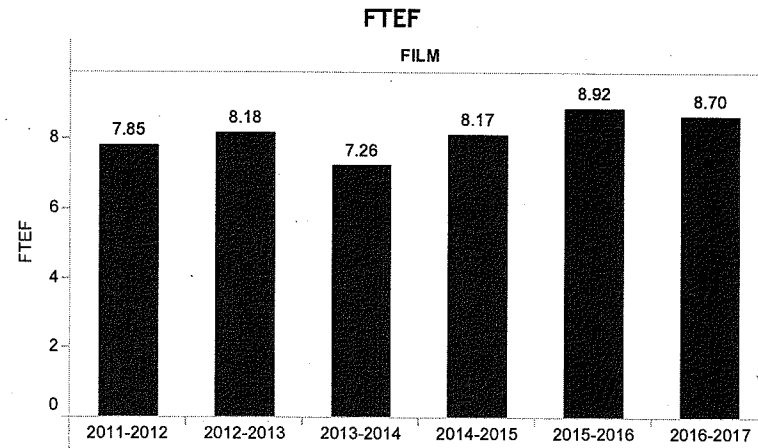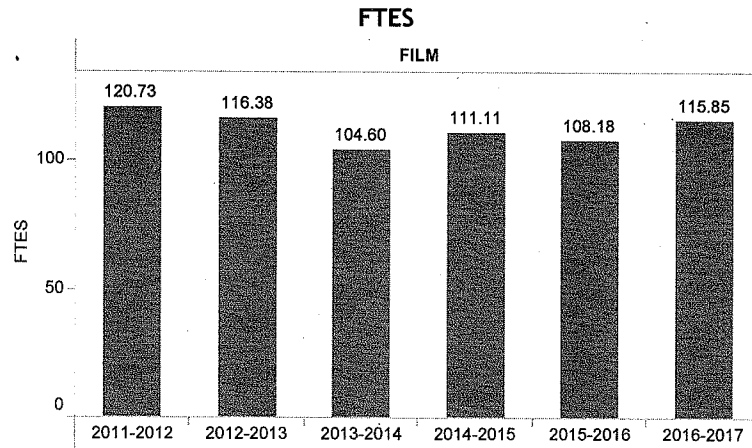
FILM

FILM: FTEF by Faculty Type

If multiple faculty teach the same course the TOTAL section count may not equal the SUM of sections shown

Subject_ All

Academic Year

Subject_	Faculty Type	2011-2012				2012-2013				2013-2014			
		FTEF	Overload	Faculty	Sections	FTEF	Overload	Faculty	Sections	FTEF	Overload	Faculty	Sections
FILM	Instructional - FT	5.000	0.718	3.00	27.00	4.900	0.533	3.00	23.00	3.010	0.675	3.00	17.00
	Instructional - PT	2.854	0.000	7.00	20.00	3.276	0.000	8.00	21.00	4.426	0.000	8.00	27.00
	Total	7.854	0.718	10.00	47.00	8.176	0.533	11.00	44.00	7.436	0.675	11.00	44.00
Grand Total		7.854	0.718	10.00	47.00	8.176	0.533	11.00	44.00	7.436	0.675	11.00	44.00

Academic Year

Subject_	Faculty Type	2014-2015				2015-2016				2016-2017			
		FTEF	Overload	Faculty	Sections	FTEF	Overload	Faculty	Sections	FTEF	Overload	Faculty	Sections
FILM	Instructional - FT	4.391	1.287	3.00	25.00	4.614	1.105	3.00	24.00	3.892	1.008	4.00	22.00
	Instructional - PT	3.777	0.000	8.00	24.00	4.301	0.000	8.00	25.00	5.076	0.000	9.00	30.00
	Total	8.168	1.287	11.00	48.00	8.915	1.105	11.00	49.00	8.968	1.008	13.00	52.00
Grand Total		8.168	1.287	11.00	48.00	8.915	1.105	11.00	49.00	8.968	1.008	13.00	52.00

FILM: % of Total FTEF, Overload

Bar = % FTEF
Circle = Overload

FILM

- Instructional - FT
- Instructional - PT
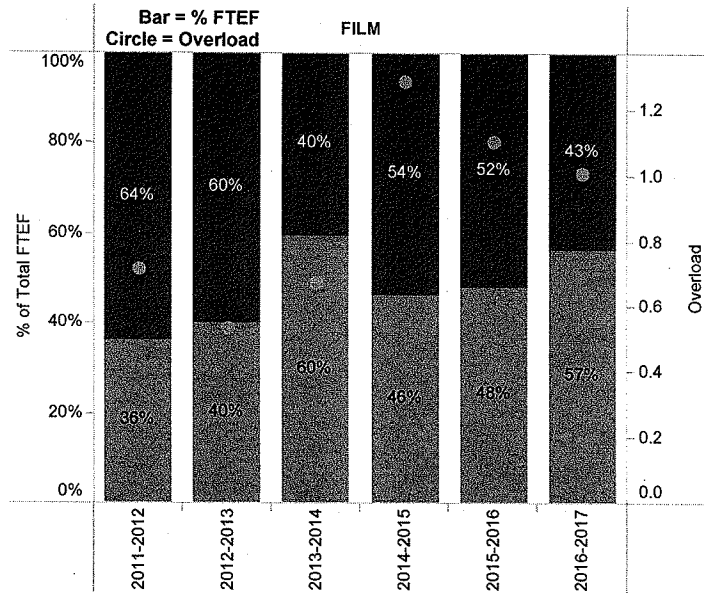
FILM: Count of Faculty Type

FILM

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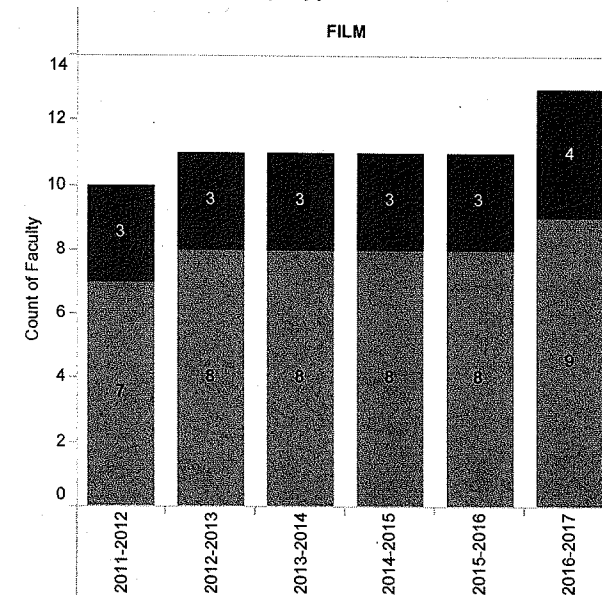
ALL AHC: FTEF by Faculty Type

Instruction Type	Faculty Type_	Academic Year						
		2010-2011	2011-2012	2012-2013	2013-2014	2014-2015	2015-2016	2016-2017
Instructional	FT	233.5	226.1	222.3	221.5	211.1	219.2	235.5
	PT	325.5	282.5	308.9	334.9	358.5	379.7	356.5
	Total	558.9	508.6	531.2	556.4	569.6	598.9	592.0
NonInstructional	FT	47.8	45.5	51.5	55.4	68.3	70.9	74.1
	PT	24.3	25.6	30.8	30.4	35.5	37.4	36.3
	Total	72.1	71.0	82.3	85.8	103.8	108.3	110.4
Grand Total		631.1	579.6	613.4	642.2	673.4	707.2	702.4

ALL AHC: % of FTEF (Fall & Spring terms only)
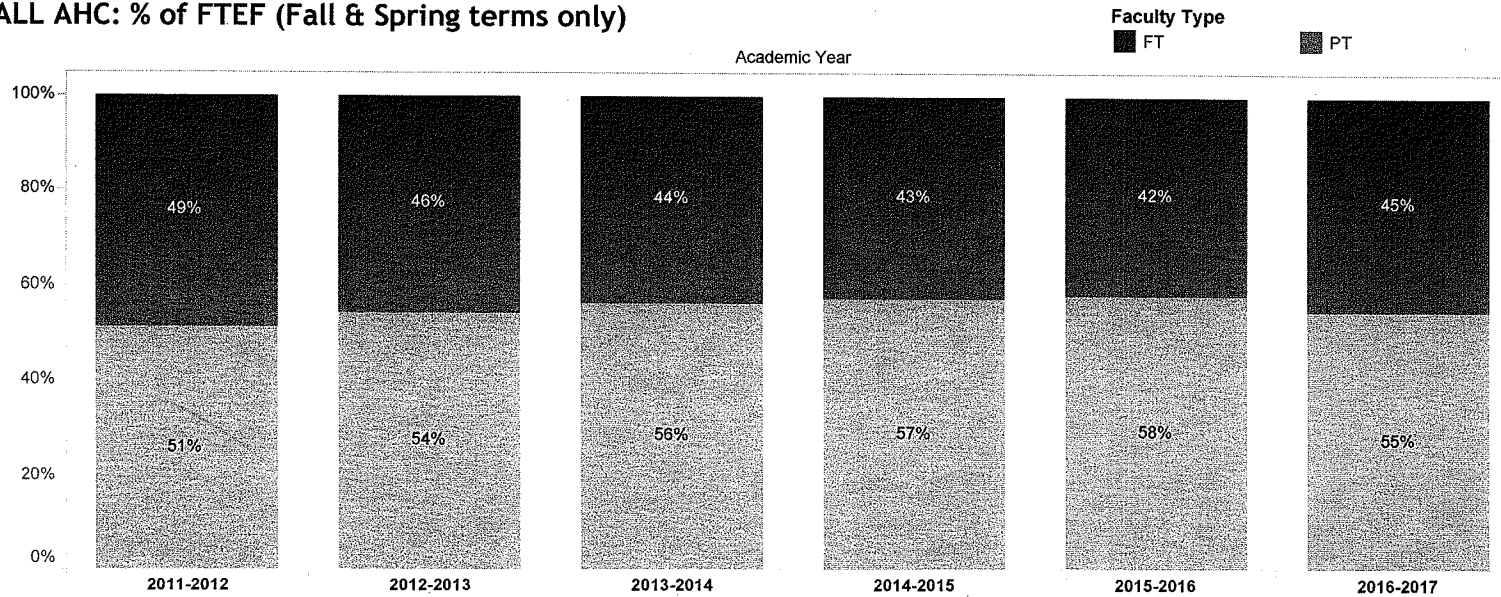
COURSE REVIEW VERIFICATION

Discipline: Film and Video   Year: 2017/2018

As part of the program evaluation process, the self-study team has reviewed the course outlines supporting the discipline/program curriculum. The review process has resulted in the following recommendations:

1. The following course outlines are satisfactory as written and do not require modification (list all such courses):
    Film 101, 102, 103, 105, 106, 107, 110, 111, 115, 116, 117, 118, 120, 121, 126,123, 125, 128, 179, 189, 199, 380, 381, 386

2. The following courses require minor modification to ensure currency. The self-study team anticipates submitting such modifications to the AP&P, FALL 2017__ SPRING 20____:
    Film 127, 109, 108, 104

3. The following courses require major modification. The self-study team anticipates submitting such modifications to the AP&P committee, FALL 20_____ SPRING 20____:
    NONE

GRADUATION REQUIREMENTS: General Education (GE), Multicultural/Gender Studies (MCGS) and Health & Safety (H&W) Courses.
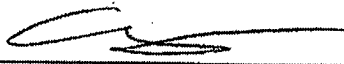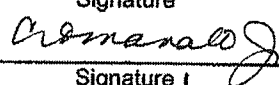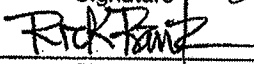
The following courses were reviewed as meeting an **AHC GE** requirement. The AP&P GE Criteria and Category Definitions (GE Learning Outcomes) forms were submitted to the AP&P for review on: __Fall 2017_____
Film 101, 102, 103,104, 108, 110

The following courses were reviewed as meeting the **MCGS** requirement. The AP&P MCGS Criteria and Category Definitions (MCGS Learning Outcomes – To Be Developed) forms were submitted to the AP&P for review on: ___Fall 2017_____
Film 101, 102, 103, 107

The following courses were reviewed as meeting the **H&W** requirement. The AP&P H&W Studies Criteria (To Be Developed) and Category Definitions (H&W Learning Outcomes – To Be Developed) forms were submitted to the AP&P chair for review on: _Fall 2017_____

~~Film 101, 102, 103, 105, 106, 107, 110, 111, 115, 116, 117, 118, 120, 121, 126,123, 125, 128, 179, 189, 199, 380,~~ 381, ~~386~~

Course Review Team Members:

Tim Webb	_[signature]_	10/24/18
Name	Signature	Date
Chris Hite	_[signature]_	11/21/18
Name	Signature	Date
Name	Signature	Date
Name	Signature	Date
LARRY MANALO JR	_[signature]_	11-19. 2018
AP&P Chair	Signature	Date
Rick Rantz	_[signature]_	11/14/18
Academic Dean	Signature	Date

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APPENDICES

Allan Hancock College
Course Outline

Discpline Placement: Film Studies (Masters Required)

Department: Fine Arts

Prefix and Number: FILM 101

Catalog Course Title: Film as Art and Communication

Banner Course Title: Film Art & Communication

Units and Hours

	Hours per Week (Based on 16 Weeks)	Total Hours per Term (Based on 16-18 Weeks)	Total Units
Lecture	2.500	40.0 - 45.0	2.5
Lab	1.500	24.0 - 27.0	0.5
Total Hours	4.0	64.0 - 72.0	3.0

Number of Times Course may be Repeated
None

Grading Method
Letter Grade or Pass/No Pass

Requisites

None

Entrance Skills

None

Catalog Description

An introduction to a variety of international film styles, themes, and directors, as well as to the art of the documentary and experimental film. Emphasis is placed on ways films communicate through acting, photography, sound, and editing.

Course Content

Lecture

1. The Early Years of American and European Cinema Lumiere Bros., Melies, Griffith, etc.

2. Photography

    a. realism and formalism

    b. shots and angles

    c. lighting and color

3. Mise-en-scene

    a. the frame

    b. composition

    c. territorial space

    d. open/closed forms

    e. Hollywood vs. foreign films

4. Movement

    a. actors and objects

    b. moving camera

    c. historical differences

5. Editing

    a. the foundations - Griffith to Soviet Montage

    b. realist alternatives

    c. the French New Wave and after

6. Sound

    a. historical background

    b. sound effects

    c. music

7. Acting and Directing

    a. stage and screen acting

    b. styles of acting

    c. styles and techniques of direction

8. The Various Roles of the Screenwriter and Screenplay in Films

9. Documentary Films

    a. fact and fiction

    b. pioneers: Lukmiere, Flaherty, Vertov

    c. Grierson: The British and Canadians

    d. from Cinema Verite to PBS

10. The Experimental (Avant-garde) Film

    a. aesthetics

    b. Dada and Surrealism

    c. the underground

    d. rock videos

Course Objectives

At the end of the course, the student will be able to:

1. identify important artists and developments in international film styles and themes.
2. describe or identify the relationships between American and foreign themes, styles and attitudes.
3. compare and contrast the goals and objectives of documentary experimental and feature filmmakers. The discussion should demonstrate an awareness of differing economic contexts.
4. describe or identify a variety of film techniques and relate them to the content of film in general or to a specific film.
5. analyze stylistic elements (photography, editing, sound, acting, script) of a film as they relate to content.
6. identify technical changes which have influenced the style and content of films and identify the time periods when these occurred.
7. write critical essays which analyze the
   A. film's ability to engage audience attention
   B. technical qualities of a film and relate them to content
   C. emotional impact of a film on the student
   D. intellectual meaning of the film as perceived by the student

Methods of Instruction

- **Lab**
- **Lecture**

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Outside Assignments

- **Outside Assignments**
  Research Projects
  Papers
  Oral Presentation Preparation
  Home Work
- **Sample Assignment(s)**
  1. Students will maintain a notebook in which they describe their emotional responses to films seen in and out of class and will analyze the films in terms of form and content. Comparisons and contrasts to be made between films.

  2. Students will write at least one review of a film discussing technical qualities as well as emotional and intellectual content. They will be asked to consider the following types of questions: What types of emotions did you experience while watching the film? What ideas did the film communicate to you? Were ideas communicated primarily through what the characters said and did or by formal means? How did setting and costume relate to the meaning of the film?

Methods of Evaluation

- **Exams/Tests**
- **Research Projects**
- **Papers**
- **Oral Presentation**
- **Class Participation**
- **Class Work**
- **Home Work**
- **Other**
  Sample Evaluation:
  1. True/False and multiple choice questions which call for identification, understanding, and applications of major facts, concepts and perspectives. These would be drawn from films, lectures and texts.
  2. Essay questions which call upon the students to integrate their knowledge and demonstrate the interrelationships between a variety of film forms and traditions.
  3. Critical papers which discuss the technical qualities of films as well as their emotional and intellectual content.

Adopted Texts and Other Instructional Materials

Textbooks

1. Barsam, Richard and Monahan, Dave *Looking at Movies* Edition: 5th 2015

Other Texts

1. Videotapes as required
2. Films to be rented each semester
3. Access to projectors and video playback

Instructional Materials
None

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Student Learning Outcomes

1. FILM101 SLO1 - Learn to identify and discuss significant film styles, genres and themes from around the world.
2. FILM101 SLO2 - Identify and analyze the stylistic elements of film (editing, cinematography, sound, mise-en scene and acting).
3. FILM101 SLO3 - Critically analyze meaning in film taking into account cultural, social, economic, political contexts.

Distance Learning

Delivery Methods

- Internet

Instructor Initiated Contact Hours Per Week: 3.000

Contact Types

1. Email Communcation (group and/or individual communications)
2. Telephone Contacts
3. Other (please specify)
   Discussion Board

Adjustments to Assignments
Assignments remain the same with the exception of discussion board and chatroom. Students will be required to participate.

Adjustments to Evaluation Tools
Evaluation will remain the same: graded assignments and tests. Discussion board and chatroom will be used to evaluate participation.

Strategies to Make Course Accessible to Disabled Students
Yes, course accessible to disabled students. All films have closed captioning provided on DVDs provided on reserve in the library.

Inform Students
Email and course syllabi.

Additional Comments
None

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Allan Hancock College
Course Outline

Discpline Placement: Film Studies (Masters Required)

Department: Fine Arts

Prefix and Number: FILM 102

Catalog Course Title: Hollywood and the American Film

Banner Course Title: Hollywood & the American Film

Units and Hours

	Hours per Week (Based on 16 Weeks)	Total Hours per Term (Based on 16-18 Weeks)	Total Units
Lecture	2.500	40.0 - 45.0	2.5
Lab	1.500	24.0 - 27.0	0.5
Total Hours	4.0	64.0 - 72.0	3.0

Number of Times Course may be Repeated
None

Grading Method
Letter Grade or Pass/No Pass

Requisites

None

Entrance Skills

None

Catalog Description

The development of American film through critical appraisal of major directors' works from both the sound and silent eras. The films examined are representative of their directors as artists and of major social, cultural and aesthetic movements within the film industry and country.

Course Content

Lecture

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1. The early years of American film (1895-1910)

    a. Edison and Porter

    b. from nickelodeons to palaces

    c. D.W. Griffith

2. The development of Hollywood and the Silent Film (1910-1927)

    a. Mack Sennett and Keystone Studio

    b. Charlie Chaplin, Buster Keaton, Doug Fairbanks, Mary Pickford, etc.

3. Early European influences on American films

    a. Ernst Lubitsch

    b. the comedy of manners

4. The cinema of Frank Capra (The '30s)

    a. Harry Cohn and Columbia Pictures

    b. the great depression

    c. the Capra hero

5. Populism, the Western and John Ford 2

    a. Ford the stylist

    b. populism

    c. the role of the western in American film.

6. Major and Minor Studios and Independent Producers

    a. Hollywood's golden years

    b. MGM, Warner Bros., Paramount, Universal

    c. Samuel Goldwyn

    d. Howard Hawks and John Huston

7. The changing face of American films

    a. deep focus, german expressionism, realism and "pure cinema"

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   b. William Wyler, Fritz Lang, Alfred Hitchcock

8. The cinema of Orson Welles

9. Politics, Censorship and Hollywood

   a. Marx and the 1930s

   b. the HUAC and the red scare

   c. blacklisting

   d. Vietnam

10. An overview of American film – box office, the studio system, the star system

Course Objectives

At the end of the course, the student will be able to:

1. identify important figures in the development of American film and evaluate their contributions.
2. identify the changes in stylistic content which have taken place in American films throughout this century and demonstrate how content has been affected.
3. analyze the influence of major historical events on the content of American films.
4. compare and contrast the goals and techniques of the individual film makers studied during the semester.
5. differentiate between the work of individual film makers.
6. analyze style and content in the work of individual directors and compare their approaches to film making.
7. define or recognize the meanings of a filmic glossary and apply the words appropriately in critical writings.

Methods of Instruction

- **Lab**
- **Lecture**

Outside Assignments

- **Outside Assignments**
  1. Students will maintain a notebook in which they describe their emotional responses to films seen in and out of class and analyze the films in terms of form and content. Comparisons and contrasts to be made between films.
  2. Students will write at least one review of a film discussing technical qualities as well as emotional and intellectual content. They will be asked to consider the following types of questions: What emotions did you experience while watching the film? What ideas did the film communicate to you? How were the ideas communicated? Can you identify and analyze the director's style?

Methods of Evaluation

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- **Exams/Tests**
- **Quizzes**
- **Research Projects**
- **Papers**
- **Other**
  1. True/False and multiple choice questions which call for identification, understanding, applications of major facts, concepts and perspectives. These would be drawn from films, lectures and texts.
  2. Essay questions which call upon the students to integrate their knowledge and demonstrate the interrelationships between a variety of film forms and traditions.
  3. Critical papers which discuss the technical qualities of films as well as their emotional and intellectual content.

Adopted Texts and Other Instructional Materials

Textbooks

1. Lewis, Jon *American Film: A History* Edition: 1 2007 Classic.
2. Belton, John *American Cinema/American Culture* Edition: 4 2012

Other Texts

1. "A Short Guide to Writing about Film" by Timothy Corrigan (Current Edition).

Instructional Materials
None

Student Learning Outcomes

1. FILM102 SLO1 - Identify and discuss significant American film directors and styles and periods.
2. FILM102 SLO2 - Identify and analyze the stylistic elements of film (editing, cinematography, sound, mise-en scene and acting).
3. FILM102 SLO3 - Critically analyze meaning in film taking into account cultural, social, economic, political contexts.

Distance Learning

Delivery Methods

- Internet

Instructor Initiated Contact Hours Per Week: 3.000

Contact Types

1. Email Communcation (group and/or individual communications)
2. Discussion Board
3. Telephone Contacts

Adjustments to Assignments
Assignments remain the same with the exception of discussion board and chatroom. Students will be required to participate.

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Adjustments to Evaluation Tools
Evaluation will remain the same: graded assignments and tests. Discussion board and chatroom will be used to evaluate participation.

Strategies to Make Course Accessible to Disabled Students
Course files are ADA compliant and can be accessed with software aimed designed to assist those with disabilities.

Inform Students
Email and course syllabi.

Additional Comments
None

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Allan Hancock College
Course Outline

Discpline Placement: Film Studies (Masters Required)

Department: Fine Arts

Prefix and Number: FILM 103

Catalog Course Title: Contemporary Latin American Film

Banner Course Title: Contemporary Ltn American Film

Units and Hours

	Hours per Week (Based on 16 Weeks)	Total Hours per Term (Based on 16-18 Weeks)	Total Units
Lecture	2.500	40.0 - 45.0	2.5
Lab	1.500	24.0 - 27.0	0.5
Total Hours	4.0	64.0 - 72.0	3.0

Number of Times Course may be Repeated
None

Grading Method
Letter Grade or Pass/No Pass

Requisites

None

Entrance Skills

None

Catalog Description

A study of recent Latino cinema in the Americas in a historical and cultural context. Representation of Latino culture is examined in the context of the global Hollywood structure and in light of various national cinemas. Major social, cultural and aesthetic movements within Latino cinema are explored.

Course Content

Lecture

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1. Hollywood Representations of Latino Culture

    a. Preconceived Political Notions

        i. Oliver Stone - Salvador

        ii. Taylor Hackford - Proof of Life

    b. Visions of Gang Land - Taylor Hackford - Blood In, Blood Out

    c. Archetypes of the "American Hispanic" Family Tortilla Soup/ Mi Familia

2. The Twenty First Century Mexican Renaissance

    a. Youth and Sexuality - Alfonso Cuarón - Y Tu Mama También

    b. Community and Class Consciousness - Alejandro González Iñárritu - Amores Perros

    c. Hollywood and Robert Rodriguez - Challenging or Perpetuating Stereotypes?

    d. Mexican Politics in Film - Luis Estrada - Herod's Law

3. Religion and Society in Latin American Film

    a. Historical Perspectives on History and Religion -

        i. María Luisa Bemberg - Camila

        ii. Roland Joffé - The Mission

    b. Meditations on Scandal - Crime of Padre Amaro

    c. Romero and the politics of religion in Central America

4. The National Cinema of Cuba

    a. A Detached Culture - Buena Vista Social Club

    b. Humberto Solas - I Am Cuba

    c. Cultural Satire - Tomás Gutierrez Alea - Death of A Bureucrat/Guantanamera

5. La Migra as Theme

    a. A Gringo Perspective - John Sayles -Lone Star

    b. Politics of Immigration - Gregory Nava - El Norte

6. Prevailing Latin American Attitudes Toward Women and Sexuality

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a. History/Herstory - Julie Taymor – Frida

b. Body Consciousness and Cultural Identification - Real Women Have Curves

c. Historical Perspectives on Women's Issues - Like Water For Chocolate

7. Redefining Family Dynamics

a. Single Parent Family in the Chicano Context - Rasing Victor Vargas

b. Maternal conflicts in recent Latin American history - Central Station

8. Authenticity and its Discontents - Stereotypes and "Quintessential" Culture

a. What exactly does it mean to be "Latino?" City of God

b. Re-imagining Latino as Other - Men With Guns

c. History of representation - The Bronze Screen

Course Objectives

At the end of the course, the student will be able to:

1. identify important figures in the development of Latin American cinema and evaluate their contributions.
2. identify the changes in stylistic content which have taken place in Latin American cinema in recent years and demonstrate how content has been affected.
3. analyze the influence of major historical and cultural events on the content of Latin American cinema
4. compare and contrast the goals and techniques of the individual film makers studied during the semester.
5. differentiate between the work of individual film makers.
6. analyze style and content in the work of individual directors and compare their approaches to film making.
7. define or recognize the meanings of a filmic glossary and apply the words appropriately in critical writings.

Methods of Instruction

- **Lab**
- **Lecture**

Outside Assignments

- **Outside Assignments**
  1. Students will maintain a notebook in which they describe their emotional responses to the films they have seen and heard in and out of class and will analyze the films in terms of form and content. Student will be asked to compare and contrast various films.

  2. Students will write at least one review of a film discussing social and cultural themes as well as

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emotional and intellectual content. They will be asked to consider the following types of questions: What emotions did you experience while watching the film? What ideas did the film communicate to you? How were the ideas communicated? Can you identify and analyze what this film is trying to say to the world, about the world?

Methods of Evaluation

1. True/False and multiple choice questions which call for identification, understanding, applications of major facts, concepts and perspectives. These would be drawn from films, lectures and texts.
2. Essay questions which call upon the students to integrate their knowledge and demonstrate the interrelationships between a variety of film forms and traditions.
3. Critical papers which discuss the technical qualities of films as well as their emotional and intellectual content.

Sample essay question: Consider Frida, a Hollywood film made by an Anglo female director and Real Women Have Curves, an independent film made by a Latina director. Compare and contrast the statements these films make about issues often called "women's issues." You may choose to touch on concerns such as equity in the workplace, sexual preference/identity, and self-expression, or identify your own.

Adopted Texts and Other Instructional Materials

Textbooks

1. Hart, Stephen, M *Latin American Cinema* 2015

Other Texts
None

Instructional Materials
None

Student Learning Outcomes

1. FILM103 SLO1 - Identify and discuss significant Latin American film directors and styles and periods.
2. FILM103 SLO2 - Identify and analyze the stylistic elements of film (editing, cinematography, sound, mise-en scene and acting).
3. FILM103 SLO3 - Critically analyze meaning in film taking into account cultural, social, economic, political contexts.

Distance Learning

Delivery Methods

- Internet

Instructor Initiated Contact Hours Per Week: 3.000

Contact Types

1. Email Communcation (group and/or individual communications)
2. Chat room
3. Other (please specify)
   Discussion Board

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Adjustments to Assignments
Assignments remain the same as an in person course. In addition, students are required to participate twice per week in a discussion board assignment.

Adjustments to Evaluation Tools
Students will be graded on the quality of their discussion participation.

Strategies to Make Course Accessible to Disabled Students
All films required for screening in this class are equipped with closed captions and on reserve in the library.

Inform Students
In the syllabus and in direct contact with students via E-mail.

Additional Comments
None

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Allan Hancock College
Course Outline

Discpline Placement: Film Studies (Masters Required)

Department: Fine Arts

Prefix and Number: FILM 104

Catalog Course Title: Documentary Studies

Banner Course Title: Documentary Studies

Units and Hours

	Hours per Week (Based on 16 Weeks)	Total Hours per Term (Based on 16-18 Weeks)	Total Units
Lecture	2.500	40.0 - 45.0	2.5
Lab	2.500	40.0 - 45.0	0.5
Total Hours	5.0	80.0 - 90.0	3.0

Number of Times Course may be Repeated
None

Grading Method
Letter Grade or Pass/No Pass

Requisites

Advisories
ENGL 514 Writing Skills 4

Entrance Skills

Upon entering this course, the student should be able to:

ENGL 514 - Writing Skills 4

- write essays, including argumentation, that integrate and synthesize course readings and are clearly focused, fully developed, and logically organized.
- produce in-class or timed essays that illustrate organizing, composing, revising, editing, and time-management skills.
- analyze and paraphrase multiple texts: drawing conclusions, making generalizations, and analyzing arguments.
- write essays to specific audiences using an appropriate voice for those readers.
- formulate an essay with a clear thesis statement or central idea.
- organize essays in which the topic sentences and paragraph details support the thesis.
- construct sentences that demonstrate control of sentence variety and effective word choice, using mostly college-level diction.
- use strategies to accommodate and learn unfamiliar vocabulary.
- proofread and edit essays so that they exhibit few gross errors in English grammar, use, or punctuation.
- identify and evaluate supporting evidence.
- follow prescribed documentation methods and properly use outside sources.

Catalog Description

An examination of the documentary form, its impact on culture and society, and its artistic development from the early days of motion pictures through the modern era.

Course Content

Lecture

1. Early motion pictures and the documentary form
   a. Kinetoscope films in the 1890s and 1900s
   b. The Lumiere Brothers and the Cinematograph

2. The development of social awareness in motion pictures
   a. European documentary films 1914-1948
   b. Kino Pravda, Dziga Vertov, and the Russian school of thought

3. Ethnographic studies
   a. The films of Robert Flaherty including "Nanook of the North" and "Man of Aran"
   b. Sergei Eisenstein's "Que Viva Mexico," an ethnographic epic.

4. Propaganda tool
   a. "Der Ewige Jude" and the cinema of the Third Reich
   b. Leni Riefenstahl, Der Fueher's documentarian.

5. The 1960s and the documentary revolution
   a. Cinema veritae
   b. The reinterpretation of warfare

6. Modes of representation
   a. Indirect perspective
   b. First person
   c. Author's perspective
   d. Objective

7. Documentary ethics and responsibilities
   a. Modern activist films: The Cove, An Inconvenient Truth
   b. Social healing through cinema: The Act of Killing

8. Filmmaker as provocateur
   a. Michael Moore - "Roger & Me," "Bowling for Columbine"
   b. Errol Morris - "The Thin Blue Line"
   c. Barbara Koppel - "Harlan County USA"

9. Separating Documentary from fiction
   a. The films of Werner Herzog and the "Minnesota Declaration"
   b. The rise of the "mockumentary" film
   c. 'Exit through the Gift Shop"

10. The national discourse
    a. "Hillary the Movie" and the Citizens United decision
    b. "Fahrenheit 9-11" and the Iraq invasion
    c. "Sicko" and American healthcare

11. Documentarians and censorship
    a. Frances Doublier, the Tsar, and the first state censored film
    b. Iranian documentarian Jafar Pahani and repeat arrest/imprisonment
    c. "Citizen Four," Edward Snowden, Gleen Greenwald, and filmmaker Laura Poitras

12. Lab (Film screenings)
    A. Man from Aran (1922)
    B. The Man with the Movie Camera (1929)
    C. Land without Bread (1933)

D. Japanese Relocation (1942)
E. Night and Fog (1952)
F. Titicut Follies (1967)
G. Gimme Shelters (1970)
F. Harlan County USA (1976)
G. The Decline of Western Civilization (1982)
H. Hoop Dreams (1994)
I. Little Dieter Needs to Fly (1997)
J. Fahrenheit 9-11 (2004)
K. Citizen Four (2014)

Course Objectives

At the end of the course, the student will be able to:

1. identify significant contributions to the documentary form by important filmmakers.

2. connect key documentary films to the time and place of their origin.

Methods of Instruction

- **Discussion**
- **Lab**
- **Lecture**

Outside Assignments

- **Other Assignments**
  1. Analytical papers on the film style, mode of representation, and ethical issues of several films.
  2. Research paper on a key documentarian.
  3. Text book based assignments.
  4. Preparation of group presentation.

Methods of Evaluation

- **Exams/Tests**
- **Quizzes**
- **Research Projects**
- **Papers**
- **Oral Presentation**
- **Group Projects**
- **Class Participation**
- **Home Work**
- **Other**
  1. Critical analysis papers on weekly film screenings.
  2. Reading assignments
  3. Group presentation
  4. Exams

Adopted Texts and Other Instructional Materials

Textbooks

1. Nichols, Bill *Introduction to Documentary* Edition: 2 2010
2. McLane, Betsy *A New History of Documentary Film* Edition: 2 2012
3. Nichols, Bill *Representing Reality* 1992

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Other Texts

1. Textbook 2 optional
2. Textbook 3 optional

Instructional Materials
None

Student Learning Outcomes

1. FILM104 SLO1 - Identify key stylistic developments in the documentary form from the early 20th century till now.
2. FILM104 SLO2 - Appraise the contributions of key documentarians.
3. FILM104 SLO3 - List pivotal documentaries that have impacted society and contributed to the national discourse.

Distance Learning

This course is not Distance Learning.

Allan Hancock College
Course Outline

Discpline Placement: Film Studies (Masters Required)

Department: Fine Arts

Prefix and Number: FILM 105

Catalog Course Title: Film and Television Writing 1

Banner Course Title: Film And Television Writing 1

Units and Hours

	Hours per Week (Based on 16 Weeks)	Total Hours per Term (Based on 16-18 Weeks)	Total Units
Lecture	2.500	40.0 - 45.0	2.5
Lab	1.500	24.0 - 27.0	0.5
Total Hours	4.0	64.0 - 72.0	3.0

Number of Times Course may be Repeated
None

Grading Method
Letter Grade Only

Requisites

None

Entrance Skills

None

Catalog Description

A study of the technique of screenwriting for the conventional narrative film and for television. Students are required to complete writing exercises, outlines, character sketches and short screenplays.

Course Content

Lecture

10 4

1. Three-Act structure, plot points, character development, climax, resolution, and denouement.
2. Motion picture format versus television format, screenwriting software
3. Pre-visualization: character background, structural outline, treatment, log line
4. Writing exercises: prose, prose to screenplay translation, original screenplays
5. The critique: examining structure, story development, and proper use of format

Course Objectives

At the end of the course, the student will be able to:

1. identify and explain the components of Three-Act, short and feature length, narrative screenplays.
2. write screenplays using the "Hollywood" standard screenplay format.
3. develop "spec" scripts and outlines utilizing industry standard practices.

Methods of Instruction

- **Distance Learning**
- **Lecture**
- **Methods of Instruction Description:**
  Prose stories and screenplays evaluated for format and story structure, Reading assignments and structural analysis papers evaluated for proper terminology and nomenclature

Outside Assignments

- **Outside Assignments**
  1. Write short prose stories
  2. Write short screenplays
  3. Reading assignments
  4. Structural analysis paper
  5. Character sketch, outline and story synopsis
- **Outside Assignments**
  Papers
  Writing Requirements

Methods of Evaluation

- **Papers**
- **Class Participation**
- **Home Work**
- **Writing Requirements**
- **Other**
  1. Prose stories and screenplays evaluated for format, narrative and character development, structure.

Adopted Texts and Other Instructional Materials

Textbooks

1. Trottier, D. *The screenwriters Bible (6th Edition)* 2014
2. Vogler,C. *The Writer's Journey* 2007 Listed in course outline

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3. Aristotle *Poetics* 1997
4. Lajos Egri *The Art of Dramatic Writing* 2013
5. Joseph Campbell *The Hero with a Thousand Faces* 2008
6. Claudia Hunter Johnson *Crafting Short Screenplays that Connect* Edition: 4th 2014

Other Texts

1. Access to a computer with internet connection and Microsoft Word or proprietary screenwriting software.

Instructional Materials
None

Student Learning Outcomes

1. FILM105 SLO1 - Define and discuss the function and purpose of various components of screenplay format.
2. FILM105 SLO2 - Create original short form screenplays that demonstrate a proper understanding of format.
3. FILM105 SLO3 - Assess and critique screenplays in a critical and professional manner.

Distance Learning

Delivery Methods

- Internet

Instructor Initiated Contact Hours Per Week: 4.000

Contact Types

1. Email Communcation (group and/or individual communications)
2. Other (please specify)
   Discussion Board

Adjustments to Assignments
1. Students create original screenplays and prose stories that are submitted digitally for evaluation.

2. Students critique screenplays via the group discussion board.

3. Students complete structural exercises by watching films they personally acquire on DVD, VHS, or streaming.

Adjustments to Evaluation Tools
No adjustment is needed to evaluate assignments from in-person to DL. The same assignments can be completed in either environment and can be evaluated in the same manner. Students receive written feedback from the instructor that highlights areas of success as well as areas that need improvement.

Strategies to Make Course Accessible to Disabled Students
Files used in the course are ADA compliant PDF files that are accessible for students with disabilities using screen reading technology. No online streaming of video occurs.

Inform Students
Syllabus makes note of the compliance of all course materials and provides links and contact information for the Learning Assistance Program.

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Additional Comments
None

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Allan Hancock College
Course Outline

Discpline Placement: Film Studies (Masters Required)
Department: Fine Arts
Prefix and Number: FILM 106
Catalog Course Title: Film and Television Writing II
Banner Course Title: Film And Television Writing II

Units and Hours

	Hours per Week (Based on 16 Weeks)	Total Hours per Term (Based on 16-18 Weeks)	Total Units
Lecture	2.500	40.0 - 45.0	2.5
Lab	1.500	24.0 - 27.0	0.5
Total Hours	4.0	64.0 - 72.0	3.0

Number of Times Course may be Repeated
None

Grading Method
Letter Grade or Pass/No Pass

Requisites

Prerequisite
FILM 105 Film and Television Writing 1

Entrance Skills

Upon entering this course, the student should be able to:

FILM 105 - Film and Television Writing 1

- Identify and explain the components of Three-Act, short and feature lenth, narrative screenplays.
- Write screenplays using the "Hollywood" standard screenplay format.
- Develop "spec" scripts and outlines utilizing industry standard practices.

Catalog Description

An advanced course in which students will gain professional insight into scriptwriting techniques for film and television. Designed to provide students with the skills needed for scripting complex narrative stories.

Course Content

Lecture

108

1. Pre-screenplay structural work including story outline, synopsis, log line. (2 weeks)
2. Character development, arc, correlative objective.
3. The antagonist, scene level conflict versus overall narrative conflict.
4. Screenplay format.
5. Act One: Introduction to the universe of the story, inciting incident, point of no return.
6. Act Two: Overshadowing, One Hour Turnin Point, the lowest point; plot point two.
7. Act Three: Climax, resolution, denouement.
8. Screenplay critique. (8 weeks)

Lab

(For both in-person & DL)

1. Film screenings for critical analysis of structure.

2. "Writer's gym' exercises that challenge the use of structure, character development, dialog, internal devices, revealing of narrative details, simultaneous action and time progression, et al.

Course Objectives

At the end of the course, the student will be able to:

1. define and discuss the function and purpose of various components of screenplay format.
2. create original screenplays that demonstrate a proper understanding of format.
3. assess and critique screenplays in a critical and professional manner.

Methods of Instruction

- **Discussion**
- **Lab**
- **Lecture**
- **Methods of Instruction Description:**
  Prose stories and screenplays evaluated for format and story structure, Reading assignments and structural analysis papers evaluated for proper terminology and nomenclature

Outside Assignments

- **Other Assignments**
  1. Map out the structural outline of your story. 2. Write a list of all the narrative events in your screenplay. 3. Write a back-story for your protagonist. 4. Write a 1-2 page synopsis of your screenplay. 5. Write a three act, feature length screenplay. 6. Provide a written critique of the work of your classmates on a weekly basis.

Methods of Evaluation

1. Pre-screenplay narrative events, back-story, and synopsis evaluated for coherency and thoroughness.
2. Screenplays evaluated for format and story structure.
3. Class participation based on in class critique of work by classmates.

Adopted Texts and Other Instructional Materials

Textbooks

1. Trottier, David *The Screenwriter's Bible* Edition: 6 2014
2. Vogler, Christopher *The Writer's Journey* Edition: 3 2007

3. Lajos, Egri *The Art of Dramatic Writing* 2009
4. Aristotle *Poetics* 2012
5. Johnson, Claudia *Crafting Short Screenplays That Connect* Edition: 4 2014

Other Texts

1. Access to a computer with internet connection and Microsoft Word or proprietary screenwriting software.

Instructional Materials
None

Student Learning Outcomes

1. FILM106 SLO1 - Define and discuss the function and purpose of various components of screenplay format.
2. FILM106 SLO2 - Create original short form screenplays that demonstrate a proper understanding of format.
3. FILM106 SLO3 - Assess and critique screenplays in a critical and professional manner.

Distance Learning

Delivery Methods

- Internet

Instructor Initiated Contact Hours Per Week: 3.000

Contact Types

1. Email Communcation (group and/or individual communications)
2. Chat room
3. Other (please specify)
   Discussion Board

Adjustments to Assignments
This course is a writing intensive course, as such the existing assignments are easily migrated into online learning with no adjustment needed other than accessibility issues.

Adjustments to Evaluation Tools
The evaluation remains the same for this course as the assignments are completed outside of class via computer technology. There is absolutely no difference in the evaluation criteria.

Strategies to Make Course Accessible to Disabled Students
I met with the specialist, but currently there is very little that needs adapted as most of the materials are already in a compliant format.

Inform Students
E-mail and syllabus.

Additional Comments
No other comments.

3. Lajos, Egri *The Art of Dramatic Writing* 2009
4. Aristotle *Poetics* 2012
5. Johnson, Claudia *Crafting Short Screenplays That Connect* Edition: 4 2014

Other Texts

1. Access to a computer with internet connection and Microsoft Word or proprietary screenwriting software.

Instructional Materials
None

Student Learning Outcomes

1. FILM106 SLO1 - Define and discuss the function and purpose of various components of screenplay format.
2. FILM106 SLO2 - Create original short form screenplays that demonstrate a proper understanding of format.
3. FILM106 SLO3 - Assess and critique screenplays in a critical and professional manner.

Distance Learning

Delivery Methods

Allan Hancock College
Course Outline

Discpline Placement: Film Studies (Masters Required)
Department: Fine Arts
Prefix and Number: FILM 107
Catalog Course Title: History of World Cinema
Banner Course Title: History of World Cinema

Units and Hours

	Hours per Week (Based on 16 Weeks)	Total Hours per Term (Based on 16-18 Weeks)	Total Units
Lecture	2.500	40.0 - 45.0	2.5
Lab	1.500	24.0 - 27.0	0.5
Total Hours	4.0	64.0 - 72.0	3.0

Number of Times Course may be Repeated
None

Grading Method
Letter Grade or Pass/No Pass

Requisites

None

Entrance Skills

None

Catalog Description

An historical examination of cinema from around the world as well as the personalities, cultures, and social conditions that have contributed to the art form. Comparison and contrast to the Hollywood model will result from critical screenings and class discussions.

Course Content

Lecture

112

Overview of the development of cinema technology in the following areas:

1. French New Wave

2. Italian Neo-Realism

3. New German Cinema

4. New Japanese Cinema

5. Chinese Cinema

6. British Kitchen Sink Cinema

7. Scandinavian Cinema

8. Spanish Cinema

9. Russian Cinema

10. Iranian Cinema

11. African Cinema

12. Indian Cinema

13. Mexican Cinema

14. South American Cinema

15. Canadian Cinema

Course Objectives

At the end of the course, the student will be able to:

1. discuss, critique and appraise films based on content and cinematic technique, not popular appeal or interest.
2. identify the influence of world cinema on "Hollywood" originated films.

Methods of Instruction

- **Lab**
- **Lecture**
- **Methods of Instruction Description:**
  Video/DVD

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Outside Assignments

- **Outside Assignments**
    1. Weekly film journal based on screenings.
    2. Group presentation on one significant film director.
    3. Reading assignment from class text.
    4. A final research paper on one of the national cinema movements studied.

Methods of Evaluation

1. Mid-term and Final Examination
2. Weekly film journal
3. Group presentation
4. Final research paper

Adopted Texts and Other Instructional Materials

Textbooks

1. Cousins, Mark *The Story of Film* 2013

Other Texts

1. Balio, Tino. The Foreign Film Renaissance on American Screens, 1946–1973. University of Wisconsin Press. 2010 (Classic).

Instructional Materials
None

Student Learning Outcomes

1. FILM107 SLO1 - Discuss, critique and appraise films based on content and cinematic technique, not popular appeal or interest.
2. FILM107 SLO2 - Identify the influence of world cinema on "Hollywood" originated films.

Distance Learning

This course is not Distance Learning.

114

Allan Hancock College
Course Outline

Discpline Placement: Film Studies (Masters Required)
Department: Fine Arts
Prefix and Number: FILM 108
Catalog Course Title: Film and Television in the 21st Century
Banner Course Title: Film and Television

Units and Hours

	Hours per Week (Based on 16 Weeks)	Total Hours per Term (Based on 16-18 Weeks)	Total Units
Lecture	2.500	40.0 - 45.0	2.5
Lab	1.500	24.0 - 27.0	0.5
Total Hours	4.0	64.0 - 72.0	3.0

Number of Times Course may be Repeated
None

Grading Method
Letter Grade or Pass/No Pass

Requisites

Advisories
ENGL 101 Freshman Composition: Exposition

Entrance Skills

Upon entering this course, the student should be able to:

ENGL 101 - Freshman Composition: Exposition

- learn to read critically and to perceive the significance and meaning between structure and content in texts of varying lengths
- think critically about their own ideas, beliefs, and assumptions as they examine and compare those of different writers.
- improve writing skills and techniques.
- effectively interact and communicate with varied audiences from a rhetorical and thematic perspective.
- conduct research effectively including investigation, collection, evaluation, and documentation, and present the findings in acceptable written form.
- access and use information ethically and effectively.
- identify both discipline specific and other information technology resources.

Catalog Description

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This course deals with the social, institutional and cultural background of film and television in the United States and in a broader global context.

Students will develop a critical understanding of film and TV content.

Course Content

Lecture

1. Introduction to Concept of Media Literacy
2. Film, Television and identity
3. Media Industry and Consolidation
4. Critical Viewership and Democracy
5. Nonfiction TV and Film
6. Nonfiction TV and Film II
7. Violence in Popular Film
8. Violence in Popular TV
9. Representation - the feminine
10. Representation - the feminine II
11. Representation - the masculine
12. Representation - the masculine II
13. Writing about Film and Television
14. Globalization
15. Globalization II
16. Final Presentations

Course Objectives

At the end of the course, the student will be able to:

1. develop critical viewing skills for Film and Television.
2. develop understanding of media industry and its relationship to power.
3. demonstrate critical viewership through writing.

Methods of Instruction

- **Discussion**
- **Lab**
- **Lecture**

Outside Assignments

- **Outside Assignments**
  Students will participate in multiple group projects with presentation requirement.

Methods of Evaluation

- **Exams/Tests**
- **Research Projects**
- **Papers**
- **Oral Presentation**
- **Projects**
- **Group Projects**
- **Class Participation**
- **Class Work**
- **Home Work**
- **Lab Activities**

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- **Writing Requirements**

Adopted Texts and Other Instructional Materials

Textbooks
None

Other Texts

1. Film and Television Analysis: An Introduction to Methods, Theories, and Approaches 1st Edition
   by Harry Benshoff
   2015
   ISBN-13: 978-0415674812

Instructional Materials
None

Student Learning Outcomes

1. FILM108 SLO1 - Students will learn to identify and discuss significant issues in contemporary film and television studies.
2. FILM108 SLO2 - Students will learn to identify and analyze the stylistic elements of film and television.

Distance Learning

This course is not Distance Learning.

Allan Hancock College
Course Outline

Discpline Placement: Film Studies (Masters Required)

Department: Fine Arts

Prefix and Number: FILM 109

Catalog Course Title: Contemporary Asian Cinema

Banner Course Title: Contemporary Asian Cinema

Units and Hours

	Hours per Week (Based on 16 Weeks)	Total Hours per Term (Based on 16-18 Weeks)	Total Units
Lecture	2.500	40.0 - 45.0	2.5
Lab	1.500	24.0 - 27.0	0.5
Total Hours	4.0	64.0 - 72.0	3.0

Number of Times Course may be Repeated
None

Grading Method
Letter Grade or Pass/No Pass

Requisites

Advisories
ENGL 101 Freshman Composition: Exposition

Entrance Skills

Upon entering this course, the student should be able to:

ENGL 101 - Freshman Composition: Exposition

- learn to read critically and to perceive the significance and meaning between structure and content in texts of varying lengths
- think critically about their own ideas, beliefs, and assumptions as they examine and compare those of different writers.
- improve writing skills and techniques.
- effectively interact and communicate with varied audiences from a rhetorical and thematic perspective.
- conduct research effectively including investigation, collection, evaluation, and documentation, and present the findings in acceptable written form.
- access and use information ethically and effectively.
- identify both discipline specific and other information technology resources.

Catalog Description

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This course provides an introduction to the art and industry of Asian cinema. The course will explore the unique traditions of selected national cinemas from East, South and South-East Asia. Against the backdrop of globalization, we will explore the unique aesthetics of Asian film production.

Course Content

Lecture

COURSE PROGRESSION (Readings should be completed during the weeks listed)

Week 1: Introduction to class

Week 2: Hong Kong Art Cinema

Week 3: Taiwan: Tsai Ming-liang

Week 4: People's Republic of China 1: Chen Kai Ge

Week 5: People's Republic of China 2: Zhang Yimou

Week 6: Japan

Week 7: Japan 2

Week 8: India

Week 9: Iran

Week 10: Philippines

Week 11: Malaysia/Singapore 1

Week 12: Malaysia/Singapore 2

Week 13: Vietnam

Week 14: Indonesia

Week 15: Asian Cinema in the International Scene

Course Objectives

At the end of the course, the student will be able to:

1. understand Asian cinema from a social, cultural and historical context.
2. recognize the importance of individual artists in the development of Asian cinema.
3. understand how Asian cinema is an expression of the diversity of human thought and culture.
4. demonstrate critical viewership through writing.

Methods of Instruction

- **Demonstration**
- **Discussion**
- **Lab**
- **Lecture**

Outside Assignments

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- **Outside Assignments**
  Research Projects
  Group Projects
  Homework
  Students will be required to write a research paper on an Asian film of their choosing.

Methods of Evaluation

- **Exams/Tests**
- **Research Projects**
- **Papers**
- **Oral Presentation**
- **Group Projects**
- **Class Work**
- **Home Work**
- **Lab Activities**
- **Writing Requirements**

Adopted Texts and Other Instructional Materials

Textbooks

1. Stephen Teo *The Asian Cinema Experience: Styles, Spaces, Theory* Edition: 1 2014

Other Texts

1. Instructor will utilize contemporary journal articles to supplement text readings.

Instructional Materials
None

Student Learning Outcomes

1. FILM109 SLO1 - Students will learn to identify and discuss significant Asian film directors and styles and periods.
2. FILM109 SLO2 - Students will learn to identify and analyze the stylistic elements of film (editing, cinematography, sound, mise-en scene and acting)

Distance Learning

This course is not Distance Learning.

Allan Hancock College
Course Outline

Discpline Placement: Film Studies (Masters Required)

Department: Fine Arts

Prefix and Number: FILM 110

Catalog Course Title: Introduction to Motion Picture and Video Production

Banner Course Title: Intro Motion Picture/Video Pro

Units and Hours

	Hours per Week (Based on 16 Weeks)	Total Hours per Term (Based on 16-18 Weeks)	Total Units
Lecture	3.000	48.0 - 54.0	3.0
Lab	3.000	48.0 - 54.0	1.0
Total Hours	6.0	96.0 - 108.0	4.0

Number of Times Course may be Repeated
None

Grading Method
Letter Grade or Pass/No Pass

Requisites

None

Entrance Skills

None

Catalog Description

An introduction to film and video production techniques including cinematography, sound, recording, and video editing. Students make a variety of short video projects that involve narrative story telling and documentary filmmaking techniques. No personal equipment required. It is recommended that students enroll in FILM 380 for additional lab time.

Course Content

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Lecture

1. Conceptual Introduction Film and Video

2. Cinematography/Videography

    a. camera operation

    b. shots and angles

    c. movement

    d. exposure

3. Planning Student Projects

    a. thinking in film--idea production

    b. writing treatments

    c. storyboards

4. Film and Video Editing

    a. theory

    b. organization video material

    c. operating video editing equipment

5. Sound Recording

    a. operation of recorders

    b. microphones

    c. recording exercises

    d. preparing a mixed track

6. Sound Recording

    a. operation of recorders

    b. microphones

    c. recording exercises

    d. preparing a mixed track

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7. Lighting, Introduction to Location Lighting Techniques

8. Production Exercises, Group Exercises With Instructor Supervision

9. The following will also be integral parts of the course:

   a. the viewing of professional films and video-tapes for critique and as instructional examples

   b. viewing and critique of student rushes and edited projects

   c. hands-on practice sessions with equipment

Course Objectives

At the end of the course, the student will be able to:

1. pre-plan, storyboard and script short video projects.
2. operate video cameras, lighting, and editing equipment.

Methods of Instruction

- Lab
- Lecture
- Methods of Instruction Description:
  video/DVD

Outside Assignments

- **Other Assignments**
  1. Production of a documentary and narrative based project.
  2. Write a short narrative film and complete all pre-production paper work.
  3. Reading assignments from class text.

Methods of Evaluation

1. Production projects evaluated for aesthetics, content and production techniques.
2. Pre-production paperwork graded for thoroughness of required components.

Adopted Texts and Other Instructional Materials

Textbooks

1. Schroeppel, T. *The Bare Bones Camera Course for Film and Video* 2014

Other Texts
None

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Instructional Materials
None

Student Learning Outcomes

1. FILM110 SLO1 - Pre-plan, storyboard and script short video projects.
2. FILM110 SLO2 - Operate video cameras, lighting and editing equipment.
3. FILM110 SLO3 - Display a mastery of film and video terminology and concepts taking into account cultural, social, economic, political contexts.

Distance Learning

This course is not Distance Learning.

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Allan Hancock College
Course Outline

Discpline Placement: Film Studies (Masters Required)

Department: Fine Arts

Prefix and Number: FILM 111

Catalog Course Title: Intermediate Motion Picture and Video Production

Banner Course Title: Intermediate Motion Picture an

Units and Hours

	Hours per Week (Based on 16 Weeks)	Total Hours per Term (Based on 16-18 Weeks)	Total Units
Lecture	3.000	48.0 - 54.0	3.0
Lab	3.000	48.0 - 54.0	1.0
Total Hours	6.0	96.0 - 108.0	4.0

Number of Times Course may be Repeated

0

Grading Method

Letter Grade or Pass/No Pass

Requisites

Prerequisite

FILM 110 Introduction to Motion Picture and Video Production

Entrance Skills

Upon entering this course, the student should be able to:

FILM 110 - Introduction to Motion Picture and Video Production

- Students will learn to pre plan, storyboard and script short video projects.
- Students will learn to operate video cameras, lighting and editing equipment.

Catalog Description

A study of skills necessary for independent filmmaking. The development of short narrative and documentary projects utilizing field production and conventional set techniques is emphasized. Topics include basic production and post-production techniques including, scriptwriting, cinematography, sound recording and non linear editing.

Course Content

Lecture

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1. Cinematography/Lighting/Sound Recording/Editing '
    a. Camera operation
    b. Sound recording equipment
    c. Lighting a scene
    d. Organizing material for editing
2. Pre-Production of student Projects
    a. Scriptwriting
    b. Production breakdown
    c. Storyboards
    d. Scheduling
    e. Location scouting
3. Production/Post-Production of student projects
4. Screening and critique of student projects

Students who enroll in the B section of this course are expected to show a substantial skills development beyond their previous section outcomes.

Course Objectives

At the end of the course, the student will be able to:

1. Create storyboards short lists, proper screenplay format effectively during production.
2. Demonstrate proper method of assembling video cameras. Prepare lighting and sound equipment for use on set.
3. Collaborate with others in a professional manner to complete post-production duties.

Methods of Instruction

- **Lab**
- **Lecture**
- **Methods of Instruction Description:**
  Video/DVD

Outside Assignments

- **Outside Assignments**
  1. Write a short narrative film and complete all pre-production paper work.
  2. Complete the production component of the short film in a professional capacity.
  3. Transfer media to editing computer, complete a rough cut, fine cut, and audio mix.

Methods of Evaluation

1. Production projects evaluated for aesthetics, content and production techniques.
2. Pre-production paperwork graded for thoroughness of required components.

Adopted Texts and Other Instructional Materials

Textbooks

1. Schroeppel, Tom *The Bare Bones Camera Course for Film and Video* Edition: 3 2015

Other Texts

1. Equipment manuals for cameras and editing software used currently in course.

Instructional Materials

None

Student Learning Outcomes

1. FILM111 SLO1 - Create storyboards, shot lists, proper screenplay format effectively during pre-production.
2. FILM111 SLO2 - Demonstrate proper method of assembling and loading film and video cameras. Prepare lighting and sound equipment for use on set.
3. FILM111 SLO3 - Collaborate with others in a professional manner to complete post-production duties.

Distance Learning

This course is not Distance Learning.

Allan Hancock College
Course Outline

Discpline Placement: Film Studies (Masters Required) or Music (Masters Required)

Department: Fine Arts

Prefix and Number: FILM 120

Catalog Course Title: Introduction to Sound Recording and Mixing

Banner Course Title: Intro Sound Record & Mix

Units and Hours

	Hours per Week (Based on 16 Weeks)	Total Hours per Term (Based on 16-18 Weeks)	Total Units
Lecture	2.000	32.0 - 36.0	2.0
Lab	3.000	48.0 - 54.0	1.0
Total Hours	5.0	80.0 - 90.0	3.0

Number of Times Course may be Repeated
None

Grading Method
Letter Grade or Pass/No Pass

Requisites

None

Entrance Skills

None

Catalog Description

An introduction to the equipment, terminology and procedures of sound engineering. Combines lectures and demonstrations with hands-on use of equipment. Students will have the opportunity to use professional sound recording and processing equipment in various recording and mix-down situations. This course is not open to students who are enrolled in or have received credit for Music 115.

Course Content

Lecture

1. Section I – Mixdowns from Pre-recorded Materials
   a. Lecture Topics
      i. Acoustics
      ii. Mixing Consoles
      iii. Effects Loops
      iv. In-line effects

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      v. Signal Routing
     vi. Panning
    vii. Microphone and Line Inputs
   viii. Signal Effects Processors
     ix. Filters/Equalizers
      x. Compressors/Expanders
     xi. Noise Gates
    xii. Reverbation/Echo/Delay
   xiii. Flanging/Chorus/Phase Shifter
   xiv. Aural Exciter

  b. Lab: Students will use the mixing console and signal effects processors to mix multi-track recordings to stereo.

2. Section II – Recording Session I
  a. Microphones
  b. Lecture Topics:
      i. Dynamic – Ribbon and Moving Coil
     ii. Condenser – Electret and PZM Phantom Power
    iii. Directional Response
    iv. Impedance
     v. Balanced and Unbalanced Lines
    vi. Microphone Placement Techniques
  c. Lab: Multi – Track recordings sessions and mix to stereo.

3. Section III – Recording Session II
  a. Lecture Topics:
      i. Analog Recording
     ii. Digital Recording
  b. Lab: Multi – Track recording sessions and mix second project to stereo.

Course Objectives

At the end of the course, the student will be able to:

1. prepare a block diagram of a sound recording chain.
2. use correct microphone and acoustic barrier placement techniques.
3. correctly use the various microphones, digital audio recorders, and sound processors found in the recording studio.
4. plan and supervise a multi-track recording session.
5. mix-down the multi-track to a stereo master.

Methods of Instruction

- **Lab**
- **Lecture**

Outside Assignments

- **Outside Assignments**
  1. Assigned reading.
  2. Writing assignment.
  3. Project paper associated with a group recording project.
- **Sample Assignment(s)**
  Sample writing assignment:
  Would a dynamic moving coil microphone or a condenser microphone be more appropriate for recording the bass drum of a trap set? Explain your answer.

Methods of Evaluation

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1. One written test which will include objective and essay questions as well as block diagrams.
2. A group recording project which will consist of the following:
A. a project paper which will describe the material to be recorded and precisely how the students plan to organize their recording and mix-down sessions.
B. the multi-track recording session.
C. the mix-down session to a stereo recording.
D. final recorded tape.
3. Written assignment.

Adopted Texts and Other Instructional Materials

Textbooks

1. Alten, S. *Audio in Media*

Other Texts

1. Woram, John. Recording Studio Handbook
   Anderton, Craig Home Recording for Musicians

Instructional Materials
None

Student Learning Outcomes

1. FILM120 SLO1 - Utilize and describe the operating principles behind mixing consoles, analog/digital audio recorders, signal effects processors, microphones and microphone placement techniques.

Distance Learning

This course is not Distance Learning.

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Allan Hancock College
Course Outline

Discipline Placement: Film Studies (Masters Required) or Music (Masters Required)

Department: Fine Arts

Prefix and Number: FILM 121

Catalog Course Title: Sound Production Techniques

Banner Course Title: Sound Production Techniques

Units and Hours

	Hours per Week (Based on 16 Weeks)	Total Hours per Term (Based on 16-18 Weeks)	Total Units
Lecture	2.000	32.0 - 36.0	2.0
Lab	3.000	48.0 - 54.0	1.0
Total Hours	5.0	80.0 - 90.0	3.0

Number of Times Course may be Repeated
None

Grading Method
Letter Grade or Pass/No Pass

Requisites

None

Entrance Skills

None

Catalog Description

Explores the digital audio software for recording music and computer-based multi-track sound recording for producing audio for video projects, as well as the use of digital signal processors for mixing and mastering recordings. This course is not open to students who have received credit for or who are currently enrolled in Music 116.

Course Content

Lecture

    1. Section I – Hard Disk Multi-track Recording

        a. Lecture Topics:

            i. Digital Recording

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- **Lab**
- **Lecture**

Outside Assignments

- **Outside Assignments**
    1. Assigned reading.
    2. Project paper.

Methods of Evaluation

1. Tape editing assignment.
2. One written test which include objective and essay questions and will require demonstration of the student's ability to draw block diagrams.
A group recording project which will include the following:
A. a project paper which describes the material to be recorded and precisely how the students plan to organize their recording and mix-down sessions.
B. the multi-track recording session.
C. the mix-down session to a stereo recording.
D. final recording.

Adopted Texts and Other Instructional Materials

Textbooks

1. Stanley, A. *Audio in the Media* Edition: 10 2013

Other Texts
None

Instructional Materials
None

Student Learning Outcomes

1. FILM121 SLO1 - Utilize and describe the operating principles behind computer-based nonlinear digital audio recording and editing techniques for both music and audio for video as well as computer-based signal effects processors.
2. FILM121 SLO2 - Utilize and describe the operating principles behind computer-based signal effects processors
3. FILM121 SLO3 - Utilize and describe the operating principles behind the use of digital audio recording for both music and audio for video.

Distance Learning

This course is not Distance Learning.

ii. Non-linear Editing

iii. Computer-based Signal Effects Processors

b. Lab: Computer-based multi-track recording and mix-down sessions

2. Section II – Audio for Video

a. Lecture Topics

i. Foley Effects

ii. Time Code

A. LTC and SMPTE

B. Synchronizers

C. Jam Sync

D. Genlocked Time Code

b. Lab: Multi-track recording of audio for section of video.

3. Section III – Final Audio for Video Project

a. Lecture Topics

b. Loudspeakers

i. Air Suspension and Bass reflex Cabinets

ii. Passive and Active Cross Overs

iii. Nearfield Monitors

iv. Spectrum Analyzer

c. Mastering Recordings

Course Objectives

At the end of the course, the student will be able to:

1. recognize and use basic audio terminology.
2. employ digital audio recording in multi-track recording sessions.
3. utilize nonlinear digital audio techniques to edit sound recordings.
4. use digital signal processors to modify recorded sounds.
5. conduct multi-track recording sessions for both music and audio for video.

Methods of Instruction

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Allan Hancock College
Course Outline

Discpline Placement: Art (Masters Required) or Film Studies (Masters Required) or Multimedia

Department: Fine Arts

Prefix and Number: FILM 125

Catalog Course Title: Computer Video Editing

Banner Course Title: Computer Video Editing

Units and Hours

	Hours per Week (Based on 16 Weeks)	Total Hours per Term (Based on 16-18 Weeks)	Total Units
Lecture	2.000	32.0 - 36.0	2.0
Lab	3.000	48.0 - 54.0	1.0
Total Hours	5.0	80.0 - 90.0	3.0

Number of Times Course may be Repeated
None

Grading Method
Letter Grade or Pass/No Pass

Requisites

None

Entrance Skills

None

Catalog Description

Presents non-linear video editing including combining clips and digital source materials, editing digital movies, and preparing digital movies for the web. Not open to students who are enrolled in or have received credit for MMAC 125.

Course Content

Lecture

1. Introduction

    a. Short History of Traditional Film and Video Editing

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2. Import, Export, File Types

    a. Analog conversion

    b. Selecting the Codec

    c. MOVs, AIFs, GIFs and JPGs

    d. Using Firewire

    e. Importing and Exporting

3. Clip Assembly

    a. Using Bins and Organizing Multiple Clips

    b. Planning the Project

    c. The EDL

    d. Pacing and Trimming

    e. Manipulating Single Frames

4. Editing Tools

    a. Match Cuts

    b. Slip Editing

    c. Inserts

5. Transition Effects

6. Titling

    a. Screen Design

    b. Motion

    c. Title Effects

7. Sound

    a. Synchronizing audio tracks

    b. Adding sound effects and music

8. Preparing the Project for Tape and the Web

    a. Digital to Analog, Analog to Digital

    b. Making an .MOV file

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Course Objectives

At the end of the course, the student will be able to:

1. articulate basic concepts in digitizing and compressing video into digital editing applications.
2. demonstrate competence in digitizing and compressing video into digital editing applications.
3. prepare an edit decision list.
4. convert analog video to digital video and digital video to analog video.
5. demonstrate competence in cutting, trimming and exporting digital movies.
6. create new video clips by editing, combining and rearranging existing video clips.
7. add additional audio and titles to existing clips.
8. articulate basic concepts in preparing digital video for the Internet.
9. demonstrate competence in preparing digital video for the Internet.

Methods of Instruction

- **Lab**
- **Lecture**

Outside Assignments

- **Outside Assignments**
  1. Create a project using provided video clips and a multiple number of transition effects.

  2. Select material to be digitized for unedited source taps and prepare a number of digital movies using various codecs.

  Written Assignment:
  1. Create an edit decision list for on-line editing with a commentary explaining your aesthetic rationale.

Methods of Evaluation

1. Evaluation is based on periodic critiques, mid-semester portfolio review and final portfolio review by the instructor.
2. Factors in evaluation include attendance, class participation, completion of assignments and appropriateness of project solutions.

Adopted Texts and Other Instructional Materials

Textbooks

1. Brenneis, L. *Visual Quick Start Guide: Final Cut Pro 4* 0 Listed on Course Outline
2. Young, Rick *The Focal Easy Guide to Final Cut Pro X* Edition: 1138785539 2014

Other Texts
None

Instructional Materials
None

Student Learning Outcomes

1. FILM125 SLO1 - Competence in digitizing and compressing video for digital editing applications.
2. FILM125 SLO2 - Competence in cutting, trimming and exporting digital movies.
3. FILM125 SLO3 - Competence in editing complex projects with mixed sound tracks, titles and export to DVD.

Distance Learning

This course is not Distance Learning.

Allan Hancock College
Course Outline

Discpline Placement: Art (Masters Required) or Broadcasting Technology or Film Studies (Masters Required) or Graphic Arts or Multimedia

Department: Fine Arts

Prefix and Number: FILM 127

Catalog Course Title: Digital Video Post-Production

Banner Course Title: Digital Video Post-Production

Units and Hours

	Hours per Week (Based on 16 Weeks)	Total Hours per Term (Based on 16-18 Weeks)	Total Units
Lecture	1.500	24.0 - 27.0	1.5
Lab	4.500	72.0 - 81.0	1.5
Total Hours	6.0	96.0 - 108.0	3.0

Number of Times Course may be Repeated
None

Grading Method
Letter Grade or Pass/No Pass

Requisites

Advisories
MMAC 125 Computer Video Editing
or

Advisories
FILM 125 Computer Video Editing

Entrance Skills

Upon entering this course, the student should be able to:

MMAC 125 - Computer Video Editing

- o articulate basic concepts in digitizing and compressing video into digital editing applications.
- o demonstrate competence in digitizing and compressing video into digital editing applications.

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- prepare an edit decision list.
- convert analog video to digital video and digital video to analog video.
- demonstrate competence in cutting, trimming and exporting digital movies.
- create new video clips by editing, combining and rearranging existing video clips.
- create new video clips by editing, combining and rearranging existing video clips.
- add additional audio and titles to existing clips.
- articulate basic concepts in preparing digital video for the internet.
- demonstrate competence in preparing digital video for the internet.

FILM 125 - Computer Video Editing

- articulate basic concepts in digitizing and compressing video into digital editing applications.
- demonstrate competence in digitizing and compressing video into digital editing applications.
- prepare an edit decision list.
- convert analog video to digital video and digital video to analog video.
- demonstrate competence in cutting, trimming and exporting digital movies.
- create new video clips by editing, combining and rearranging existing video clips.
- add additional audio and titles to existing clips.
- articulate basic concepts in preparing digital video for the Internet.
- demonstrate competence in preparing digital video for the Internet.

Catalog Description

This class is for students who wish to expand their digital video post production skills and learn to present and publish digital work on emerging media platforms. The course covers advanced non-linear video editing, digital effects and filters, color correction, and compression for distribution over the Internet and to mobile devices such as tablets and cellular phones. The class is a lecture/lab combination with lab work on Apple computers using current Final Cut Pro and Adobe Creative Suite software . Not open to students who are enrolled in or have received credit for MMAC 127.

Course Content

Lecture

1. Overview of Digital Video Post-Production
   a. Design Analysis
   b. Technical Analysis
2. Emerging Media Platforms for Internet and Mobile Devices
   a. Webcasts and Podcasts
   b. Channel-based Outlets and Video on Demand
   c. Social Media
   d. Video Blogging
   e. Education and Training Websites
3. Choosing and Implementing Codecs
   a. Survey of Current Digital Formats
   b. Frame Rate, Bit Rate, and Video Standards
   c. Compression Types and their Applications
4. Advanced Post-Production for Digital Video
   a. Design Principles for Video
   b. Compositing Overview
   c. Effects, Titles and Motion Graphics
   d. Keys and Mattes

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    5. Digital Video Parameters
        a. Formats, Platforms and Output Devices
        b. Resolution and Bandwidth
    6. Audio Filters and Sweetening
        a. Audio Layering
        b. Equalization
    7. Video Filters
        a. Color Correction and Image Control
        b. Time Manipulation
        c. Distorting and Generating Effects
    8. Applying Digital Media
        a. Promotion and Marketing
        b. Information and Entertainment
        c. Public Service Announcements
        d. Creative Expression
    9. Precedents and Procedures for Showreels

Lab
Laboratory activities align with the lecture content.

Course Objectives

At the end of the course, the student will be able to:

1. implement advanced video post-production techniques and content into digital projects.
2. plan, create and export digital video content for a range of output media including Internet platforms and mobile devices.
3. articulate and implement design principles in digital video projects.
4. prepare a showreel on an appropriate digital media.

Methods of Instruction

- **Demonstration**
  Demonstration of software tools and processes
- **Lab**
  Development of projects and show reel
- **Lecture**
  Lectures of industry practices and standards
- **Methods of Instruction Description:**
  Group critique

Outside Assignments

- **Other Assignments**
  Shooting and digital compression of digital footage
- **Outside Assignments**
  Creation of a video blog
- **Sample Assignment(s)**
  Plan and create a 5 minute travel video with moving and still images. Export digital video content for a range of output media including Internet platforms and mobile devices as specified in the assignment handout.

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Methods of Evaluation

- **Portfolios**
- **Projects**
- **Class Participation**
- **Lab Activities**
- **Other**
    Evaluation is based on periodic group critiques and portfolio review by the instructor.
    Factors in evaluation include attendance, class participation, completion of assignments and appropriateness of project solutions.

Adopted Texts and Other Instructional Materials

Textbooks

1. Wolsey, Tom *Final Cut Pro X Beyond the Basics: Advanced Techniques for Editors* 2014

Other Texts

1. Notebook, external hard drive device
2. Up to date information and tutorials from sources such as: Industry online forums and creative communities, Industry journals, Software tech support websites
3. Textbook: Jay Rose (2012), Audio Postproduction for Digital Video
4. Textbook: Bourne, J. and Burstein, D. (2010) Web Video: Making it Great, Getting it Noticed

Instructional Materials
None

Student Learning Outcomes

1. FILM127 SLO1 - Analyze digital video sequence utilizing a design vocabulary, both orally and in writing.
2. FILM127 SLO2 - Design and plan a digital media project targeting a specific audience.
3. FILM127 SLO3 - Use appropriate software programs to develop, build, test, and present a complete digital video project manifesting professional technical proficiency, coherent design, and advanced features such as motion graphics, visual effects, and/or compositing, in response to a specific client need.

Distance Learning

This course is not Distance Learning.

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Allan Hancock College
Course Outline

Discpline Placement: Film Studies (Masters Required) -1

Department: Fine Arts

Prefix and Number: FILM 129

Catalog Course Title: Documentary Production

Banner Course Title: Documentary Production

Units and Hours

	Hours per Week (Based on 16 Weeks)	Total Hours per Term (Based on 16-18 Weeks)	Total Units
Lecture	1.000	16.0 - 18.0	1.0
Lab	3.000	48.0 - 54.0	1.0
Total Hours	4.0	64.0 - 72.0	2.0

Number of Times Course may be Repeated
0

Grading Method
Letter Grade or Pass/No Pass

Requisites

Advisories
FILM 110 Introduction to Motion Picture and Video Production

Entrance Skills

Upon entering this course, the student should be able to:

FILM 110 - Introduction to Motion Picture and Video Production

- Students will learn to pre plan, storyboard and script short video projects.
- Students will learn to operate video cameras, lighting and editing equipment.

Catalog Description

The examination and practice of producing a short documentary film. Students will learn to conduct research and pre-interviews, develop an outline, conduct on-camera interviews, and shoot coverage shots. As an advisory, it is suggested that students have taken FILM 110. It is recommended that students enroll in FILM 380 for additional lab time.

Course Content

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Lecture

1. The history and evolution of the documentary form from pioneering works by Robert Flaherty to modern filmmakers like Michael Moore. Ethics in documentary filmmaking. The documentary in the digital age.

2. Documentary approaches: self-reflexive vs. objective. Stylistic approaches to documentary filmmaking. Screening examples include The Thin Blue Line (Errol Morris, 1988), Grizzly Man (Werner Herzog, 2001), Sherman's March (Ross McElwee, 1986) and Gimme Shelter (Albert Maysles, 1970)

3. Pre-Production: Subject research, synopsis, outline, stylistic approach, interview outline, determinging source material including archival sources. Production schedule and location scouting, legal obligations including talent and location releases.

4. The Camera: Record format, card types, white balance, focus, iris, shutter, gain, ND filter.

5. Lighting: Three point lighting, mixed lighting and natural light scenarios. Gels, cookies, flags, scrims, and other light manipulation tools. Tota light and umbrella, Fresnels, energy load calculation and distribution. Reflectors, silks, color temperature balancing, day for night, camera filters for reducing the volume of light.

6. Sound recording, lavalier and shotgun microphones, windscreens and softies, line/mic level, nominal reference, room tone, troubleshooting and best practices.

7. Post-production: Media transfer, organizing your clips, sequential editing, rhythym, pace, continuity, color correction, audio sweetening and mixing, titles and graphics.

8. Rough cut and fine cut screenings and critiques.

9. Film festivals, distribution outlets, marketing and promotion.

Course Objectives

At the end of the course, the student will be able to:

1. schedule and produce a documentary project from pre to post-production.

2. apply cinematic aesthetics to the documentary form.

Methods of Instruction

- **Lab**
- **Lecture**
- **Methods of Instruction Description:**
  Video Presentations and field work followed by class discussion.

Outside Assignments

- **Outside Assignments**
  1. Pre-Production research and paperwork.

  2. Field Production.

  3. Post-Production.

Methods of Evaluation

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- **Quizzes**
- **Papers**
- **Projects**
- **Lab Activities**
- **Class Performance**
- **Other**
    1. Pre-production paper work including proposal, outline, sample interview questions, shooting schedule and talent agreements.

    2. The finished documentary evaluated for technical usage (camera, lighting, sound, editing), as well as narrative clarity and focus.

Adopted Texts and Other Instructional Materials

Textbooks

1. Alan Rosenthal and Ned Eckhardt *Writing, Directing, and Producing Documentary Films* Edition: Fifth 2015

Other Texts

1. "Documentary Storytelling: Creative Nonfiction on Screen"

   2015

   by Sheila Curran Bernard

   ISBN-10: 0415843308
2. "Documentary Filmmaking: A Contemporary Field Guide."
   2nd edition
   2013

   by John Hewitt & Gustavo Vasquez

   ISBN-13: 978-0199300860

Instructional Materials
None

Student Learning Outcomes

1. 1.Schedule and produce a documentary project from pre to post-production.

   2.Apply cinematic aesthetics to the documentary form.

Distance Learning

This course is not Distance Learning.

Allan Hancock College
Course Outline

Discpline Placement: Film Studies (Masters Required)

Department: Fine Arts

Prefix and Number: FILM 189

Catalog Course Title: Independent Projects in Film

Banner Course Title: Independent Projects

Units and Hours

	Hours per Week (Based on 16 Weeks)	Total Hours per Term (Based on 16-18 Weeks)	Total Units
Lecture	0.000 - 0.000	0.0 - 0.0 to 0.0 - 0.0	0.0 - 0.0
Lab	3.000 - 9.000	48.0 - 54.0 to 144.0 - 162.0	1.0 - 3.0
Total Hours	3.0 - 9.0	48.0 - 54.0 to 144.0 - 162.0	1.0 - 3.0

Number of Times Course may be Repeated
None

Grading Method
Letter Grade or Pass/No Pass

Requisites

None

Entrance Skills

None

Catalog Description

Courses for students capable of independent work who demonstrate the need or desire for additional study beyond the regular curriculum. Enrollment allows students to pursue activities such as directed field experience, search, or development of skills and competencies under faculty advisement and supervision. Independent projects may be earned in most disciplines. Students wishing to enroll in Independent Projects should contact the appropriate instructor identified in the class schedule. If the project proposed is acceptable to that instructor, a contract will be developed. All contracts for these classes must be completed and submitted to the Records Office no later than the end of the second week of the semester. Students may enroll for any combination (unit value) of Independent Projects 189 and/or 389 for a total of four semesters in a specific discipline. Units are awarded depending upon satisfactory performance and the amount of time committed by the student to the course. Allowable units vary according to discipline, and are based on the following formula: 1 unit - 48 hours per semester 2 units - 96 hours per semester 3 units - 144 hours per semester

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Course Content

Lecture

1. Introduction

2. Defining student responsibility

3. Establishing project and procedures

4. Individual student work to fit particular problem

5. Summary and critiques

Course Objectives

At the end of the course, the student will be able to:

1. plan and submit for instructional approval an independent project within a specific discipline.
2. gather data, research, evaluate and use appropriate information to complete contractual project.
3. assume responsibility for meeting set deadlines and completing projects.
4. evaluate project for completeness, clarity and presentation.

Methods of Instruction

- **Lab**

Outside Assignments

- **Other Assignments**
  Assignments will vary depending on content of project

Methods of Evaluation

Means of evaluation will be worked out between the individual and the instructor, or will be stated on the course outline of Independent Projects for the specific discipline.

Adopted Texts and Other Instructional Materials

Textbooks
None

Other Texts

1. Text, if any will vary depending on the content of project.
2. Materials, if any, will vary depending on content of project

Instructional Materials
None

Student Learning Outcomes

1. FILM189 SLO1 - Develop sound research techniques.

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2. FILM189 SLO2 - Recognize the value of independent study and enhance proficiency in a particular area of study by accumulating the knowledge and skills beyond the regular class offering.

Distance Learning

This course is not Distance Learning.

Allan Hancock College
Course Outline

Discpline Placement: Film Studies (Masters Required)
Department: Fine Arts
Prefix and Number: FILM 199
Catalog Course Title: Special Topics in Film
Banner Course Title: Special Topics in Film

Units and Hours

	Hours per Week (Based on 16 Weeks)	Total Hours per Term (Based on 16-18 Weeks)	Total Units
Lecture	2.500	40.0 - 45.0	2.5
Lab	1.500	24.0 - 27.0	0.5
Total Hours	4.0	64.0 - 72.0	3.0

Number of Times Course may be Repeated
None

Grading Method
Letter Grade or Pass/No Pass

Requisites

None

Entrance Skills

None

Catalog Description

Courses focusing on specific film or video practices, equipment, or subject matter.

Course Content

Lecture

Provides an opportunity to explore particular aspects of the discipline which are not covered in detail in the existing program. See current schedule of classes for topics being offered.

Course Objectives

__At the end of the course, the student will be able to:__

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1. analyze specific film or video production methods that will vary from topic to topic
2. produce finished film or video projects or complete professional processes as appropriate for the topic

Methods of Instruction

- **Lab**
- **Lecture**

Outside Assignments

- **Outside Assignments**
  Students will keep a journal of personal reactions to the films as well as write responses to critical questions developed in class. Specific discussion topics will also be assigned.

- **Sample Assignment(s)**
  Example of written assignment: Compare and contrast aspects of Hitchcock's idealized feminine archetype in Vertigo and The Birds.

Methods of Evaluation

Journals will be evaluated for degree of personal reaction to the film as text as well as the students understanding of the cinematic techniques, themes and artistic vision discussed in class. Participation in class discussion will also be graded heavily with an eye to the student's evolving understanding of aesthetics, culture and history.

Adopted Texts and Other Instructional Materials

Textbooks
None

Other Texts

1. Dedicated Spiral Bound/Composition Style Notebook

Instructional Materials
None

Student Learning Outcomes

1. FILM 199 SLO 1 - Identify and discuss significant film directors and styles and periods.
2. FILM 199 SLO 2 - Identify and analyze the stylistic elements of film (editing, cinematography, sound, mise-en scene and acting).
3. FILM 199 SLO 3 - Critically analyze meaning in film taking into account cultural, social, economic, political contexts.

Distance Learning

This course is not Distance Learning.

ALLAN HANCOCK COLLEGE
COURSE OUTLINE

DISCIPLINE PLACEMENT: Film Studies (Masters Required)

DEPARTMENT: Fine Arts

PREFIX & NUMBER: FILM 380

CATALOG COURSE TITLE: Film Production Lab

BANNER COURSE TITLE: Film Production Lab

UNITS: 1

	Hours per week (based on 16 weeks)	Total Hours per Term (range based on 16-18 weeks)	Units
Lecture:	-	-	-
Lab:	3.00	48.00-54.00	1.00
Total Contact Hours:	3.00	48.00-54.00	1.00 – 0.00

NUMBER OF TIMES COURSE CAN BE REPEATED:

GRADING OPTION:

P/NP - Pass/No Pass

PREREQUISITE(S): None

COREQUISITE(S):

- FILM 110 or
- FILM 111 or
- FILM 112 or
- FILM 113 or
- FILM 116 or
- FILM 117 or
- FILM 118 or
- FILM 120 or
- FILM 123 or
- FILM 125 or
- Film 179

ADVISORY(IES): None

LIMITATION(S) ON ENROLLMENT: None

ENTRANCE SKILLS:

150

CATALOG DESCRIPTION:

An open-entry laboratory class designed to provide students with the opportunity to refine and expand techniques learned in the corequisite course.

COURSE CONTENT:

when taken in conjunction with a co-requisite course that includes lab components, this lab is taken only for project work that exceeds the rigor of the co-requisite lab work.

1. Tools necessary to complete the project
2. Techniques necessary to complete the project
3. Processes necessary to complete the project

Students who enroll in the B, C & D sections of this course are expected to show a substantial skills development beyond their previous section outcomes.

COURSE OBJECTIVES:
At the end of the course, the student will be able to:

1. analyze and apply the techniques, materials, and processes necessary for the production of film and video projects.
2. produce finished work that demonstrates a proficient level of skill.

METHODS OF INSTRUCTION:

Methods of Instruction
Demonstration
Lab
Methods of Instruction Description:
Engagement with post-production techniques

OUTSIDE ASSIGNMENTS:

Other Assignments
1. Post-production editing and sound mixing on course assignments.
2. Encode completed projects for distribution on DVD and internet.

METHODS OF EVALUATION:

Methods of Evaluation
1. Evaluation of completed project in which student focuses on established techniques.

REQUIRED TEXTS AND OTHER INSTRUCTIONAL MATERIALS:
Adopted Text:

• None

Other Materials:

• None

STUDENT LEARNING OUTCOMES:

1. FILM380 SLO1 - Analyze and apply the techniques, materials, and processes necessary for the production of film.
2. FILM380 SLO2 - Produce finished work that demonstrates a proficient level of skill.

ALLAN HANCOCK COLLEGE
COURSE OUTLINE

DISCIPLINE PLACEMENT: Film Studies (Masters Required)

DEPARTMENT: Fine Arts

PREFIX & NUMBER: FILM 381

CATALOG COURSE TITLE: Film Post Production Lab

BANNER COURSE TITLE: Film Post Production Lab

UNITS: 1

	Hours per week (based on 16 weeks)	Total Hours per Term (range based on 16-18 weeks)	Units
Lecture:	-	-	-
Lab:	3.00	48.00-54.00	1.00
Total Contact Hours:	3.00	48.00-54.00	1.00 – 0.00

NUMBER OF TIMES COURSE CAN BE REPEATED:

GRADING OPTION:

P/NP - Pass/No Pass

PREREQUISITE(S): None

COREQUISITE(S):

- FILM 114 or
- FILM 125 or
- FILM 126 or
- FILM 127

ADVISORY(IES): None

LIMITATION(S) ON ENROLLMENT: None

ENTRANCE SKILLS:

CATALOG DESCRIPTION:

Open-entry laboratory class designed to provide students with the opportunity to refine and expand techniques learned in the corequisite course.

COURSE CONTENT:

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The instructor and the student will develop and agree upon the assignment to be worked on in the class based on the individual goals of the student. During the course of the class the following areas of instruction will be emphasized.

1. Tools necessary to complete the project
2. Techniques necessary to complete the project
3. Processes necessary to complete the project

COURSE OBJECTIVES:
At the end of the course, the student will be able to:

1. analyze and apply the techniques, materials, and processes necessary for the production of film.
2. produce finished work that demonstrates a proficient level of skill.

METHODS OF INSTRUCTION:

Methods of Instruction
Lab

OUTSIDE ASSIGNMENTS:

Other Assignments
There are no outside assignments as this is a lab-only course. The assignment to be completed in the course is to be agreed upon by the instructor and the student at the beginning of the course.

METHODS OF EVALUATION:

Methods of Evaluation
1. Participation 2. Application of techniques, materials and processes necessary for the production of a film project. 3. Critique of finished product.

REQUIRED TEXTS AND OTHER INSTRUCTIONAL MATERIALS:
Adopted Text:

- None

Other Materials:

- Supplies necessary to the completion of work.

STUDENT LEARNING OUTCOMES:

1. FILM381 SLO1 - Analyze and apply the techniques, materials, and processes necessary for the production of film.
2. FILM381 SLO2 - Produce finished work that demonstrates a proficient level of skill.

ALLAN HANCOCK COLLEGE
COURSE OUTLINE

DISCIPLINE PLACEMENT: Film Studies (Masters Required)

DEPARTMENT: Fine Arts

PREFIX & NUMBER: FILM 386

CATALOG COURSE TITLE: Film Festival Production Lab

BANNER COURSE TITLE: Film Festival Production Lab

UNITS: 2

	Hours per week (based on 16 weeks)	Total Hours per Term (range based on 16-18 weeks)	Units
Lecture:	-	-	-
Lab:	6.00	96.00-108.00	2.00
Total Contact Hours:	6.00	96.00-108.00	2.00 – 0.00

NUMBER OF TIMES COURSE CAN BE REPEATED:

GRADING OPTION:

GR/P/NP - Letter Grade or Pass/No Pass

PREREQUISITE(S): None

COREQUISITE(S): None

ADVISORY(IES): None

LIMITATION(S) ON ENROLLMENT: None

ENTRANCE SKILLS:

CATALOG DESCRIPTION:

Students work closely with instructor to plan for and produce the annual Allan Hancock College Film Festival. This annual event provides the opportunity for Allan Hancock College Film and Video students to screen their work in a theater setting open to the public.

COURSE CONTENT:

1. Assign students jobs for the production of Allan Hancock College Film Festival. Jobs include: event coordinator, artwork for posters and t-shirt, advertising, donation management, editing program reels,

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managing volunteers, projectionist, commercials coordinator, commercials producers, raffle management, and food coordinator.
2. Production of annual Allan Hancock Film Festival: Students will work in 8 groups and individually to prepare AHC Film Fest.

Students who enroll in the B, C, or D section of the course are expected to show substantial skills development beyond their previous section outcomes, as well as participate in new/unique performance opportunities.

COURSE OBJECTIVES:
At the end of the course, the student will be able to:

     1. identify the various tasks necessary to produce a film festival.
     2. undertake and complete a specific task related to the production of the AHC film festival.
     3. discuss the overall production process.
     4. formulate, with the class, the plan for production.

METHODS OF INSTRUCTION:

Methods of Instruction
Lab

OUTSIDE ASSIGNMENTS:

Other Assignments
This is a lab class.

METHODS OF EVALUATION:

Methods of Evaluation
Students will be evaluated based on quality and engagement of their participation in the production of the annual Allan Hancock College Film Festival. Instructor will work closely with students, developing individual work plans, advising them during the semester in individual meetings. Instructor will evaluate student performance after the film festival based on previously agreed upon individual work plans.

REQUIRED TEXTS AND OTHER INSTRUCTIONAL MATERIALS:
Adopted Text:

    • None

Other Materials:

    • None

STUDENT LEARNING OUTCOMES:

    1. FILM386 SLO1 - Schedule, coordinate and promote the Allan Hancock College Film Festival.

Allan Hancock College
Program Outline

Title: FILM AND VIDEO PRODUCTION
Award Type: Associate in Science

The Film and Video Program prepares students for a wide variety of positions in the motion picture broadcast industries. Students write, produce and edit narrative and documentary projects in a series of courses designed to bring students from beginning through intermediate production and post-production technique. All courses provide students access to the latest in digital production and post-production technology. In addition, students learn to critically interpret motion pictures through a series of courses in film history and aesthetics.

The graduate of the Associate in Science in FILM AND VIDEO PRODUCTION will:

- Utilize camera, sound, editing and lighting equipment in a professional capacity.
- Write compelling narrative stories in proper screenplay format and structure.
- Apply analysis and critical evaluation to cinematic works through discourse and writing.

Program Requirements

A major of 36 units is required for the associate in science degree.

Required core courses (23 units):		**Units: 23**
FILM101 or	Film as Art and Communication	3
FILM107	History of World Cinema	3
FILM105	Film and Television Writing 1	3
FILM110	Introduction to Motion Picture and Video Production	4
FILM111	Intermediate Motion Picture and Video Production	4
FILM125 or	Computer Video Editing	3
MMAC125	Computer Video Editing	3
FILM126 or	Introduction to Motion Graphics	3
MMAC126	Introduction to Motion Graphics	3
PHTO110	Basic Photography	3

Plus a minimum of 13 units selected from the following:		**Units: 13**
ART115 or	Introduction to Animation	3
MMAC115	Introduction To Animation	3
FILM102	Hollywood and the American Film	3

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FILM103	Contemporary Latin American Film	3
FILM106	Film and Television Writing II	3
FILM112	Studio Production	4
FILM120	Introduction to Sound Recording and Mixing	3
FILM121	Sound Production Techniques	3
FILM123	Directing for the Camera	2
FILM127 or	Digital Video Post-Production	3
MMAC127	Digital Video Post-Production	3
FILM189	Independent Projects in Film	1 - 3
FILM386	Film Festival Production Lab	2
GRPH111	Digital Imagery Lab	1
GRPH112	Digital Imagery	3
MMAC101	Introduction to Multimedia Processes	2
MMAC102	Introduction to Multimedia Lab	1

Total Program Units   36

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Allan Hancock College
Program Outline

Title: FILM AND VIDEO PRODUCTION
Award Type: Certificate of Achievement

The Film and Video Program prepares students for a wide variety of positions in the motion picture broadcast industries. Students write, produce and edit narrative and documentary projects in a series of courses designed to bring students from beginning through intermediate production and post-production technique. All courses provide students access to the latest in digital production and post-production technology. In addition, students learn to critically interpret motion pictures through a series of courses in film history and aesthetics.

The graduate of the Certificate of Achievement in FILM AND VIDEO PRODUCTION will:

- Utilize camera, sound, editing and lighting equipment in a professional capacity.
- Write compelling narrative stories in proper screenplay format and structure.
- Apply analysis and critical evaluation to cinematic works through discourse and writing.

Program Requirements

A total of 36 units is required for the certificate.

Required core courses (23 units):		**Units: 23**
FILM101 or	Film as Art and Communication	3
FILM107	History of World Cinema	3
FILM105	Film and Television Writing 1	3
FILM110	Introduction to Motion Picture and Video Production	4
FILM111	Intermediate Motion Picture and Video Production	4
FILM125 or	Computer Video Editing	3
MMAC125	Computer Video Editing	3
FILM126 or	Introduction to Motion Graphics	3
MMAC126	Introduction to Motion Graphics	3
PHTO110	Basic Photography	3

Plus a minimum of 13 units selected from the following:		**Units: 13**
ART115 or	Introduction to Animation	3
MMAC115	Introduction To Animation	3
FILM102	Hollywood and the American Film	3

FILM103	Contemporary Latin American Film	3
FILM106	Film and Television Writing II	3
FILM112	Studio Production	4
FILM120	Introduction to Sound Recording and Mixing	3
FILM121	Sound Production Techniques	3
FILM123	Directing for the Camera	2
FILM127 or	Digital Video Post-Production	3
MMAC127	Digital Video Post-Production	3
FILM189	Independent Projects in Film	1 - 3
FILM386	Film Festival Production Lab	2
GRPH111	Digital Imagery Lab	1
GRPH112	Digital Imagery	3
MMAC101	Introduction to Multimedia Processes	2
MMAC102	Introduction to Multimedia Lab	1

Total Program Units 36

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Film and Video Program

Advisory Board Minutes,

2017 and 2018

Minutes

Film/Video Advisory committee meeting
December 4th, 2018, 4:30, Building O, Room-31

Advisory Board Members Present:

Ryan Johnson, Bonnie Ernst, Todd Peterson, Jack Hutchinson

1) Introduction

Chris Hite welcomes all the participants to the meeting.

He screens two short films, "Noir" and "Write me a Letter," each produced by students in the AHC Film/Video program.

Chris explains that he chose to screen these two films because they are not only representative of the creativity and skill of the students in the program, but also of the wide range of technology at use in the curriculum–one was shot on 16mm film stock and one was shot on High-Definition Digital Video.

Wayne Goldwyn comments that he couldn't tell which was film and which was video, due in large part to the evolution of video technology.

Introductions. Each participant states his or her name and company affiliation.

2) Program Overview

Chris discusses a hand out that explains the degree requirements for the AS degree in Film/Video, briefs the participants on the course offerings at AHC which can be categorized as Film Studies, Film Production and Screenwriting.

3) Equipment

The participants examine a printout of current equipment in use in the Film/Video program. A discussion begins about equipment recommendations for the program.

Jack Hutchinson suggests that we consider DSLR (Digital SLR or Digital "Still" cameras) like the Panasonic Lumix. This is a digital still image camera that has the additional capability of recording HD video.

Todd Peterson concurs with the recommendation and notes that it can give the students much better depth of field due to the professional lens choices available with this model.

Bonnie Ernst comments that while this choice is good, the additional task of encoding the video is something to consider. Traditional video cameras handle this in camera, but it would be an extra step when using this camera.

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Jack also mentions that audio capabilities of the camera are not professional, but an adapter kit can improve the audio.

4) Skills and Knowledge

Ryan Johnson comments that having access to new technology is good, but emphasis on standards is just as crucial if not more important. This includes basic compositional and framing skills, but also the ability to tell a story.

There appears to be general consensus from the participants on this.

Chris asks what skills a student should have beyond understanding technology upon graduation or looking for employment.

Robert Garcia states that people skills, communication skills are probably at the top of the list. He believes many students understand the various tools of the trade but need great improvement in the area of communicating.

Cheryl Lee adds that reading and writing skills need to be vastly improved across the board.

5) Internships

David Thayer feels that internships are of extreme value. He notes that Cuesta College has a relationship with KSBY and that a process is in place for students to undertake internships there.

David and Wayne Goldwyn both pose questions regarding insurance liability and state that students should communicate with the college about this type of coverage, as it may jeopardize their ability to undertake an internship if proof of coverage is not provided.

Ryan Johnson states that he has had AHC interns in the past and the relationship was very successful.

David Notes that the key to a successful internship is for the intern to know how to listen.

All agree that maturity and responsibility are two key factors that an instructor or professional should evaluate in any possible internship seeker.

6) End

Chris thanks everyone for attending.

Meeting adjorns.

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Minutes

Film/Video Advisory committee meeting
December 3, 2017, 5:00, Building O, Room-31

Advisory Board Members Present:

David Thayer, Alan Fraser, Jack Hutchinson, Robin Smith, Randi Barros

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1) Introduction

Chris Hite welcomes all the participants to the meeting.

He screens the short film "The Hidden Treasure," produced by students in the AHC Film/Video program.

Chris explains that the project was produced in the Film 123 course, Directing for the Camera. The assignment involved students writing a short screenplay that involved around the central character discovering a letter or document that changes the direction of the story. The film was limited to four hours in class production time.

Introductions. Each participant states his or her name and company affiliation.

2) Program Overview

Chris discusses a hand out that explains the degree requirements for the AS degree in Film/Video, briefs the participants on the course offerings at AHC which can be categorized as Film Studies, Film Production and Screenwriting.

Alan Fraser asks about General Education requirements. Tim Webb responds. He lists many of the required GE courses.

3) New Building

Conversation shifts to the new fine arts building currently in the planning stages. Chris discusses many of the features that have already been implemented in the architectural design stages. This includes a 1200 square foot studio with built in green screen capabilities.

David Thayer suggests consultation with individuals who have recently been a part of new building design processes.

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Robin Smith notes that Comcast already has fiber optic cables in place on campus for a dedicated feed and that contact should be made before construction begins to ensure placement.

4) Economy

The group engages in a brief discussion of the current job market. The participants agree that it is a tough economy for students to find work in film and video production, but add that it can still be done.

David and Jack note that their respective businesses are doing fine, but each admits that they had to make sacrifices over the past several years including reducing staff and cutting their rates to make ends meet.

5) Equipment

The participants examine a printout of current equipment in use in the Film/Video program. A discussion begins about equipment recommendations for the program.

Jack Hutchinson has brought a new hardware apparatus which he demonstrate. It is called the EZ-Glide. It allows a camera operator to simulate dolly moves from a fixed tripod. It may be a good compliment to the programs recently acquired DSLR cameras.

David Thayer mentions that LED based lighting systems are also becoming quite popular.

6) End

Chris thanks everyone for attending.

Meeting adjorns.

VALIDATION

PROGRAM REVIEW -- VALIDATION TEAM MEMBERS

TO: Academic Dean – Rick Rantz   Date:

From: Chris Hite/Tim Webb

We recommend the following persons for consideration for the validation team:

DEPARTMENT___Fine Arts_____PROGRAM Film/Video_____

Board Policy requires that the validation team be comprised of the dean of the area, one faculty member from a related discipline/program, and two faculty members from unrelated disciplines.

Tim Webb	Film/Video
(Name)	(Related Discipline/Program)
Gabriel Marquez	Welding
(Name)	(Unrelated Discipline/Program)
David Passage	Photography
(Name)	(Unrelated Discipline/Program)

At the option of the self-study team, the validation team may also include one or more of the following: a. someone from a four-year institution in the same discipline; someone from another community college in the same discipline; a high school instructor in the same discipline; a member of an advisory committee for the program. Please complete the following as relevant to your program review.

_____   _____
(Name)   (Title)

Affiliation:_____Telephone Contact Number:_____

Address_____
            (Mailing)   City/State/Zip   email address

_____   _____
(Name)   (Title)

Affiliation:_____Telephone Contact Number:_____

Address_____
            (Mailing)   City/State/Zip   email address

N/A
_____   _____
(Name)   (Title)

Affiliation:_____Telephone Contact Number:_____

Address_____
            (Mailing)   City/State/Zip   email address

APPROVED:___Rick Rantz_____   10/13/17
                        Academic Dean   Date

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EXECUTIVE
SUMMARY
(Validation Team Report)

1. MAJOR FINDINGS

   Strengths of the program/discipline:

   A. Highly qualified, knowledgeable, and articulate full- and part-time instructors
   B. Retention and success rates in online courses are above district average
   C. Industry standard software and equipment

   Concerns regarding the program/discipline:

   A. Women in the film and video production program are underrepresented
   B. Current classroom facilities are not ideal
   C. No dedicated instructional assistant

2. RECOMMENDATIONS

   A. Finalize the film studies degree program
   B. Develop a course that focuses on woman directors and writers and/or integrate more works by women into existing curriculum
   C. Utilize women film and video students as outreach ambassadors to area high schools
   D. Engage women directors and writers as guest speakers
   E. Host a community film series in conjunction with Community Education that highlights women directors and writers
   F. Work with architects to plan spaces within the new fine arts complex that will enhance film and video instruction
   G. Advocate for funds needed to hire a dedicated instruction assistant
   H. Upgrade software and equipment to remain current with industry standards
   I. Replace broken equipment

VALIDATION TEAM SIGNATURE PAGE

Rick Rank
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PLAN OF ACTION – POST-VALIDATION
(Sixth-Year Evaluation)

DEPARTMENT Fine Arts   PROGRAM Film and Video

In preparing this document, refer to the Plan of Action developed by the discipline/program during the self-study, and the recommendations of the Validation Team. Note that while the team should strongly consider the recommendations of the validation team, these are recommendations only. However, the team should provide a rationale when choosing to disregard or modify a validation team recommendation.

Identify the actions the discipline/program plans to take during the next six years. Be as specific as possible and indicate target dates. Additionally, indicate by the number each institutional goal and objective which is addressed by each action plan. (See Institutional Goals and Objectives) The completed final plan should be reviewed by the department as a whole.

Please be sure the signature page is attached.

RECOMMENDATIONS TO IMPROVE DESIRED **STUDENT OUTCOMES** AND IMPROVE STUDENT PERFORMANCE	**Theme/Objective/ Strategy Number AHC from Strategic Plan**	**TARGET DATE**
1. Facilities are still the number one hindrance to achievement and learning outcomes. The new Fine Arts complex will remedy this.	IR4	2021
2. The Film and Video Program is developing a new Film Studies degree that will provide a pathway for students interested in critical studies as a field of study.	SLS2	2019

RECOMMENDATIONS TO ACCOMMODATE CHANGES IN **STUDENT CHARACTERISTICS**	**Theme/Objective/ Strategy Number AHC from Strategic Plan**	**TARGET DATE**
Enrollment Changes 1. Film and Video course sections increased by 18% Fall 2011 to Fall 2016. As a result, our headcount has increased by 4%. We will continue to work on decreasing the gap in our male-female student ratio.	SLS5	Ongoing
Demographic Changes 1. No significant demographic changes have occurred since our last program review.	SLS7	

RECOMMENDATIONS TO IMPROVE THE **EDUCATIONAL ENVIRONMENT**	**Theme/Objective/ Strategy Number AHC from Strategic Plan**	**TARGET DATE**
Curricular Changes The Film and Video program has developed a series of new courses on various topics under the rubric of cinema studies and will continue to develop 199 "Topics in" courses to serve our students wide educational interests. We are developing a new Film Studies degree that will act as a vehicle for this. This effort will include curriculum focused on gender and the contribution of	SLS6	Ongoing

women. The Film and video program is dedicated to increasing the number of female students in the program.		
Co-Curricular Changes Film and Video has begun bringing industry speakers to classes to address our students. We have applied for a Strong Workforce Grant to continue this.	I1	Ongoing
Neighboring College and University Plans Our new classes articulate with UC/CSU programs and our forthcoming Film Studies Degree will also continue this relationship.	SLS3	Ongoing
Related Community Plans 1. Our yearly student film festival is an open community event that has become well attended and quite successful over the years. 2. The new Fine Arts complex will allow the Film & Video program to function as a cinematheque for community events in the form of guest speakers and film retrospectives.	I1 I1	Ongoing

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RECOMMENDATIONS THAT REQUIRE ADDITIONAL RESOURCES	Theme/Objective/ Strategy Number AHC from Strategic Plan	TARGET DATE
Facilities As specified in previous rounds of architectural design, the Film & Video Program requires a film studies classroom with stadium style seating, 4k Projection and surround sound capabilities, a dedicated film production studio with exterior rollback entrance, adjoining production classroom, expanded equipment room and storage, an A/V library replete with DVD viewing stations staffed by students and support techs, and a digital video and audio post-production lab.	IR4	
Equipment The Film and Video Program requires yearly upgrades and purchases to remain current with industry technology. We anticipate our needs over the next six years including: 1. Camera mounting hardware 2. Specialized camera hardware like tripods, dollies, jibs,sliders, stedicams, and drones 3. 20 industry standard digital video cameras. 4. 15 Wireless audio recording equipment including microphones 5. 15 Led Light kits 6. 10 post production editing laptops 7. 20 post-production desktop computers 8. 10 comprehensive light modification kits 9. 3 studio flats for studio style production 10. complete green screen kit	IR3	Ongoing
Staffing Film and Video requires a dedicated, full time equipment & lab technician. Our current technician is shared with Multimedia, Graphics, and Photography. As the new Fine Arts complex becomes a reality, so will the need for a tech dedicated to our program.	IR1	2018-2019

VALIDATION TEAM RECOMMENDTIONS Disregarded or modified (if appropriate)	REASON	ACTION/CHANGEEGE
Recommendation		
Recommendation		
Recommendation		

PLAN OF ACTION – Post-Validation

Review and Approval

Plan Prepared By

Tim Webb   Date: _5/4/18_

Chris Hite   Date: _5/4/18_

_____ Date: _____

_____ Date: _____

_____ Date: _____

Reviewed:

Department Chair*

[signature]   Date: _5/7/18_

*Signature of Department Chair indicates approval by department of Plan of Action.

Reviewed:

Dean of Academic Affairs

Rick Panik   Date: _5/4/18_

Vice President, Academic Affairs

[signature]   Date: _12/22/18_

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