

FINE ARTS
Institutional (ILO), Program (PLO), and Course (SLO) Alignment

Program: Film/Video	Number of Courses: 13	Date Updated: 09.18.2014	Submitted by: K. Whitney, ext. 3356
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ILOs	<p style="text-align: center;">1. Critical Thinking</p> <p style="font-size: small;"><i>Students apply critical, creative and analytical skills to identify and solve problems, analyze information, synthesize and evaluate ideas, and transform existing ideas into new forms.</i></p>	<p style="text-align: center;">2. Communication</p> <p style="font-size: small;"><i>Students effectively communicate with and respond to varied audiences in written, spoken or signed, and artistic forms.</i></p>	<p style="text-align: center;">3. Community and Personal Development</p> <p style="font-size: small;"><i>Students are productive and engaged members of society, demonstrating personal responsibility, and community and social awareness through their engagement in campus programs and services.</i></p>	<p style="text-align: center;">4. Information Literacy</p> <p style="font-size: small;"><i>Students determine an information need and use various media and formats to develop a research strategy and locate, evaluate, document, and use information to accomplish a specific purpose. Students demonstrate an understanding of the legal, social, and ethical aspects related to information use.</i></p>
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SLO-PLO-ILO ALIGNMENT NOTES:

Mark boxes with an 'X' if: SLO/PLO is a major focus or an important part of the course/program; direct instruction or some direct instruction is provided; students are evaluated multiple times (and possibly in various ways) throughout the course or are evaluated on the concepts once or twice within the course.

DO NOT mark with an 'X' if: SLO/PLO is a minor focus of the course/program and some instruction is given in the area but students are not formally evaluated on the concepts; or if the SLO/PLO is minimally or not at all part of the course/program.

PLOs	PLO to ILO Alignment			
	<i>(Mark with an X)</i>			
	1	2	3	4
<p>PLO #1 Production Equipment</p> <p>Upon completion of the program, students will demonstrate basic skills needed to operate production equipment to produce short films.</p>		X		
<p>PLO #2 Salient Characteristics</p> <p>Upon completion of the program, students will be able to distinguish the salient characteristics of the shooting and editing patterns that constitute the Hollywood style of film making.</p>	X			
<p>PLO #3 Hollywood Screenwriting Paradigm</p> <p>Elements Upon completion of the program, students will be able to identify and give relevant examples of the narrative storytelling elements common to the Hollywood screenwriting paradigm.</p>	X			

SLOs	SLO to PLO Alignment <i>(Mark with an X)</i>			COURSE to ILO Alignment <i>(Mark with an X)</i>			
	P1	P2	P3	1	2	3	4
FILM 110 Film Analysis and Appreciation: SLO #1 Rise of American Film Industry At the end of this course, students will be able to identify key innovators and inventions that led to the rise of the American film industry circa 1890.		X		X			
FILM 110 Film Analysis and Appreciation: SLO #2 Rise of European Film Industry At the end of this course, students will be able to identify key innovators and inventions that led to the rise of the European film industry circa 1890.		X					
FILM 110 Film Analysis and Appreciation: SLO #3 Golden Age of Hollywood At the end of this course, students will be able to describe the key factors that led to the major film studios controlling the American film industry during the Golden Age of Hollywood.		X					
FILM 113 Screenplay Analysis: SLO #1 Act Structure At the end of this course, students will be able to graph the act structure of a given Hollywood narrative film.			X	X			
FILM 113 Screenplay Analysis: SLO #2 Central Character At the end of this course, students will be able to identify the central character of a given Hollywood narrative film and describe the character's arc.			X				
FILM 113 Screenplay Analysis: SLO #3 Story Concept At the end of this course, students will be able to create a story concept for an original screen story that includes the story idea combined with the dramatic problem.			X				
FILM 114 Story Development: SLO #1 Logline, Pitch, and Synopsis At the end of this course, students will be able to write a logline, pitch, and synopsis for an original screen story.			X	X			
FILM 114 Story Development: SLO #2 Treatment At the end of this course, students will be able to write a 8-10 page treatment in industry standard format based on their own original idea.			X				
FILM 114 Story Development: SLO #3 The Major Sequence At the end of this course, students will be able to outline the major sequences in their original screen story and describe the dramatic incident that unifies each sequence.			X				
FILM 120 Introduction to Film/Video Production: SLO #1 Key Preproduction Roles At the end of this course, students will be able to identify key film preproduction roles and explain each job's responsibilities.	X			X			
FILM 120 Introduction to Film/Video Production: SLO #2 Key Production Roles At the end of this course, students will be able to identify key film production roles and explain each job's responsibilities.	X						
FILM 120 Introduction to Film/Video Production: SLO #3 Key Post Production Roles At the end of this course, students will be able to identify key film postproduction roles and explain each job's responsibilities.	X						

SLOs	SLO to PLO Alignment <i>(Mark with an X)</i>			COURSE to ILO Alignment <i>(Mark with an X)</i>			
	P1	P2	P3	1	2	3	4
FILM 121 Audio Production: SLO #1 Audio Project At the end of this course, students will be able to create, record, and edit a 3-4 minute audio project using a minimum of 3 audio tracks with fades, cross-fades, and other special audio effects.	X				X		
FILM 121 Audio Production: SLO #2 DAW At the end of this course, students will be able to demonstrate proficiency with selected DAW (digital audio workstation) including basic mixing, sweetening, and equalization techniques.	X						
FILM 121 Audio Production: SLO #3 Synchronizing Soundtracks At the end of this course, students will be able to demonstrate principles of synchronizing soundtracks with picture tracks.	X						
FILM 122 Production I: SLO #1 Calculating Exposure and White Balance At the end of this course, students will be able to demonstrate how to properly calculate exposure, white balance, and focus on selected camcorders.	X				X		
FILM 122 Production I: SLO #2 Outputting Picture and Sound Tracks At the end of this course, students will be able to demonstrate how to capture, edit, and output picture and sound tracks utilizing supplied software and hardware.	X						
FILM 122 Production I: SLO #3 Master Shot Technique At the end of this course, students will be able to demonstrate how to plan, shoot, and edit a scene using master shot technique.	X						
FILM 124 Production Planning: SLO #1 Budget At the end of this course, students will be able to create a budget for a given screenplay.	X				X		
FILM 124 Production Planning: SLO #2 Schedule At the end of this course, students will be able to create a shooting schedule for all departments (camera, sound, art, talent) for a given screenplay.	X						
FILM 124 Production Planning: SLO #3 Call Sheet At the end of this course, students will be able to create a professional call sheet for a given shoot date to include location, arrival times, projected weather, nearest hospital, directions, parking, scenes to be shot, break and wrap times.	X						

SLOs	SLO to PLO Alignment <i>(Mark with an X)</i>			COURSE to ILO Alignment <i>(Mark with an X)</i>			
	P1	P2	P3	1	2	3	4
FILM 151 Film and Popular Music in Post-World War II America: SLO #1 Musical Antecedents At the end of this course, students will be able to describe the musical antecedents that became the basis for the development of rock 'n roll.		X		X			
FILM 151 Film and Popular Music in Post-World War II America: SLO #2 Key Social and Political Issues - 1960s At the end of this course, students will be able to identify and describe the key social and political issues of 1960s America that became subjects for popular movies and songs.		X					
FILM 151 Film and Popular Music in Post-World War II America: SLO #3 MTV At the end of this course, students will be able to evaluate the impact of MTV on both musicians and filmmakers.		X					
FILM 153 American Independent Cinema: SLO #1 American Studio System At the end of this course, students will be able to describe the salient features of the American studio system of the 1930s-50s.		X		X			
FILM 153 American Independent Cinema: SLO #2 Alternative Cinemas At the end of this course, students will be able to describe the salient characteristics of alternative cinemas such as experimental and underground cinema.		X					
FILM 153 American Independent Cinema: SLO #3 Paramount Decrees At the end of this course, students will be able to evaluate the impact of the 1948 Paramount Decrees on American Independent filmmakers.		X					
FILM 154 Regional Cinemas: SLO #1 Italian Neorealism Film Movement At the end of this course, students will be able to describe the basic historical context which gave rise to the Italian Neorealism film movement (or a similar a movement within the region studied).		X		X			
FILM 154 Regional Cinemas: SLO #2 Marxist Cinema At the end of this course, students will be able to describe the basic ideology of Marxist cinema as practiced by filmmakers such as Jean-Luc Godard.		X					
FILM 154 Regional Cinemas: SLO #3 Key Filmmakers and Contributions At the end of this course, students will be able to identify key filmmakers and assess their contributions to the development of their country's cinema.		X					
FILM 232 Production II: SLO #1 Advance Digital Cameras At the end of this course, students will be able to demonstrate how to operate advanced digital cinema cameras and DSLRs (digital single lens reflex cameras) including setting exposure, white balance, focus, ISO.	X			X			
FILM 232 Production II: SLO #2 Mixing Music At the end of this course, students will be able to demonstrate how to effectively mix music under dialog to enhance the dramatic needs of a given scene.	X						
FILM 232 Production II: SLO #3 Shooting a Scene At the end of this course, students will be able to demonstrate how to shoot a scene using both double-system and single-system sound production techniques.	X						

SLOs	SLO to PLO Alignment <i>(Mark with an X)</i>			COURSE to ILO Alignment <i>(Mark with an X)</i>			
	P1	P2	P3	1	2	3	4
FILM 234 Camera and Lighting: SLO #1 Calculating Exposure At the end of this course, students will be able to demonstrate how to properly use an 18% gray card to calculate exposure for film and digital cinema cameras.	X				X		
FILM 234 Camera and Lighting: SLO #2 Measuring Lighting Ratios At the end of this course, students will be able to demonstrate how to measure lighting ratios using an incident light meter.	X						
FILM 234 Camera and Lighting: SLO #3 Style Described by Director At the end of this course, students will be able to plan, light, and shoot a given scene based on the style described by the director.	X						
FILM 236 Editing: SLO #1 Unrelated Shots At the end of this course, students will be able to plan, shoot, and edit footage that demonstrates the principle of putting two unrelated shots together to create a new meaning (juxtaposition).	X				X		
FILM 236 Editing: SLO #2 Invisible Style of Editing At the end of this course, students will be able to demonstrate how to edit a scene that employs the principles of the invisible style of editing.	X						
FILM 236 Editing: SLO #3 Advanced Editing Software At the end of this course, students will be able to demonstrate how to import, edit, and export picture and soundtracks utilizing advanced editing software such as Final Cut Pro.	X						