

Transfer Model Curriculum

May 23, 2013

Revised September 15, 2021

CCC Major or Area of Emphasis: Film, Television, and Electronic Media

CSU Major or Majors: Radio-Television-Film, Television-Film, Television, Video, Film, and Electronic Arts

Total units 18 (all units are semester units)

Degree Type (indicate one): AS-T

Required Core Courses:

Select 2 courses or 6 units minimum

| Title | C-ID Designation | Rationale |
|---|--------------------------------|---|
| Introduction to Electronic Media (3) or Introduction to Mass Communications (3) | FTVE 100 or JOUR 100 | May qualify CSU GE Area C1 May qualify CSU Area D7 |
| Introduction to Media Writing (3) Or Introduction to Screenwriting (3) | FTVE 110 FTVE 115 | |
| Introduction to Media Aesthetics and Cinematic Arts (3) | FTVE 105 | May qualify CSU GE Area C1 |

List A:

**Select 1 Audio and 1 Video or Film production course from the following:
6 units minimum**

1 Audio course (3 units) from:

| Title | C-ID Designation | Rationale |
|--------------------------------|------------------|-----------|
| Beginning Audio Production (3) | FTVE 120 | |
| Beginning Radio Production (3) | FTVE 125 | |

1 Video or Film course (3 units) from:

| Title | C-ID Designation | Rationale |
|--|------------------|-----------|
| Beginning Single Camera Production (3) | FTVE 130 | |
| Beginning TV Studio Production (3) | FTVE 135 | |

| | | |
|---|----------|--|
| Beginning Motion Picture Production (3) | FTVE 150 | |
|---|----------|--|

List B:

Select 1 course or 3 units minimum from courses not used from the above categories or any course articulated as lower division major preparation for the Film, Television and Electronic Media major at a CSU. Examples of courses that commonly are articulated as major preparation include: **Examples of courses that commonly are articulated as major preparation include:**

| Title | EXAMPLES | |
|--|------------------|---|
| | C-ID Designation | Rationale |
| Beginning Editing (3) | See example. | |
| Beginning Media Performance / Announcing (3) | See example | |
| <u>Production Course:</u> | | |
| Introduction to Cinematography (3) | See example | |
| Documentary Production (3) | See example | |
| <u>Media History-Radio, Television or Film Course:</u> | | |
| History of International Cinema: Emergence to WWII (3) | See example | May qualify for CSU GE Area C1 and/or C2 |
| History of International Cinema: WWII to the present (3) | See example | May qualify for CSU GE Area C1 and/or C2 |
| History of American Cinema to the 1960s (3) | See example | May qualify for CSU GE Area C1 and/or C2 |
| Contemporary American Film (3) | See example | May qualify for CSU GE Area C1 and /or C2 |
| Contemporary World | See example | May qualify for CSU GE |

| | | |
|------------|--|-------------------|
| Cinema (3) | | Area C1 and/or C2 |
|------------|--|-------------------|

List C:

Select **1 course or 3 units** minimum from courses not used from the above categories or from the following:

| | EXAMPLES | |
|--|-------------|--|
| Non-fiction/Reality Production (3) | See example | |
| Introduction to Motion Graphics (3) | See example | |
| Social Media (3) | See example | |
| Internship (limit of 3 units) | See example | |
| Or any course articulated as fulfilling CSU GE Area C or any CSU transferable film, television and electronic media course | | |

C-ID and articulation requirement summary:

| TMC Component | Requirement |
|---------------|---|
| Core | C-ID |
| List A | C-ID |
| List B | C-ID (not used above) or major prep articulation |
| List C | C-ID (not used above), major prep articulation, CSU GE Area C, or any CSU transferable film, television and electronic media course |

Sample Course Descriptions

Beginning Editing (3)

Aesthetics and use of non-linear editing software for film and television including both narrative and non-narrative forms. (Mt. San Antonio College)

Beginning Media Performance / Announcing (3)

This course covers basic theory and practice in areas of speech improvement with emphasis on development of the voice, articulation, and pronunciation. Study and practice of the oral skills essential to the effective communication of meaning in scripts, newscasts, and commercial messages to audiences. Voice improvement through exercises in tone production and pronunciation. (Butte College)

Production Courses:

Introduction to Cinematography (3)

Introduction to the fundamental technical and aesthetic principles of motion picture photography. Practical training in the use of motion picture cameras. Introduction to image control through exposure, lighting, and selection of film, camera, lens, and filters. Examination of the cinematographer as a visual storyteller to develop a broader

understanding of the balance between artist and technician. Examination of the different crew positions and processes of the camera crew. Total of 36 hours lecture and 72 hours laboratory. (Pasadena City College)

Documentary Production (3)

Comprehensive overview of all aspects of digital film/video production from script concept to finished project, centering on basic theory and its application via exams, demonstrations, and hands-on experiences with digital media exercises. (LA Pierce College)

Reality Show Production (3)

Conception and production of reality show television programs using specialized equipment and techniques

Motion Graphics (3)

Basic instruction using the computer for motion graphic design and composite digital video production. Emphasis on time based media and its application to creative problem solving and communication solutions. (Fullerton College)

Social Media (3)

This course teaches how to use current social media tools such as Facebook, Twitter, Instagram, LinkedIn, Twitch and YouTube to develop, integrate and leverage social networks. Learn how to create professional brands, integrate social media into journalism and social justice, and will also critique current social media practices. Students will create a professional social media platform.

Media History- Film, Television or Electronic Media Courses:

History of International Cinema: Emergence to WWII (3)

Surveys international film from its emergence in the 1890s through WWII. Through the examination of narrative, documentary and experimental film, the medium's technical, aesthetic, and theoretical developments with a focus on historical, cultural and economic influences that contributed to the international art form. (Moorpark College)

History of International Cinema: WWII to the present (3)

A survey of international cinema from World War II to the present. Through the examination of narrative, documentary and experimental film, the medium's technical, aesthetic, and theoretical development will be investigated. Particular attention will be given to the historical, cultural and economic influences that contributed to the international art form. (Moorpark College)

History of American Cinema to the 1960s (3)

Study of the evolution of the Hollywood studio system to the 1960s. The development, history and aesthetics of the American film, as well as its impact on our culture. Study of classic films as forms of popular entertainment and cinematic art, including various Hollywood genres and their independent counterparts. Lectures, discussions and readings are supplemented by the screening and critical analysis of representative films. (Santa Barbara City College)

Contemporary American Film (3)

Study of the changes of the Hollywood studio system, alternative productions, and independent film since the 1960s. Covers the decline of the studio system, the rise of American New Wave cinema, the history of the blockbuster, the parallel histories of independent and underground film, changing audiences, the effects of new technology, the presence of media conglomerates, women in U.S. cinema, and the popularity of documentary films.

(Santa Barbara City College)

Contemporary World Cinema (3)

Introduces contemporary foreign cinema, to include the examination of genres, themes and styles. Emphasis is placed on cultural, economic, and political influences as artistically determining factors. Film and cultural theories such as national cinemas, colonialism, and orientalism will be introduced. (Moorpark College)

Internship (1) limit of 3 units

Work experience in the film, television and broadcasting industries, under the supervision of an onsite and a faculty supervisor. A minimum of 75 hours per unit for paid work or 60 hours for unpaid work. (Mt. San Antonio College)

Summary of TMC Feedback Including Issues and Concerns

1. Due to the upper-division training needed in most subject areas, CSU Faculty insisted that all such courses have "Beginning" or "Introduction to" preface these subject area titles.
2. The group recognized the need to separate the production degree preparation from that of Film Studies, which would thus need to have its own TMC.
3. The title of the subject changed from "Radio-Television-Film" to "Film, Television and Electronic Media" for several reasons. Among them was the recognition that few four-year Radio programs remain, and that several CCCs are able to offer completion degrees locally. Another reason was the difficulty in providing a second track that would serve radio students without unneeded courses outside of their discipline from the core through completion.
4. The Core reflects a difference in lower division courses across the state, such that a choice of two out of three was necessary.
5. The Core also allows for variations in departmental organization across the state. While some colleges have Journalism integrated with Television, and use Mass Communications as their course title, others have them separated and use a designation variously known as Introduction to Broadcasting, Electronic Media, and so forth. Consultations with the head of the Journalism TMC were conducted, which allow for the substitution of Mass Communications where the Electronic Media course does not exist.
6. The title Electronic Media was selected to help differentiate the course from print media such as Journalism, and from Broadcasting, which is a term that is a subset of Electronic Media. It also allows for new media to be included as entertainment technology continues to evolve.
7. The List A duality, requiring a beginning course in both audio and video or motion picture production, was another important requirement for the CSU participants.
8. Lists B and C allow room for the variety of lower-division preparation across the state, which can lead to an even greater variety of production specialty coursework.

These also allow for the CTE courses that have developed at the CCC's which the CSU campuses are willing to recognize. Thus editing, performance (or announcing), media history, production and internship courses are included.