



FILM 130 - Introduction to Non-Fiction/Reality Production Course Outline

Approval Date: 04/11/2019

Effective Date: 08/10/2020

SECTION A

Unique ID Number CCC000604618

Discipline(s) Drama/Theater Arts
Film Studies

Division Arts and Humanities

Subject Area Film Studies

Subject Code FILM

Course Number 130

Course Title Introduction to Non-Fiction/Reality Production

TOP Code/SAM Code 0612.00 - Film Studies (including combined film/video) /
E - Non-Occupational

Rationale for adding this course to the curriculum This is a new course with a focus on expanding transferable film course options.

Units 3

Cross List N/A

Typical Course Weeks 18

Total Instructional Hours

Contact Hours

Lecture 36.00

Lab 54.00

Activity 0.00

Work Experience 0.00

Outside of Class Hours 72.00

Total Contact Hours 90

Total Student Hours 162

Open Entry/Open Exit No

Maximum Enrollment 20

Grading Option Letter Grade or P/NP

Distance Education Mode of Instruction On-Campus
Hybrid

SECTION B

General Education Information:

SECTION C

Course Description

Repeatability May be repeated 0 times

Catalog Description The goal of this course is to familiarize students with Non-Fiction/Reality production theory and practice. The course will challenge students to develop a critical eye, and deepen their appreciation of the many different modes of Non-Fiction/Reality film and television. In addition, at the end of the semester, each student will produce and direct a short Non-Fiction/Reality film or TV show to be exhibited in class. We will consider the Non-Fiction/Reality as an art form, a cultural artifact, a mode for social change, and as a means for representing cultures. In-class screenings will explore a variety of films and TV shows that will survey the range of Non-Fiction/Reality expression, from the classic texts, to the independent and experimental forms, and everything in-between.

Schedule Description

SECTION D

Condition on Enrollment

1a. **Prerequisite(s):** *None*

1b. **Corequisite(s):** *None*

1c. **Recommended:** *None*

1d. **Limitation on Enrollment:** *None*

SECTION E

Course Outline Information

1. Student Learning Outcomes:

- A. Develop a solid understanding of the core principles of the Non-Fiction/Reality production process.
- B. Recognize the cultural and social implications of creating Non-Fiction/Reality artifacts.
- C. Show an aesthetic appreciation of Non-Fiction/Reality production.

2. Course Objectives: Upon completion of this course, the student will be able to:

- A. Think critically about Non-Fiction/Reality film and TV as reflections of popular culture.
- B. Identify the dominant modes/characteristics of Non-Fiction/Reality production.
- C. Recall the history and evolution of Non-Fiction/Reality production.
- D.

3. Course Content

- A. **Intro to the Non-Fiction/Reality Aesthetic**
Course outline and expectations
Overview of the modes of Non-Fiction/Reality production
- B. **Non-Fiction/Reality Ethics**
Ethical issues in Non-Fiction/Reality production
Spectator manipulation
Voyeurism

- C. **Non-Fiction/Reality Voice**
The three “C’s” of rhetoric
- D. **The Poetic Mode**
Avant-garde style
Rhythmic editing
- E. **Social and Political Issues in Non-Fiction/Reality production**
Documentary as advocate
- F. **The Expository Mode**
Voice of God
Evidentiary editing
- G. **Representing Difference in Non-Fiction/Reality production**
Non-Fiction/Reality as ethnography
Diversity in Non-Fiction/Reality production
- H. **The Observational Mode**
Drew & Associates
Cinema Verite aesthetic
Long-take style
- I. **The Participatory Mode**
Filmmaker engagement with the subject
Staging interviews
- J. **Argument and Persuasion**
Holocaust documentaries and history
- K. **The Reflexive Mode**
Addressing the spectator directly
Strategies for manipulating the spectator
- L. **The Performative Mode**
Personal cinema
Techniques for arousing emotions
- M. **Experimental Non-Fiction/Reality production**
Animation
Distancing strategies
- N. **Mockumentary**
Satirical approaches to Non-Fiction/Reality
- O.

4. Methods of Instruction:

Critique: Non-Fiction/Reality production projects will assess student comprehension throughout the semester.

Directed Study: Selected essays to be read in preparation for the class lectures.

Discussion: In-class discussion of films, scripts, and materials.

Lecture: Presentation of topics via spoken lecture combined with multi media.

5. Methods of Evaluation: Describe the general types of evaluations for this course and provide at least two, specific examples.

Typical classroom assessment techniques

Oral Presentation -- Present projects on specific topics related to course content.

Projects --

Group Projects -- Story assignment. Students will write a brainstorm and develop ideas for a five-minute short Non-Fiction film or Reality TV project.

Class Work -- In-class analysis of Non-Fiction/Reality texts. Students are divided into groups and will develop subject ideas, capture images, edit film/video, record sound.

Lab Activities -- Participate in group and individual work.

Final Public Performance -- Assemble a final individual project as a live action (or dramatic creation) suitable for review and evaluation during a public showing.

Additional assessment information:

Oral critiques by peers and instructors.

Letter Grade or P/NP

6. Assignments: State the general types of assignments for this course under the following categories and provide at least two specific examples for each section.

A. Reading Assignments

Selected readings from textbook, course reader, library resources, and in-class handouts.

Example:

1. Read "Introduction," and "Chapter One: Why Are Ethical Issues Central to documentary Filmmaking?" in *Intro to Documentary*, by Bill Nichols

2. Read "Reality Debates" in *Reality TV & Realism*, by Anita Biressi & Heather Nunn

B. Writing Assignments

B. Writing Assignments: Story preparation.

Example:

1. Brainstorm three ideas for a five-minute short-story documentary. Is there a particular social, political, cultural idea that you wish to explore?

2. Develop a list of ten potential questions for a television news interview.

3. How does the Maysles brothers' *Salesman* (1968) function as an example of the Direct Cinema movement of the 1960s? Analyze its formal style, and consider how it evokes a sense that the spectator is observing the events of the historical world as they happen.

C. Other Assignments

Film/Video Assignments:

Example:

1. Stage and shoot a masked and unmasked interview

2. Shoot a one-minute, in-camera observational documentary about an issue on campus.

3. Edit the interview footage staged for the "interview" assignment and create a B-roll package for a news broadcast.

7. Required Materials

A. EXAMPLES of typical college-level textbooks (for degree-applicable courses) or other print materials.

Book #1:

Author: Michael Rabinger

Title: *Directing Documentary*

Publisher: Routledge

Date of Publication: 2014

Edition:

B. Other required materials/supplies.