
Term Information

Effective Term Spring 2015

General Information

Course Bulletin Listing/Subject Area Film Studies
Fiscal Unit/Academic Org Film Studies - D0206
College/Academic Group Arts and Sciences
Level/Career Graduate, Undergraduate
Course Number/Catalog 5600
Course Title Pathways in Film Practice and Theory
Transcript Abbreviation FilmPrac&Theory
Course Description Explorations of the rich interconnections between the understanding and the production of moving-image works. Students will be introduced to alternative modes of the moving image in the context of other modes of artistic expression and critical thought, with the aim of increasing intellectual breadth and production skills.
Semester Credit Hours/Units Fixed: 3

Offering Information

Length Of Course 14 Week, 7 Week, 4 Week (May Session), 12 Week (May + Summer)
Flexibly Scheduled Course Never
Does any section of this course have a distance education component? No
Grading Basis Letter Grade
Repeatable No
Course Components Lecture
Grade Roster Component Lecture
Credit Available by Exam No
Admission Condition Course No
Off Campus Never
Campus of Offering Columbus

Prerequisites and Exclusions

Prerequisites/Corequisites FS 2271; Graduate standing; or, permission of program
Exclusions

Cross-Listings

Cross-Listings

Subject/CIP Code

Subject/CIP Code 50.0601
Subsidy Level Masters Course
Intended Rank Junior, Senior, Masters

Requirement/Elective Designation

The course is an elective (for this or other units) or is a service course for other units

Course Details

Course goals or learning objectives/outcomes

- Students will recognize major methods of, and assess connection between, film analysis and film production.
- Students will be able to recognize and create materials using basic production terms and equipment.
- Students will be able to compose materials using critical thinking skills both in film criticism and film production.
- Students will increase effectiveness in oral, written, and moving-image skills demonstrating self-expression.

Content Topic List

- Film making
- Film analysis

Attachments

- FILMSTD5600_Sample1.pdf: sample
(Syllabus. Owner: Davidson, John Ellsworth)
- FILMSTD5600_Sample2.pdf: sample
(Syllabus. Owner: Davidson, John Ellsworth)
- FS 5600.pdf: 2 questions & responses
(Other Supporting Documentation. Owner: Vankeerbergen, Bernadette Chantal)

Comments

- This course is not part of moving-image production proposals or video arts minor. May be an option to satisfy a requirement in the proposed Film Studies M.A. *(by Davidson, John Ellsworth on 04/17/2014 04:01 PM)*
- Returned at request of dept. *(by Heysel, Garrett Robert on 04/17/2014 03:38 PM)*

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Davidson, John Ellsworth	04/11/2014 02:18 PM	Submitted for Approval
Approved	Davidson, John Ellsworth	04/11/2014 02:18 PM	Unit Approval
Revision Requested	Heysel, Garrett Robert	04/17/2014 03:38 PM	College Approval
Submitted	Davidson, John Ellsworth	04/17/2014 04:01 PM	Submitted for Approval
Approved	Davidson, John Ellsworth	04/17/2014 04:02 PM	Unit Approval
Approved	Heysel, Garrett Robert	04/17/2014 04:07 PM	College Approval
Pending Approval	Hanlin, Deborah Kay Hogle, Danielle Nicole Jenkins, Mary Ellen Bigler Nolen, Dawn Vankeerbergen, Bernadette Chantal	04/17/2014 04:07 PM	ASCCAO Approval

Pathways to Film Practice and Theory

Sample Syllabus: Making the Poetic Short Film

Instructor: Mitchell Rose

<rose.320@osu.edu>

I. Overview

Hitchcock said that silent films were “the purest form of cinema” and that filmmakers “should resort to dialogue only when it’s impossible to do otherwise.”

This is a class in making short films from that perspective—new silent movies (or at least dialogue-limited movies) that are poetic, conceptual... that explore the nontraditional narrative.

Class participants will explore film grammar, experimental narrative and structure, and contemporary/historical context through hands-on creative work, classroom viewings and discussion, and readings. Participants will learn camera use, storyboarding, Final Cut Pro X editing, and will work towards producing a final short film, as well as several smaller film projects.

The class, intended for those who already have filmmaking or media-creating experience, will embrace the no-budget school of independent filmmaking, creating work will little more than a consumer camera or smartphone... but with ample imagination and a passion for the moving image.

II. Course Objectives

- To become more conversant in film grammar.
- To develop a familiarity with videography and camera-work including composition, framing, shot selection, and exposure.
- To develop a familiarity with Final Cut Pro X non-linear video editing, including logging, media management, basic timeline editing, audio importing and editing, filters, keyframes, and color correction, as well as compression and outputting.
- To understand the basics of story structure and form.
- To develop an appreciation of lighting.
- To further develop pre-visualization skills including shotlist making.
- To think like filmmakers.

III. Equipment

The class will meet in the Media Lab in the Department of Dance where there are iMac workstations with Final Cut Pro X. But students must provide their own camera and hard drive.

Camera: A consumer video camera can be used, as can a smartphone that has sufficient memory. A tripod is highly recommended. If using a smartphone, a student should get a GorillaPod or similar device to hold the smartphone and/or attach it to a standard tripod.

Hard Drives: Students will store their media and class materials on a portable hard drive. Video editing demands a very fast data stream from a hard drive. You need a hard drive that has these specs:

- USB 3.0
- Disk rotation speed of 7200rpm

There is a particular model of hard drive that is recommend—handy because it's very lightweight and rugged, and requires no power supply:

http://www.amazon.com/LaCie-Rugged-Portable-Drive-301556/dp/B0058VIWUG/ref=amtc_d_B0058BDFXA_B0058VIWUG

LaCie makes other drives that look exactly like this. Make sure you're getting the right one:

- USB 3.0
- 7200rpm
- 500gb

Note: The new iMacs we'll be using have USB 3.0 and Thunderbolt as their connections. They do not have Firewire. If you own a Mac that has Firewire but no USB 3.0, LaCie makes a version of the hard disk that has both USB 3.0 and Firewire. This would cover you for most eventualities:

<http://www.amazon.com/Rugged-Triple-Firewire-Portable-301983/dp/B0058BDFXA>

IV. Readings

- *Film Directing Shot by Shot* by Steven D. Katz (Michael Wiese Productions – Available SBX)

V. Outside Class Activities

Students are expected to attend three relevant outside events (to be determined) including screenings at the Wexner Center and the Gateway Film Center.

VI. Topical Outline

Class 1	Introduction
Class 2	Photography Basics
Class 3	Introduction to Final Cut Pro X
Class 4	More With Final Cut Pro X
Class 5	View Short Projects
Class 6	Story Structure
Class 7	Film Grammar and Coverage
Class 8	Previsualization: Storyboards and Shot Lists
Class 9	Previsualization: A/V Scripts
Class 10	View Short Projects
Class 11	Lighting
Class 12	Color Correction
Class 13	View Short Projects
Class 14	Titling
Class 15	Musicality
Class 16	Final Project Brainstorming
Class 17	Pitch Your Final Project Idea
Class 18	Present Shot List and A/V Script
Class 19	Directing the Performer
Class 20	Present Raw Footage of Principle Photography
Class 21	Present Rough Cut (half class)
Class 22	Present Rough Cut (half class)
Class 23	Present Reshoot Footage

- Class 24 In Class Editing of Final Project
- Class 25 View Final Projects
- Class 26 View Final Projects
- Class 27 View Final Projects
- Class 28 Output/Upload to Vimeo

VII. Grading and Evaluation

As artists, we are not merely trying to complete an assignment – to get it done. We are striving for excellence with everything we do. Adequate is never good enough for an artist, and has a tendency in the real world to result in waitressing. Commit to excellence. I want to give you an A, but it must be earned through hard work, dedication to your vision, and boldness of thinking.

Letter grades are based on a point system as follows:

A	93-100	B+	87-89	points	C+	77-79	points	D+	67-69	points
A-	90-92	B	83-86	C	73-76	D	63-66			
		B-	80-82	C-	70-72	E	62-0			

Quizzes 15%; Class discussion and participation 15%; Assignments 15%;
Short projects 15%; Final project 40%.

Grading artistic works is largely subjective. But there are some metrics that can be ascribed to a work. These are my guidelines:

Overall Artistic Quality 40 points maximum

overall impact

boldness of vision

originality

adherence to assignment, length constraints when applicable

organization: completeness of conception, pre-visualization, planning

commitment to the project: time spent, use of locations, etc.

multi-angle coverage of material

professionalism

On Schedule Production 30 points maximum

all week-to-week stages of project on schedule—storyboarding, shooting, editing, etc.
project outputted on time

Photography 15 points maximum

- quality and inventiveness of composition
- proper exposure and focus
- appropriate usage of tripod or handheld techniques

Editing Practices 15 points maximum

- The Timeline is reasonable neat and well organized
- Scratch Disks are set
- clips given unique names (not "Clip 23", Clip 24"...)
- Sequence Settings set properly
- a film has one Project File with various sequences within it (no "copy copy copy")

Total possible points: 100

Academic Misconduct:

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term “academic misconduct” includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct (http://studentlife.osu.edu/pdfs/csc_12-31-07.pdf).

Disability Services

Students with disabilities that have been certified by the Office for Disability Services will be appropriately accommodated, and should inform the instructor as soon as possible of their needs. The Office for Disability Services is located in 150 Pomerene Hall, 1760 Neil Avenue; telephone 292-3307, TDD 292-0901; <http://www.ods.ohio-state.edu/>.

Film Studies 5600
Pathways for Film Practice and Theory: Sample Syllabus
Seminar in Critical Moving-Image Making

2 80-minute meetings / week

Office hours:

Mon, Wed, Fri. 9am-12 and 1-2pm
 Office: Hagerty Hall 150
 614-292-9345

Instructor:

Matt Swift
swift.23@osu.edu

Course Description:

This course responds to the question: “how can film theory and film production work in tandem?” During the term, we will examine several critical approaches to film analysis and filmmaking and, in the process, become familiar with different schools of film theory and film production with which they intersect. The methods that we will discuss during the term address a range of different, yet overlapping concerns: the commonalities that distinguish particular groups of films (e.g. Narrative, Documentary, Experimental, and Animation); how film functions as an industry (e.g. Criticism, Exhibition, Distribution, Production); the role of audiences and fans (e.g. how audiences engage and how to engage your audience); the significance of new digital technologies (e.g. Exhibition Technology, Production Technology); and how films relate to larger historical and social questions (e.g. gender, sexuality, ethnicity); and how theory influences practice and practice influences theory.

Summary of Goals and Objectives

- Students will recognize major methods of, and assess connection between, film analysis and film production.
- Students will be able to synthesize important issues addressed by film theory and criticism.
- Students will be able to recognize and create materials using basic production terms and equipment.
- Students will be able to compose materials using critical thinking skills both in film criticism and film production.
- Students will increase effectiveness in oral, written, and moving-image skills demonstrating self-expression.
- Overall, students will consolidate and expand abilities as scholars of film. They will leave this course with a clear and durable repertoire of skills in both film criticism and film production.

Texts and Other Readings

Steven Ascher and Edward Pincus. *The Filmmaker's Handbook: A Comprehensive Guide for the Digital Age* (Available at SBX)
Journal of Short Film Volume 28 (Available at SBX)
 Clive Myer *Critical Cinema* (Available at SBX)

Screenings

All films for this course will be screened outside of class time and are the responsibility of the student. Any films assigned for the course will be available through one or more of the following: Classroom Services DRM Streaming website, Netflix, Thompson Library, your local public library.

Course Website

The syllabus for this course and other useful materials will be available through Carmen. To use Carmen, go to <https://carmen.osu.edu> and log in using the same username and password that you use to check your OSU e-mail. If you experience problems or have a question about accessing Carmen, please contact the Help Desk [688-HELP or 688-8743 (TDD)] or visit the following website: <http://telr.osu.edu/carmen/students>.

Evaluation Categories:

- In-Class Participation: 10%**
- In-Class Presentation: 10%**
- Online Screening Reports: 10%**
- Online Discussions: 10%**
- Midterm: 15%**
- Final Paper: 25%**
- Final Media Project: 20%**

Explanation of Expectations and the Evaluation Categories:

Attendance:

Students are expected to come to class on time every day and to stay until the end of class. Unexcused late arrivals and early departures will each count as ½ of an unexcused absence. Since the class meets only twice a week for 14 weeks, students will be allowed two unexcused absence.

You should use your two “grace days” to cover unexcused absences (work, family vacations, long weekends, weddings, family emergencies, undocumented illness, transportation problems, oversleeping, etc.).

Excused absences (or adjustments to attendance or participation) should be discussed with the instructor and documented.

Examples of excused absences are:

Participation in a scheduled activity of an official University organization, verifiable confining illness, serious verifiable family emergencies, subpoenas, jury duty, and military service. It is the student's responsibility to notify his/her instructor of any excused absence as far in advance as possible. Documentation for excused absences must be presented as soon as possible. No documentation will be accepted after the last day of regularly scheduled classes.

Make-up work is possible in the event of excused absences. Arrangements for make-up work must be negotiated with the instructor prior to the absence, if possible. Makeup work will be permitted only when the instructor is presented with acceptable documentation.

Participation (10%)

This grade will be based on attendance as well as appropriate and proactive in-class and online contributions to discussions.

Productive and thought-provoking class discussions depend upon adequate preparation, and your willingness to participate. You should come to class ready to comment on the films and the readings under discussion. In order to do this, I encourage you to take notes on the films that you watch for class (on central themes and motifs; narrative structure; key sequences; important stylistic devices; etc.), as well as on the readings that you do outside of class (on the central argument and main supporting points). Note-taking will help you understand the material, better articulate your observations, and formulate questions.

While attendance is required, my evaluation of your participation also takes into account your attentiveness during class (e.g. not sleeping or playing with electronic devices), as well as on the frequency and quality of your contributions to the discussion in class. Civility and respect in the discussion session are paramount.

In-Class Presentation (10%)

Studies have shown that teaching is the best way to learn and, with this in mind, students will present on a chapter from the textbooks as part of this course.

The presentation should be approximately 15-20 minutes in length.

Students will be graded on synthesizing the arguments of the chapter and effectiveness of the presentation.

A grading rubric will be provided to students so they are aware of the goals they should strive for in their presentations.

Online Screening Reports: *Journal of Short Film* (10%)

During every other week of the course a screening report is due on a single film from Volume 28 of *The Journal of Short Film*. Additional handouts and materials will be provided explaining the details of a screening report.

Online Discussions (10%)

To prepare students will be asked to participate in a discussion board through Carmen.

The discussion board topics will be based on film screenings, and readings and students will be asked to participate on a biweekly basis.

More detailed information will be provided about the online discussion boards in a separate handout.

Midterm -The Midterm will consist of two parts: a Real-World Activity and a Project Outline (15%)

Real World Activity (10%)

The Midterm/Real World Activity is due during the 8th week of the course

Students will produce a critical review of a film following the concepts of a review set forth in a supplied handout prior to the midterm.

The assignment consists of students viewing a recently released film (2-3 weeks old at the most). Students are responsible for either taking enough notes in a single viewing or viewing the films as many times as needed to complete the assignment.

After viewing the film students will write a critical review of between 600 to 800 words.

The assignment mimics the real world experience of a film review that has limited access to a film and must produce a critical review on a deadline and within a very specific word limit.

Students will be assessed on their use of grammar, spelling, critical engagement with the film, and criticism of formal, social, and historical importance or insignificance of the film.

Project Outline (5%)

In preparation for the final, students will turn in a thesis paragraph about their chosen research topic and media project. The thesis should include one paragraph detailing the concept of the research as well as a citation list of 3 external sources. Possible topics for the final can focus on any of the topics discussed in class, the textbooks, or can be a specific topic of interest proposed by the student. The topic must be able to serve as both a critical investigation of film theory and have the ability to be explored through moving image in a media project. (e.g. Theoretical Perspectives of Diegetic Versus Non-Diegetic Sound, Modern Representations of the Male Gaze, or The American Musical Montage)

The thesis assignment should discuss the theoretical concept you are planning to write about, provide insight into how this concept will be explored through moving image, and discuss which mode (animation, experimental documentary, or narrative) that will be used.

More information about the specifics of this assignment will be provided in supplemental materials throughout the course.

Media Project (20%)

Students will create a media project that uses one of the four modes discussed in class; narrative, documentary, animation, or experimental and serves as an exemplary moving-image work that coincides with the research topic of the final paper. Media Projects will be screened on the last day of class along with a brief presentation of final papers. More information will be provided in class and on Carmen.

Final Paper on Film (25%)

5-8 page critical essay on the topic chosen in the previous midterm assignment. Essays should create a critical statement about the intersections between theory and practice as well as explore one specific area of interest chosen by the students. The final paper is due in a Carmen dropbox on the day that is assigned for our final during finals week. More information will be provided in class and on Carmen.

Policy on late work:

Late work will be accepted up to one week after the due date (with the exception of the Final Paper, which may be turned in up to 24 hours late), but the grade will be reduced by 10% for each day past the original due date. (e.g., a homework that would have received a B will receive a C as of being 24 hours late and a D as of being 48 hours late). For online assignments you will need to speak to me in person about receiving late credit for assignments.

Extra credit

Consideration for extra credit is available upon student request. If you have an extra credit project that you would like to use for this class, then you must come to my office hours and discuss the project with me no later than the end of the 7th week of the course. Extra credit is not guaranteed and, if granted, will NOT determine your grade. It will be used at the end of the course to “swing” grades upwards that are already leaning that way (e.g. from a B+ to an A-).

On occasion special events may provide opportunities for extra credit. In these cases an assignment will be associated with attendance at the event and will be used to add a single point to your final grade.

Grading scale

A+ 100-98 C+ 78-79
 A 94-97 C 74-77
 A- 90-93 C- 70-73
 B+ 88-89 D+ 68-69
 B 84-87 D 60-67
 B- 80-83 E 59 and below

Academic Misconduct:

“It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term “academic misconduct” includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct (http://studentaffairs.osu.edu/info_for_students/csc.asp).”

Class Cancellation Policy:

In the unlikely event of class cancellation due to emergency, I will contact you via email and request that a note be placed on the door. In addition, I will contact you as soon as possible following the cancellation to let you know what will be expected of you for our next class meeting.

Disability Statement:

Students with disabilities that have been certified by the Office for Disability Services will be appropriately accommodated, and should inform the instructor of their needs. The Office for Disability Services is located in 150 Hall, 1760 Neil Avenue; telephone 292-3307, TDD 292-0901; <http://www.ods.ohio-state.edu/>.

CALENDAR

Homework to be done <u>for this day's class</u>	In-class activities and due dates
WEEK 1	
For Tuesday Purchase Text books and class materials For Thursday Complete Readings: <i>Filmmakers Handbook</i> Ch 1 and 2 (p1-108);	Introduction to the course. Introduction to Film Theory and Practice Introduction to Filmmaking Systems Group Exercise on Poetic/Experimental Projects
WEEK 2	
For Tuesday Complete Readings: <i>Critical Cinema</i> Ch 1 (p1-40) For Thursday Complete Readings: <i>Critical Cinema</i> Ch 2 (p41-56);	Introduction to the course. Introduction to Film Theory and Practice (CONT) Historical Survey and Discussion of Poetic Cinema Chapter presentation 1 (Tuesday) and 2 (Thursday)
WEEK 3	
For Tuesday Complete Readings: <i>Critical Cinema</i> Ch 3 and 4 (p57-70) For Thursday Complete Readings: <i>Critical Cinema</i> Ch 4 (p71-82) Carmen Discussion Board Assignment Due in Carmen by Friday at 11:59PM	Discussion of Documentary Cinema Discussion of Animation Chapter presentation 3 (Tuesday) and 4 (Thursday)
WEEK 4	
For Tuesday Complete Readings: <i>Filmmakers Handbook</i> Ch 3 (p109-140) For Thursday Complete Readings: <i>Filmmakers Handbook</i> Ch 4 (p141-176) JSF Screening Report <i>Plan of the City</i> Due in Carmen by Sunday at 11:59PM	Discussion of Cameras and Lenses Group Exercise on Basic Shoot/ Documentary Group Exercise on Basic Animation/ Tweening Discussion about Midterm and Final Projects
WEEK 5	
For Tuesday Complete Readings: <i>Critical Cinema</i> Ch 5 (p83-98) For Thursday Complete Readings: <i>Critical Cinema</i> Ch 6 (p99-110) Carmen Discussion Board Assignment Due in Carmen by Friday at 11:59PM	Discussion of Narrative Techniques Discussion of Realist, Modernist and Postmodernist Cinema Chapter presentation 5 (Tuesday) and 6 (Thursday)
WEEK 6	
For Tuesday	Discussion on Video Image Creation and Shooting

<p>Complete Readings: <i>Filmmakers Handbook</i> Ch 5 and 9 (p177-229) For Thursday Complete Readings: <i>Filmmakers Handbook</i> Ch 9 (p311-367) JSF Screening Report <i>Crooked Beauty</i> Due in Carmen by Sunday at 11:59PM</p>	<p>Group Exercise: Story Boarding Group Exercise: Using Your Camera (bring camera to class)</p>
WEEK 7	
<p>For Tuesday Complete Readings: <i>Critical Cinema</i> Ch 7 (p111-140) For Thursday Complete Readings: <i>Critical Cinema</i> Ch 8 (p141-169) Carmen Discussion Board Assignment Due in Carmen by Friday at 11:59PM</p>	<p>Discuss Midterm Discussion on Genre Chapter presentation 7(Tuesday) and 8 (Thursday)</p>
WEEK 8	
<p>For Tuesday Complete Readings: <i>Filmmakers Handbook</i> Ch 10 (p368 - 404) For Thursday Complete Readings: <i>Filmmakers Handbook</i> Ch 11 (p405 - 442) JSF Screening Report <i>Four Cubic Feet of Space</i> Due in Carmen by Sunday at 11:59PM</p>	<p>Discussion of Sound and Cinema Discussion on Sound Recording and Editing Group Exercise: Recording Sound</p>
<p>Midterm Due by Friday 11:59PM</p>	<p>Midterm Assignments Due in Carmen Screening Report Final Project Proposal Due</p>
WEEK 9	
<p>For Tuesday Complete Readings: <i>Critical Cinema</i> Ch 9 (p169-184) For Thursday Complete Readings: <i>Critical Cinema</i> Ch 10 (p185-190) Carmen Discussion Board Assignment Due in Carmen by Friday at 11:59PM</p>	<p>Discussion on Ideology and Cinema Discussion on Ethnicity and Cinema Chapter presentation 9 (Tuesday) and 10 (Thursday)</p>
WEEK 10	
<p>For Tuesday Complete Readings: <i>Filmmakers Handbook</i> Ch12 and 14(p443-485) For Thursday Complete Readings: <i>Filmmakers Handbook</i> Ch14 (p502-624) JSF Screening Report <i>Broad Channel</i> Due in Carmen by Sunday at 11:59PM</p>	<p>Discussion of Lighting and Editing Group Exercise on Lighting Video Editing Demonstration</p>
WEEK 11	
<p>For Tuesday Complete Readings: <i>Critical Cinema</i> Ch11 (p191-200) For Thursday Complete Readings: <i>Critical Cinema</i> Ch12 (p201-224) Carmen Discussion Board Assignment Due in Carmen by Friday at 11:59PM</p>	<p>Discussion of Gender and Cinema Discussion of Feminism and Cinema Chapter presentation 11 (Tuesday) and 12 (Thursday)</p>
WEEK 12	
<p>For Tuesday</p>	<p>Discussion of Sound Editing</p>

<p>Complete Readings: <i>Filmmakers Handbook</i> Ch16 and 18(p625-657) For Thursday Complete Readings: <i>Filmmakers Handbook</i> Ch18 (p 696-725) JSF Screening Report SP#4 Due in Carmen by Sunday at 11:59PM</p>	<p>Discussion of Transfers and Using External Footage Demonstration of Sound Editing</p>
WEEK 13	
<p>For Tuesday Complete Readings: <i>Critical Cinema</i> Ch 13 (p225-254) For Thursday Complete Readings: <i>Critical Cinema</i> Ch 14 (p255-296) Carmen Discussion Board Assignment Due in Carmen by Friday at 11:59PM</p>	<p>Discussion of Writing and Research Techniques Discussion about Final Projects Demonstration of Uploading Video Online Chapter presentation 13 (Tuesday) and 14 (Thursday)</p>
WEEK 14	
<p>For Tuesday Complete Readings: <i>Filmmakers Handbook</i> Ch19(p726-762); For Thursday Final Media Project Upload due before class. JSF Screening Report <i>RIP Geocities</i> Due in Carmen by Sunday at 11:59PM Final Paper is Due Final Week by Monday 5PM</p>	<p>Discussion of Distribution Class Presentations (Thursday) In-Class Course Evaluations</p>

From: [Davidson, John](#)
To: [Vankeerbergen, Bernadette](#); [Heysel, Garrett](#)
Subject: RE: Course Request 5600 - Pathways in Film Practice and Theory has been submitted for your approval
Date: Wednesday, April 30, 2014 2:24:33 PM

See below. Thanks, jd

-----Original Message-----

From: Vankeerbergen, Bernadette
Sent: Wednesday, April 30, 2014 1:43 PM
To: Davidson, John; Heysel, Garrett
Subject: FW: Course Request 5600 - Pathways in Film Practice and Theory has been submitted for your approval

Dear John and Garrett,

Will this course be able to count as an elective in the FS major? If so, the Panel & ASCC will wish to see an updated curriculum map. If it is not part of the FS, just let me know so that we can transfer that info to the Panel.

It only counts in the major is the students choose to put it in their focus area at this point.

The subsidy level on the form says "baccalaureate" but this is a 5000-level course so I should change this to "Master's", OK? **Yes please**

Best,
Bernadette

Bernadette Vankeerbergen, Ph.D.
Program Manager, Curriculum and Assessment Arts and Sciences The Ohio State University 154D
Denney Hall
164 W 17th Ave.
Columbus, OH 43210
Phone: 614-688-5679
Fax: 614-292-6303
<http://ascas.osu.edu>

-----Original Message-----

From: osu.workflow.do.not.reply@osu.edu [<mailto:osu.workflow.do.not.reply@osu.edu>]
Sent: Thursday, April 17, 2014 4:07 PM
To: Vankeerbergen, Bernadette
Subject: Course Request 5600 - Pathways in Film Practice and Theory has been submitted for your approval

Dear Bernadette Vankeerbergen,

Course Request 5600 - Pathways in Film Practice and Theory was submitted for your approval by Davidson, John Ellsworth.

The Course Request is in a PENDING status and will stay in this status until an action is taken. The details of this request can be seen using this link:

<https://curriculum.osu.edu/curriculum/course.jsf?id=1026045>

If you are concerned about clicking a link in an email (such as this one) you can open an internet browser window and navigate to curriculum.osu.edu to log into the system directly. To validate the authenticity of any website we recommend that you check the security certificate associated with the website to confirm its authenticity. For technical issues contact 8help@osu.edu or phone 614-688-HELP, for any procedural related questions please contact 614-292-0801 or pgmandcourse@osu.edu.