
Term Information

Effective Term Autumn 2016

General Information

Course Bulletin Listing/Subject Area English
Fiscal Unit/Academic Org English - D0537
College/Academic Group Arts and Sciences
Level/Career Undergraduate
Course Number/Catalog 4800
Course Title Story Development for Film Production
Transcript Abbreviation St Dev Film Prod
Course Description Students will harness their critical skills and historical knowledge to develop a personal statement-of-purpose that enables them to generate and refine their own original film concepts for subsequent production courses. Models are drawn from four film genera (documentary, animated, narrative, experimental) to bridge curricula in Film Studies and production. Cross-listed with Film Studies 4800.
Semester Credit Hours/Units Fixed: 3

Offering Information

Length Of Course 14 Week, 7 Week
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 Permission of instructor
Exclusions Not available for students with credit for Film Studies 4800 or FS 4194 AU 14

Cross-Listings

Cross-Listings Cross-listed in Film Studies

Subject/CIP Code

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

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 identify and analyze their own critical and creative influences.
- Students articulate the formal principles underlying their own theoretical perspective and apply these principles to the creation of their own original film projects.
- Students articulate the formal principles underlying their own theoretical perspective.
- Students write treatments, script outlines, sample scenes, and other core development components.

Content Topic List

- Story development
- Film narrative

Attachments

- English 4800 Development Course Syllabus.docx: Syllabus
(Syllabus. Owner: Lowry, Debra Susan)
- Curriculum Map Updated 10-22-15.docx: Curriculum Map
(Other Supporting Documentation. Owner: Lowry, Debra Susan)

Comments

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Lowry, Debra Susan	10/22/2015 02:05 PM	Submitted for Approval
Approved	Lowry, Debra Susan	10/22/2015 02:05 PM	Unit Approval
Approved	Heysel, Garrett Robert	11/05/2015 07:36 PM	College Approval
Pending Approval	Nolen, Dawn Vankeerbergen, Bernadette Chantal Hanlin, Deborah Kay Jenkins, Mary Ellen Bigler Hogle, Danielle Nicole	11/05/2015 07:36 PM	ASCCAO Approval

English 4800

Story Development for Film Production

INSTRUCTOR: Angus Fletcher
Pre-Req: Permission of Instructor

FORMAT: 1 x 160 minute meeting/week
Office Hours: TBD

COURSE DESCRIPTION

In this course, students will harness the critical skills and historical knowledge provided by previous Film Studies and/or English courses to develop a personal statement-of-purpose that enables them to generate and refine their own original film concepts for subsequent production courses.

Models for these statements of purpose will be drawn from four different film genera (documentary, animated, narrative, and experimental) that match up with the four core areas of the moving image production, providing an academic bridge between the curricula of Film Studies and film production. Cross-listed with Film Studies 4800.

METHOD OF INSTRUCTION

This is an intensive critical analysis course with an emphasis on original concept development. It requires the analysis of self-identified artistic influences and the refinement of original concepts to align them with theoretical principles.

LEARNING OUTCOMES

After completing this course students should be able to:

- * Identify and analyze their own critical and creative influences.
- * Articulate the formal principles underlying their own theoretical perspective.
- * Apply these principles to the creation of their own original film projects.
- * Write treatments, script outlines, sample scenes, and other core development components.

READING: Required – Available at SBX

Robert Stam, *Film Theory: An Introduction* (Blackwell, 2008).

John Hill, *Oxford Guide to Film Studies* (Oxford UP, 2011).

Pam Cook and Meike Bernink, eds., *The Cinema Book* (British Film Institute, 1998).

READING: Recommended

Hannah Patterson, *The Cinema of Terrence Malick* (Wallflower, 2007).

R. Barton Palmer, *Joel and Ethan Coen* (University of Illinois, 2004).

David Lynch, *Lynch on Lynch* (Faber, 2005).

Rosenthal, Alan and John Corner, editors. *New Challenges for the Documentary*, Second Edition, Manchester University Press, 2005.

David Cronenberg, *Cronenberg on Cronenberg* (Faber, 2007).

Scott Macdonald, *Critical Cinema: Interviews with Independent Filmmakers* (University of California, 2008).

Karen Paik, *To Infinity and Beyond! The Story of Pixar Animation Studios* (Pixar, 2007).

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 post to CARMEN as soon as possible

what will be expected of you for our next class meeting.

EVALUATION

<i>Artistic Statement-of-Purpose</i>	30%
Five to Eight double-spaced typed pages. Must identify three formal elements and illustrate with specific examples.	
<i>Concept with Critical Justification</i>	30%
One paragraph Original Concept and one page Critical Justification.	
<i>Production Blueprint with Critical Justification</i>	40%
Three to five page Outline, three to five page Sample Scene, and one page Critical Justification.	

All due dates are final. Late work will not be accepted.

IMPORTANT NOTE: Some of the screenplays discussed in this class may contain sexually graphic scenes and/or violent subject matter.

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).

ACCOMODATION OF STUDENTS WITH DISABILITIES

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/>.

INTRODUCTION: THE MAJOR GENERA OF FILM PRODUCTION

Week 1: Course Introduction

The four genera of Film Production: Documentary, Narrative, Experimental, Animation. The three genera of Television Production: Procedural, Episodic, Situational. Discussion of the Relationship between Critical Analysis and Intentional Filmmaking.

Readings:

Stam, Introduction and Part 1.

PART ONE: CRITICAL INTENTIONS

Week 2: Positive Analysis

Students will identify what they consider to be an artistically compelling scene or passage from a film they have viewed in one of their previous Film Studies courses. They will then provide an analysis of its core formal elements.

Readings:

Hill, Introduction.

Week Three: Comparative Analysis.

Students will identify a second scene or passage from own independent experience that they consider to be artistically compelling. They will provide an analysis of at least three formal features that this scene shares with the first one.

Readings:

Cook, Chapters One and Two.

Week Four: Negative Analysis.

Students will identify a third scene or passage that they do not consider to be compelling. They will provide an analysis of at least three formal features that this scene shares with the first two.

Readings:

Cook, Chapters Four and Seven.

Week Five: Artistic Creed.

Students will identify at least three formal features shared by scenes one and two but not by three. They will fashion these into an Artistic Statement of Purpose illustrated by sourced examples from existing films.

Readings:

Self-directed reading in Stam, Hill, Cook, and Recommended Texts.

Assignment One: Submit Artistic Statement of Purpose (5-8 pages).

PART TWO: ORIGINAL CONCEPTS

Week Six: Concept Generation.

Students will generate three different film concepts, providing at least two elements (plot, character, tone, symbolic logic, situation, instigating incident, etc...) for each.

Week Seven: Concept Refinement.

Students will evaluate the three concepts in light of their artistic statement of purpose. They will then identify moments of formal alignment and separation.

Week Eight: Concept Development.

Students will one of the three concepts and enrich it with additional elements, maintaining formal alignment and eliminating formal separation.

Assignment Two: Submit Concept with Critical Justification.

PART THREE: PRODUCTION DEVELOPMENT

Week Eight: Element Development One.

Students will develop an extended treatment of one of their core elements, maintaining formal alignment and eliminating formal separation.

Week Nine: Element Development Two.

Students will develop an extended treatment of a second of their core elements, maintaining formal alignment and eliminating formal separation.

Week Ten: Treatment Development.

Students will expand their two core elements into a rough treatment for the whole project.

Week Eleven: Outline Development.

Students will expand their rough treatment into a full outline.

Week Twelve: Scene Development.

Students will select a core scene from their treatment (typically the opening scene, the penultimate scene, or a major turning point), and write a rough draft.

Week Thirteen: Critical Analysis of Scene.

Students will evaluate their sample scenes in light of their Artistic Statement of Purposes. They will then identify moments of formal alignment and separation.

Week Fourteen: Critical Revision of Scene.

Students will revise their sample scenes in light of their critical analyses, increasing formal alignment and eliminating formal separation.

Assignment Three: Submit Outline and Sample Scene with Critical Justification.

Grading Rubrics

Assignment One: Artistic Statement of Purpose

A five to eight page articulation of the three formal principles identified through your Positive, Comparative, and Negative Analyses, illustrated with sourced examples.

Qualitative Criteria

- Originality. Are the three formal principles found together in pre-existing films and screenplays, or is their association original to you?
- Ambition. In performing your analyses, did you select commonly associated films and screenplays, or did you compare works that previous scholars have not?
- Cohesion. In articulating your three formal principles, did you simply list them, or did you identify a deeper organic logic that binds them together?

Quantitative Criteria

- Three distinct formal principles must be identified.
- Results from Positive, Negative, and Comparative Analyses must be discussed.
- At least Two sourced examples must be provided for each formal principle.

Assignment Two: Concept with Critical Justification

A brief summary of your Original Film Concept with a one-page Critical Justification that connects it to the three formal principles articulated in Assignment One.

Qualitative Criteria

- Originality. Does your Original Concept borrow heavily from your influences, or does it make its own distinct innovation?
- Ambition. Does your Original Concept follow mechanically from your formal principles, or does it stretch them to discover new possibilities?
- Cohesion. Does your Original Concept feel Frankensteined together, or does it possess its own organic coherence?

Quantitative Criteria

- Your Original Concept must possess the core features associated with your chosen Film Genera (Documentary, Narrative, Animation, Experimental) or TV Genera (Episodic, Procedural, Situational).
- In your Critical Justification, you must explain how your Original Concept satisfies all three of your formal principles.
- In your Critical Justification, you must provide at least four examples of details/ideas that you rejected or revised to strengthen the alignment of your Original Concept with your formal principles.

Assignment Three: Submit Outline and Sample Scene with Critical Justification.

A three to five page Outline, a three to five page Sample Scene, and a one-page Critical Justification that connects it to the three formal principles articulated in Assignment One.

Qualitative Criteria

- Originality. Do your Outline and Sample Scene borrow heavily from your influences, or does it make its own distinct innovation?
- Ambition. Do your Outline and Sample Scene follow mechanically from your formal principles, or does it stretch them to discover new possibilities?
- Cohesion. Do your Outline and Sample Scene feel Frankensteined together, or do they possess their own organic coherence?

Quantitative Criteria

- Your Outline and Sample Scene must possess the core features associated with your chosen Film Genera (Documentary, Narrative, Animation, Experimental) or TV Genera (Episodic, Procedural, Situational).
- In your Critical Justification, you must explain how your Outline and Sample Scene satisfy all three of your formal principles.
- In your Critical Justification, you must provide at least four examples of details/ideas that you rejected or revised to strengthen the alignment of your Outline and Sample Scene with your formal principle.

Curriculum Map: B.A. English

	Goal (1)	Goal (2)	Goal (3)	Goal (4)
Required English Surveys (Both)				
English 2201 or 2201H	Beginning		Beginning	
English 2202 or 2202H	Beginning		Beginning	
Students Select One Additional Survey				
English 2290	Beginning		Beginning	
English 2291	Beginning		Beginning	
Methods Course (One Required)				
English 2270 (Folklore)	Intermediate	Intermediate	Intermediate	Intermediate
English 3379 (WRL)		Intermediate		Intermediate
English 3398 (Lit & CW)	Intermediate	Intermediate	Intermediate	Intermediate
Concentration I: Literature				
English 2201	Beginning		Beginning	
English 2201H	Beginning		Beginning	
English 2202	Beginning		Beginning	
English 2202H	Beginning		Beginning	
English 2220	Beginning	Beginning	Beginning	Beginning
English 2220H	Beginning	Beginning	Beginning	Beginning
English 2260	Beginning	Beginning	Beginning	Beginning
English 2260H	Beginning	Beginning	Beginning	Beginning
English 2261	Beginning	Beginning	Beginning	Beginning
English 2261H	Beginning	Beginning	Beginning	Beginning
English 2262	Beginning	Beginning	Beginning	Beginning
English 2262H	Beginning	Beginning	Beginning	Beginning
English 2263	Beginning	Beginning	Beginning	Beginning
English 2264	Beginning	Beginning	Beginning	Beginning
English 2270	Intermediate	Intermediate	Intermediate	Intermediate
English 2270H	Intermediate	Intermediate	Intermediate	Intermediate
English 2275	Beginning	Beginning	Beginning	Beginning
English 2277	Beginning			Beginning
English 2280	Beginning	Beginning	Beginning	Beginning
English 2280H	Beginning	Beginning	Beginning	Beginning
English 2281	Beginning	Beginning	Beginning	Beginning
English 2290	Beginning		Beginning	
English 2291	Beginning		Beginning	
English 2296H	Beginning	Beginning	Beginning	Beginning
English 3331		Intermediate	Intermediate	Intermediate
English 3361		Intermediate	Intermediate	Intermediate
English 3364			Intermediate	Intermediate
English 3372			Intermediate	Intermediate
English 3378			Intermediate	Intermediate
English 3398	Intermediate	Intermediate	Intermediate	Intermediate
English 4400	Advanced	Advanced	Advanced	Advanced
English 4513	Advanced	Advanced	Advanced	Advanced
English 4514	Advanced	Advanced	Advanced	Advanced
English 4515	Advanced	Advanced	Advanced	Advanced
English 4520.01	Advanced	Advanced	Advanced	Advanced

English 4595	Advanced	Advanced	Advanced	Advanced
English 4597.01		Advanced	Advanced	Advanced
English 4597.04H		Advanced	Advanced	Advanced
English 4800	Advanced	Advanced	Advanced	Advanced
English 5710				Advanced
English 5720	Advanced	Advanced	Advanced	Advanced
English 5721	Advanced	Advanced	Advanced	Advanced
English 5722	Advanced	Advanced	Advanced	Advanced
English 5723	Advanced	Advanced	Advanced	Advanced
English 5797	Advanced	Advanced	Advanced	Advanced
English 5801		Advanced	Advanced	Advanced
English 5980		Advanced	Advanced	Advanced
Concentration II: Writing, Rhetoric, Literacy:				
English 2269		Beginning		Beginning
English 2367.01		Intermediate		Intermediate
English 2367.01E		Intermediate		Intermediate
English 2367.01H		Intermediate		Intermediate
English 2367.01S		Intermediate		Intermediate
English 2367.02		Intermediate		Intermediate
English 2367.02H		Intermediate		Intermediate
English 2367.03H		Intermediate		Intermediate
English 2367.04		Intermediate		Intermediate
English 2367.04H		Intermediate		Intermediate
English 2367.05		Intermediate		Intermediate
English 2367.05H		Intermediate		Intermediate
English 3271		Advanced		Advanced
English 3304		Advanced		Advanced
English 3305		Advanced		Advanced
English 3379		Intermediate		Intermediate
English 3467S		Advanced		Advanced
English 4150		Advanced		Advanced
English 4555		Advanced		Advanced
English 4567S		Advanced		Advanced
English 4569		Advanced		Advanced
English 4570		Advanced		Advanced
English 4571		Advanced		Advanced
English 4572		Advanced		Advanced
English 4573.01		Advanced		Advanced
English 4573.01E		Advanced		Advanced
English 4573.02		Advanced		Advanced
English 4574		Advanced		Advanced
English 4584		Advanced		Advanced
English 4585		Advanced		Advanced
English 4591.02H		Advanced		Advanced
English 2265		Beginning	Beginning	Beginning
English 2266		Beginning	Beginning	Beginning
English 2267		Beginning	Beginning	Beginning
English 2268		Beginning	Beginning	Beginning
English 2298	Intermediate	Intermediate	Intermediate	intermediate
English 3465		Intermediate	Intermediate	Intermediate
English 3466		Intermediate	Intermediate	Intermediate

English 3468		Intermediate	Intermediate	Intermediate
English 3662		Intermediate	Intermediate	Intermediate
English 4565		Advanced	Advanced	Advanced
English 4566		Advanced	Advanced	Advanced
English 4566E				
English 4568		Advanced	Advanced	Advanced
English 4591.01H		Advanced	Advanced	Advanced
English 5804		Advanced		Advanced
Folklore:				
English 2270	Intermediate	Intermediate	Intermediate	Intermediate
English 2270H	Intermediate	Intermediate	Intermediate	Intermediate
English 2367.05		Intermediate		Intermediate
English 2367.05H		Intermediate		Intermediate
English 4571		Advanced		Advanced
English 4590.04H				
English 4577.01	Advanced	Advanced	Advanced	Advanced
English 4577.02	Advanced	Advanced	Advanced	Advanced
English 4577.03	Advanced	Advanced	Advanced	Advanced
English 4597.02	Advanced	Advanced	Advanced	Advanced
Undergraduate Research				
English 4998	Advanced	Advanced	Advanced	Advanced
English 4998H	Advanced	Advanced	Advanced	Advanced
English 4999	Advanced	Advanced	Advanced	Advanced
English 4999H	Advanced	Advanced	Advanced	Advanced
Required Courses Outside the Unit for Pre-Ed:				
EDTL 2389			Intermediate	Intermediate
EDTL 3356	Intermediate		Intermediate	
General Elective Courses:				
English 4189		Advanced		
English 5191		Advanced		
English 5193	Advanced	Advanced	Advanced	Advanced
English 5194	Advanced	Advanced	Advanced	Advanced
General Education Courses:				
English 2201	Beginning		Beginning	
English 2201H	Beginning		Beginning	
English 2202	Beginning		Beginning	
English 2202H	Beginning		Beginning	
English 2220	Beginning	Beginning	Beginning	Beginning
English 2220H	Beginning	Beginning	Beginning	Beginning
English 2260	Beginning	Beginning	Beginning	Beginning
English 2260H	Beginning	Beginning	Beginning	Beginning
English 2261	Beginning	Beginning	Beginning	Beginning

English 2261H	Beginning	Beginning	Beginning	Beginning
English 2262	Beginning	Beginning	Beginning	Beginning
English 2262H	Beginning	Beginning	Beginning	Beginning
English 2263	Beginning	Beginning	Beginning	Beginning
English 2264	Beginning	Beginning	Beginning	Beginning
English 2269	Beginning	Beginning	Beginning	Beginning
English 2270	Intermediate	Intermediate	Intermediate	Intermediate
English 2270H	Intermediate	Intermediate	Intermediate	Intermediate
English 2271		Intermediate		Intermediate
English 2275	Beginning	Beginning	Beginning	Beginning
English 2276		Intermediate		Intermediate
English 2277	Beginning			Beginning
English 2280	Beginning	Beginning	Beginning	Beginning
English 2280H	Beginning	Beginning	Beginning	Beginning
English 2281	Beginning	Beginning	Beginning	Beginning
English 2282	Beginning		Beginning	
English 2290	Beginning		Beginning	
English 2291	Beginning		Beginning	
English 2367.01		Intermediate		Intermediate
English 2367.01H		Intermediate		Intermediate
English 2367.01S		Intermediate		Intermediate
English 2367.02		Intermediate		Intermediate
English 2367.02H		Intermediate		Intermediate
English 2367.03		Intermediate		Intermediate
English 2367.03H		Intermediate		Intermediate
English 2367.04		Intermediate		Intermediate
English 2367.04H		Intermediate		Intermediate
English 2367.05		Intermediate		Intermediate
English 2367.05H		Intermediate		Intermediate
English 3361		Intermediate		Intermediate
English 3364			Intermediate	Intermediate
English 3372			Intermediate	Intermediate
English 3378			Intermediate	Intermediate
English 3597.03				Intermediate
English 4554		Advanced		Advanced
English 4597.02		Advanced	Advanced	Advanced
English 4597.04H		Advanced	Advanced	Advanced