

Term Information

Effective Term Autumn 2017

General Information

Course Bulletin Listing/Subject Area Arts and Sciences
Fiscal Unit/Academic Org ASC Administration - D4350
College/Academic Group Arts and Sciences
Level/Career Undergraduate
Course Number/Catalog 2201
Course Title Filmmaking Foundation 1
Transcript Abbreviation Film Foundations 1
Course Description This entry-level course presents moving image production as an artistic, cultural, and multi-modal practice. It focuses on the building blocks of film grammar and offers an introduction to fundamental concepts and tools needed to work in the moving image, grounded in critical and historical context. Students use project-based learning to work independently and collaboratively.
Semester Credit Hours/Units Fixed: 3

Offering Information

Length Of Course 14 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 Laboratory, 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
Exclusions

Cross-Listings

Cross-Listings

Subject/CIP Code

Subject/CIP Code 24.0101
Subsidy Level Baccalaureate Course
Intended Rank Freshman, Sophomore

Requirement/Elective Designation

Required for this unit's degrees, majors, and/or minors

Course Details

Course goals or learning objectives/outcomes

- Demonstrate an ability to use a camera and time-based media to frame and present concepts of space, time and movement;
- Manipulate images frame-by-frame;
- Use qualities of light to create visual effects;
- Perform the basics of editing processes.

Content Topic List

- Explore definitions of film and video.
- How to use framing and optics.
- Movement of the camera.
- Frame-by-frame manipulation of space and time.
- Qualities of light.
- Setting the scene.
- Point of view.
- Basics of editing.
- Project planning and critique.

Attachments

- MIP2201_FoundationI (002).pdf

(Syllabus. Owner: Hanlin,Deborah Kay)

Comments

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Hanlin,Deborah Kay	01/19/2016 10:13 AM	Submitted for Approval
Approved	Vankeerbergen,Bernadette Chantal	01/19/2016 10:20 AM	Unit Approval
Approved	Carlson,Wayne Earl	01/19/2016 10:27 AM	College Approval
Pending Approval	Nolen,Dawn Vankeerbergen,Bernadette Chantal Hanlin,Deborah Kay Jenkins,Mary Ellen Bigler Hogle,Danielle Nicole	01/19/2016 10:27 AM	ASCCAO Approval

TERM:	AU 2017	INSTRUCTOR:	
CREDITS:	3	GTAs:	
LEVEL:	U	OFFICE:	
CLASS TIME:	T & Th 1PM–3PM	OFFICE EMAIL:	
LOCATION:		OFFICE HOURS:	

COURSE DESCRIPTION: This entry-level course is the first in a two-semester foundation in moving image production as an artistic, cultural, and multi-modal practice, focusing on the building blocks of film grammar. It offers **an introduction to fundamental concepts and tools needed to work in the moving image, grounded in critical and historical context.**

Students will work independently and collaboratively throughout the semester. The course acknowledges that students have differing levels of experience, knowledge, and access to tools, and assignments provide a challenge to all levels and abilities.

LEARNING OBJECTIVES:

At the end of this course, students will be able to do the following:

- Explain the concept of time-based media
- Demonstrate an ability to use a camera to frame and present concepts of space, time, and movement
- Manipulate images frame-by-frame to create a range of visual effects
- Use the qualities of light to create varying visual effects in moving images
- Demonstrate the ability to perform the basics of editing processes
- Explain how conceptual devices such as mise-en-scène and montage can be used to affect perceptions of realism and expressionism in the communication of a story's qualities

MATERIALS: Many assignments can be accomplished with readily available video technology (cell phones, consumer cameras), and basic editing software (internet-based platforms, iMovie, etc). Some assignments will require prosumer gear, available for check out. This experience will prepare students for using higher-end equipment in other MIP courses, as well as creative and professional capacities outside the classroom. Students will submit all video assignments via the online platform Vimeo, where each class has a private group. Students are required to set up a free, private account on Vimeo during Week 1.

TEACHING METHOD: Through lectures, readings, and discussion, students will develop skills in the visual language and critical vocabulary of moving image media. Students will apply these new tools in regular, “sketchbook” style production assignments—short video projects focused on specific concepts and techniques. Through the creation of these projects, and their discussion in weekly group reviews, students will develop literacy, fluency, and creative flexibility in the medium.

REQUIRED TEXTS: TBD – Carmen

REQUIRED MATERIALS:

- 1 camera capable of shooting video with controls for ISO, aperture, shutter, white balance, or a smartphone with an app to control these elements. *A limited number of cameras are available for check out if you do not have your own.*
- For cameras: memory card media as specified by manufacturer
- Access to basic video editing software (iMovie, web-based software, etc.)
- A hard drive to store your media (minimum 150 GB)
- Free Vimeo account

RECOMMENDED MATERIALS:

- Tripod with pan/tilt capability

ASSIGNMENTS: All work (written or video) for this class must be original and created specifically for these assignments. *Video projects made this semester will not include sound.*

• VIDEO SKETCHBOOK – 10 ASSIGNMENTS, 6 PTS EACH	+60
• FINAL VIDEO	+12
• PARTICIPATION IN CLASSROOM DISCUSSIONS	+10
• MIDTERM	+8
• FINAL EXAM	+10

COURSE TOTAL 100

GRADING:

Student reflections and video assignments will be evaluated in the following three areas:

- ✓ Quality of technique. Technical excellence: your success in applying skills learned in class.
- ✓ Quality of concept. Do you have a clear idea? Is it fulfilling the assignment? Are you making an effort to innovate?
- ✓ Quality of execution. How effectively does your concept come through in your finished video? Did you perform the necessary preparation? How well do the choices you made communicate your idea?

Grading Scale:	
93 - 100.0	A
90 - 92.9	A-
87 - 89.9	B+
83 - 86.9	B
80 - 82.9	B-
77 - 79.9	C+
73 - 76.9	C
70 - 72.9	C-
67 - 69.9	D+
60 - 66.9	D
0 - 59.9	E

LATE WORK:

Students must submit assignments on time; group critique of projects is a key part of all assignments, and if your project is late, you forgo this component. That said, there is a one-week grace period following each due date where you may still hand in the assignment with half of the points deducted. Late work is no longer accepted after this grace period.

ATTENDANCE:

Attendance is required for all classes. Prior notification and permission from the instructor is required IN ADVANCE if you cannot attend class for any reason.

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/csc/>).

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/>.

FOR YOUR SAFETY, the OSU Student Safety/Escort Service is available after 7 p.m. by dialing 292-3322.

SYLLABUS IS SUBJECT TO CHANGE. ANY CHANGES WILL BE ANNOUNCED VIA E-MAIL/CARMEN AND IN CLASS. THE UPDATED SYLLABUS WILL BE POSTED ON CARMEN.

COURSE SCHEDULE: Students should complete readings and assignments prior to each class meeting. University calendar: <http://registrar.osu.edu/staff/bigcalsem.asp>

Week 1		Reading due	Assignment due
Lecture	Introduction. What is film, what is video? FRAMING to define space, time, and subject. Duration, aspect ratio, composition, angle, shot size.		
Section	Assignment #1 due; bring in cameras and manuals	Technical reading #1	<ul style="list-style-type: none"> • Sign up for Vimeo account, join section private group • Assignment #1: Series of still images with 8 shot sizes & different angles.

Week 2		Reading due	Assignment due
Lecture	OPTICS to define light, space, subject. Aperture, depth of field, exposure, focal length.		
Section	Critique Assignment #2	Technical reading #2; Theory reading #1 (Bazin)	<ul style="list-style-type: none"> • Assignment #2: Two silent, static shots. Part A: 30-sec with deep focus; Part B: 30-sec of same subject and shot size, using depth of field and focal length to shift understanding of space and/or action.

Week 3			
Lecture	MOVEMENT OF THE CAMERA: space, time, and subject. Types of camera movement (camera head, camera body, lens) and motivations.	Technical reading #3	
Section	Discuss theory reading #2; hands-on practice with types of camera movement; representing movement in 2D via storyboard	Theory reading #2 (Brakhage)	

Week 4			
Section	Critique Assignment #3		<ul style="list-style-type: none"> • Assignment #3: Movement. Use camera movement to change our understanding of a space, object, or situation. You could reveal a mystery, a hidden truth, a means of operation. *Include a storyboard of the sequence.
Lecture	PHENOMENON OF THE MOVING IMAGE: frame rates, persistence of vision, camera-less films	Technical reading #4	

Week 5			
Lecture	FRAME BY FRAME MANIPULATION OF SPACE & TIME: pixilation, time-lapse, stop motion.		
Section	Discuss reading; hands-on practice with frame-by-frame techniques	Theory reading #3	

Week 6			
Section	Critique Assignment #5		<ul style="list-style-type: none"> • Assignment #5: Using your understanding of composition and movement, use pixilation, stop motion, or time-lapse to create a 60-second video on the theme of "Forgotten."
Lecture	QUALITIES OF LIGHT: temperature, angles and direction, 3-point lighting, key-to-fill ratios	Technical reading #5	

Week 7			
Section	Hands-on practice with manipulating artificial and natural light. Screen/discuss selected clips from Assignment #6.		<ul style="list-style-type: none"> • Assignment #6: Three 20-sec shots consistent in subject, action, and location, recorded at three different times of day
Section	Critique Assignment #7		<ul style="list-style-type: none"> • Assignment #7: Use an indoor location where you can have full control over position of light sources. Create 3 different moods in 3 20-sec shots, otherwise keeping the subject, action, and framing the same.

Week 8			
Section	Midterm exam		
Lecture	MISE-EN-SCÈNE AS DESCRIPTIVE TECHNIQUE	Technical reading #6	

Week 9			
Section	Discuss theory reading #4; plan Assignment #8.	Theory reading #4	
Section	Critique assignment #8		<ul style="list-style-type: none"> • Assignment #8: Use mise-en-scène and your knowledge of movement, composition, and lighting to transform a space and tell a story, create a portrait, or set a mood.

Week 10			
Lecture	DEFINING SPACE ACROSS FRAMES PT. 1: Constructive editing and eyelines, POV, screen direction, continuity, “invisible” edits	Technical reading #7	
Section	Discuss theory reading #5	Theory reading #5	

Week 11			
Lecture	DEFINING SPACE ACROSS FRAMES: PT. 2: "Master shot" system of analytical editing; lines of action, continuity and discontinuity		
Section	Critique Assignment #9		Assignment #9: Shoot and edit together 2 different entities/creatures/beings in separate spaces, so they appear to interact with each other in the same space, demonstrating your understanding of screen direction, eyeline matching, continuity, and lines of action. Now, re-edit your sequence and intentionally break one of these "rules" for a specific aesthetic, narrative, or conceptual reason that you can explain.

Week 12			
Lecture	INTELLECTUAL MONTAGE: associative and graphic. WATCH: Eisenstein; Chick Strand; Adam Curtis; Pedro Almodóvar; Stanley Kubrick	Theory reading #6	
Section	Critique Assignment #10		<ul style="list-style-type: none"> • Assignment #10: Montage intervention. Use intellectual montage to intervene in your Assignment #9

Week 13			
Section	Final project discussion of ideas and planning		
Section	Final exam review		

Week 14			
Section	Final project screening and critique		<ul style="list-style-type: none"> • Assignment #11: culminating project TBD
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Week 15 Final Exam			
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