

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, 12 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

- MIP_2201_Foundation_I.docx
(Syllabus. Owner: Hanlin,Deborah Kay)

Comments

- See 2-16-16 feedback to M A Beecher. *(by Vankeerbergen,Bernadette Chantal on 02/16/2016 11:08 AM)*

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
Revision Requested	Vankeerbergen,Bernadette Chantal	02/16/2016 11:08 AM	ASCCAO Approval
Submitted	Hanlin,Deborah Kay	03/17/2016 09:01 AM	Submitted for Approval
Approved	Vankeerbergen,Bernadette Chantal	03/17/2016 09:04 AM	Unit Approval
Approved	Heysel,Garett Robert	03/18/2016 02:02 PM	College Approval
Pending Approval	Nolen,Dawn Vankeerbergen,Bernadette Chantal Hanlin,Deborah Kay Jenkins,Mary Ellen Bigler Hogle,Danielle Nicole	03/18/2016 02:02 PM	ASCCAO Approval



TERM:	AU 2017	INSTRUCTOR:	
CREDITS:	3	GTAs:	
LEVEL:	U	OFFICE:	
CLASS TIME:	Lecture Mon 11:10-12:30 Lab Wed, Fri 12:10-2:00	OFFICE EMAIL:	
LOCATION:		OFFICE HOURS:	

COURSE DESCRIPTION: This 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. This is an entry-level course in film/video production, designed with an awareness that students will have differing levels of experience, knowledge, and access to tools. Assignments are intended to provide a challenge to all levels and abilities.

LEARNING OBJECTIVES: Through lectures, readings, and discussion, students will develop skills in the visual language and critical vocabulary of moving image media. These new tools will be applied 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 critiques, students will develop literacy, fluency, and creative flexibility in the medium.

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. All video assignments are to be turned in via the online platform Vimeo, where our class has a private group. Students are required to set up a free, private account on Vimeo during week 1.

TEACHING METHOD: Weekly lectures by instructors, accompanied by weekly GTA-led discussion sections for group-based exercises and critiquing of student projects.

REQUIRED TEXTS:

- (1) Brown, Bill. *Action! Professor Know-it-All's Illustrated Guide to Film & Video Making*, Portland, OR: Microcosm, 2012 – or similar for “Technical Reading”
- (2) Additional readings assigned – for “Theory readings”

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 our assignments. *All video projects this semester are to be made without sound.*

• VIDEO SKETCHBOOK – 9 ASSIGNMENTS, 6 PTS EACH	+60
• FINAL VIDEO—	+12
• PARTICIPATION IN CLASSROOM DISCUSSIONS	+10
• MIDTERM	+8
• FINAL EXAM	+10

COURSE TOTAL 100

GRADING:

For video assignments, you will be evaluated in the following three areas:

- ✓ Quality of technique. Technical excellence: your success in applying skills learned in class.
- ✓ Quality of concept. Essentially, 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:

Assignments must be handed in 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 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: Readings and assignments should be completed prior to 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.		
Lab	Assignment #1 in-class exercise; bring in cameras and manuals	Technical reading #1 (How does a camera work?)	• Sign up for Vimeo account, join section private group
Lab	Critique Assignment #1		• Assignment #1: Series of still images with 8 shot sizes & different angles.

Week 2			
Lecture	OPTICS to define light, space, subject. Aperture, depth of field, exposure, focal length.	Technical reading #2 (What is depth of field?); Theory reading #1 (Andre Bazin, "The Evolution of the Language of Cinema")	
Lab	Critique Assignment #2		• 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.
Lab	Critique Assignment #2 (cont'd)		

Week 3			
Lecture	MOVEMENT OF THE CAMERA: space, time, and subject. Types of camera movement	Technical reading #3 (What are	

	(camera head, camera body, lens) and motivations.	camera movements?)	
Lab	Discuss theory reading #2	Theory reading #2 (Stan Brakhage, "Metaphors on Vision")	
Lab	Hands-on practice with types of camera movement		

Week 4

Lecture	PHENOMENON OF THE MOVING IMAGE: frame rates, persistence of vision, cameraless films		
Lab	Discuss reading; critique Assignment #3	Technical reading #4 (How do our eyes perceive movement on screen?)	<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.
Lab	Crit assignment 3 cont'd		

Week 5

Lecture	FRAME BY FRAME MANIPULATION OF SPACE & TIME: pixilation, timelapse, stop motion.		
Lab	Discuss reading; hands-on practice with frame-by-frame techniques	Theory reading #3 (Excerpts from Hugo Munsterberg, <i>The Photoplay</i>)	
Lab	Critique Assignment #5		<ul style="list-style-type: none"> • Assignment #5: Using your understanding of composition and movement, use pixilation, stop motion, or timelapse to create a 60-second video on the theme of "Forgotten."

Week 6

Lecture	QUALITIES OF LIGHT: temperature, angles and direction, 3-point lighting, key-to-fill ratios	Technical reading #5 (What are the basics of lighting for the moving image?)	
Lab	Hands-on practice with manipulating artificial		

	and natural light.		
Lab	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

Week 7			
Lecture	Mise-en-scène as descriptive technique	Technical reading #6 (What are the elements of mise-en-scène?)	
Lab	Hands-on practice manipulating mise-en-scène; plan Assignment #7.		
Lab	In-class shoot for Assignment #7		

Week 8			
Lecture	Midterm exam		
Lab	Critique Assignment #7		<ul style="list-style-type: none"> • Assignment #7: Using what you've learned about lighting and mise-en-scène, create a single shot that transforms a location to set a mood, create a mood, or tell a story.
Lab	Critique Assignment #7 cont'd		

Week 9			
Lecture	Defining space across frames, pt 1: Constructive editing and eyelines, POV, screen direction, continuity, "invisible" edits, continuity and discontinuity	Technical reading #7 (What is screen direction?) Theory reading #4 (Bordwell & Thompson, "The Problem of Narrative Clarity")	
Lab	Visual planning tools: storyboarding, shot listing, a/v scripts. In class practice.		
Lab	Discuss theory reading #5; discuss final project ideas.	Theory reading #5 (Maya Deren "Cinematography: The Creative Use of Reality")	

Week 10			
Lecture	Defining space across frames, pt 2: “Master shot” system of analytical editing; lines of action		
Lab	Critique assignment #8		<ul style="list-style-type: none"> •Assignment #8: 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; then re-edit to intentionally break one of these “rules” for a specific aesthetic, narrative, or conceptual reason that you can explain.
Lab	Crit cont’d		

Week 11			
Lecture	Intellectual montage: associative and graphic. WATCH: Eisenstein; Chick Strand; Adam Curtis; Pedro Almodóvar; Stanley Kubrick	Theory reading #6 (Sergei Eisenstein, “The Cinematographic Principle and the Ideogram”)	
Lab	Critique Assignment #9		<ul style="list-style-type: none"> • Assignment #9: Montage intervention. Use intellectual montage to intervene in a classmate’s assignment #8
Lab	Crit cont’d		

Week 12			
Lecture	No lecture this week		
Lab	Final project presentations		
Lab	Final project presentations		

Week 13			
Lecture	No lecture – work on final projects		
Lab	Rough cut screenings		
Lab	Rough cut screenings		

Week 14			
Lecture	Final exam review		
Labs	Final project screening and critique		<ul style="list-style-type: none"> • Assignment #10: culminating project: using the technical and theoretical skills acquired, create an original two minute video.
Labs	Final project screening and critique		<ul style="list-style-type: none"> • Assignment #10 cont'd

Week 15 Final Exam