Term Information

Effective Term   Spring 2018

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   2202
Course Title   Filmmaking Foundation II
Transcript Abbreviation   Film Foundations 2
Course Description   This course is second in a sequence to introduce 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   ASC 2201
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	• Use sound and perform basic sound editing;
	• Use dialogue to advance storytelling;
	• Perform intermediate editing processes to create transitions;
	• Articulate, develop and evaluate narrative structures;
	• Practice pitching to share creative project ideas.
Content Topic List	• Basics of sound and sound editing.
	• Integrating narration and music.
	• Editing and creating transitions.
	• Manipulating time.
	• Subdividing the frame.
	• Notation and planning tools.
	• Project screening and critique.

Attachments

• MIP2202_FoundationII.pdf: Syllabus

(Syllabus. Owner: Hanlin,Deborah Kay)

Comments

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Hanlin,Deborah Kay	01/19/2016 11:02 AM	Submitted for Approval
Approved	Vankeerbergen,Bernadette Chantal	01/19/2016 11:07 AM	Unit Approval
Approved	Carlson,Wayne Earl	01/19/2016 02:28 PM	College Approval
Pending Approval	Nolen,Dawn Vankeerbergen,Bernadette Chantal Hanlin,Deborah Kay Jenkins,Mary Ellen Bigler Hogle,Danielle Nicole	01/19/2016 02:28 PM	ASCCAO Approval

TERM: SP 2018
CREDITS: 3
LEVEL: U
CLASS TIME: T & Th 1PM–3PM
LOCATION:

INSTRUCTOR:
GTAs:
OFFICE:
OFFICE EMAIL:
OFFICE HOURS:

COURSE DESCRIPTION: This course is the second in a two-semester foundation in moving image production as an artistic, cultural, and multi-modal practice. Following up on knowledge acquired in MIP 2201 Foundation I, it **introduces the use of sound, and offers a continuation in fundamental concerns in pre-production planning and editing, grounded in critical and historical context**. Students will work independently and collaboratively throughout the semester.

LEARNING OBJECTIVES:
At the end of this course, students should be able to do the following:
- Demonstrate a more nuanced use of time-based media
- Use the qualities and effects of sound to add dimension and meaning to moving images
- Perform basic sound editing processes, including the use of specialized equipment and facilities
- Explain the principles for using dialogue to advance storytelling and the meaning of moving images
- Demonstrate the ability to integrate dialogue into a video effectively
- Perform intermediate editing processes that create transitions and manipulate perceptions of time
- Generate visual communication tools to articulate, develop and evaluate story ideas and narrative structures
- Practice communication formats such as pitch sessions to share and promote creative project ideas

MATERIALS: Many assignments can be accomplished with readily available video technology (cell phones, consumer cameras), and basic editing software. 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: 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 individual and collaborative production assignments throughout the semester, focused on specific concepts and techniques that build upon one another. Through the creation of these projects, and their discussion in weekly group critiques, as well as in-class workshops, 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 for this class must be original and created specifically for our assignments.

- VIDEO/AUDIO ASSIGNMENTS (4 ASSIGNMENTS, 6 PTS EACH)   +24

- FINAL VIDEO   +22
    - PLANNING ASSIGNMENT + PRESENTATION; 6 PTS
    - ROUGH CUT; 6 PTS
    - FINAL PROJECT; 10 PTS

- ONLINE QUIZZES (11 @3PTS EACH, COVERING TERMINOLOGY AND CONCEPTS)   +33

- FINAL EXAM   +10

- PARTICIPATION   +11

COURSE TOTAL   **100**

GRADING:

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

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

- ✓ 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?

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 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: 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	**Sound basics:** qualities of audio; describing space; single vs. dual system; types of microphones		
Section	Listening exercises	Theory reading #1: Pauline Oliveros	• **Quiz 1**

Week 2			
Lecture	**Foley and Room Tone:** enhancing space	Technical reading #1	
Section	Sound editing workshop: transitions, tracks, basic mixing. Bring in assignment #1 materials.		• **Assignment #1:** Using any convenient sound recording device, collect and edit together five distinct sounds that describe a specific place *without* narration. 60 sec, audio only. • **Quiz 2**

Week 3			
Section	Listening and critique assignment #1		• **Assignment #1**
Lecture	**Voiceover and Narration**: guiding and transforming the image	Technical reading #2	• **Quiz 3**

Week 4			
Lecture	**Music:** mood and emotion; diegetic/nondiegetic audio		
Section	Discuss theory reading #2	Theory reading #2	• **Quiz 4**

Week 5			
Section	Screening and critique of Assignment #2		• **Assignment #2:** Return to one of the videos you or your classmates made last semester and transform it three different ways (three separate videos): through the addition of a musical accompaniment, foley soundtrack, and voiceover. <u>You must use Creative Commons licensed music.</u> *A good starting point: freemusicarchive.org*
Section	Screening and critique of Assignment #2, cont'd		• **Assignment #2** • **Quiz 5**

Week 6			
Lecture	**Framing Dialogue**: on- and off-screen space; timing, direct address	Technical reading #3	
Section	Work in groups for in-class shoot for Assignment #3: a conversation		• **Quiz 6**• **Quiz 1**

Week 7			
Lecture	**Transitions in Picture and Audio**: dissolves, fades, split edits, L-cuts, crossfades	Technical reading #4	
Section	Editing workshop: transitions		• **Quiz 7**

Week 8			
Lecture	**Editing to Manipulate Time:** suspension and compression of duration; slow motion, fast motion	Technical reading #5	
Section	View and critique assignment #3		• **Assignment #3:** construct a dialogue sequence from the in-class shoot footage that emphasizes one person's point of view. • **Quiz 8**

Week 9			
Section	View and critique assignment #4		• **Assignment #4:** One action, three ways (real time, compressed time, extended time); include original soundtracks. TRT 1.5min
Lecture	**Breaking Down the Frame:** split screen, superimposition, glitch video.	Theory reading #3	• **Quiz 9**

Week 10			
Section	**Notation and Planning Tools:** storyboards, A/V scripts, scores, dope sheets	Theory reading #4	
Lecture	Developing final culminating project ideas		• **Quiz 10**

Week 11			
Lecture	**Pitch Sessions & Feedback**		• **Assignment #5: Presentation of your final project idea using a notation/planning tool.**
Section	Pitch sessions & feedback cont'd		• **Assignment #5**

Week 12			
Section	Editing workshop: frame breakdown techniques		
Lecture	**Understanding compression, codec basics**	Technical reading #6	• **Quiz 11**

Week 13			
Section	Rough cut screening and critique of final projects		• **Assignment #6: rough cut**
Section	Rough cut screening and critique of final projects		• **Assignment #6: rough cut**

Week 14			
Section	Screening and critique of final projects		• **Assignment #7: culminating video**
Section	Screening and critique of final projects cont'd		• **Assignment #7: culminating video**

Week 15	**Final Exam**