

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

Comments

- See 2-16-16 feedback to M A Beecher. *(by Vankeerbergen, Bernadette Chantal on 02/16/2016 11:09 AM)*

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
Revision Requested	Vankeerbergen, Bernadette Chantal	02/16/2016 11:09 AM	ASCCAO Approval
Submitted	Hanlin, Deborah Kay	03/17/2016 09:02 AM	Submitted for Approval
Approved	Vankeerbergen, Bernadette Chantal	03/17/2016 09:04 AM	Unit Approval
Approved	Heysel, Garrett 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: SP 2018

CREDITS: 3

LEVEL: U

CLASS TIME: Lecture Mon 11:10-12:30
Lab Wed, Fri 12:10-2:00

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. Building off 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: 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.

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

REQUIRED TEXTS:

- (1) Ascher & Pincus, *The Filmmaker's Handbook*, New York: Plume, 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 for this class must be original and created specifically for our assignments.

• <u>VIDEO/AUDIO ASSIGNMENTS (4 ASSIGNMENTS, 6 PTS EACH)</u>	<u>+24</u>
• <u>FINAL VIDEO</u>	<u>+24</u>
• PLANNING ASSIGNMENT + PRESENTATION; 6 PTS	
• ROUGH CUT; 6 PTS	
• FINAL PROJECT; 12 PTS	
• <u>QUIZZES (9 @3PTS EACH, COVERING TERMINOLOGY AND CONCEPTS)</u>	<u>+27</u>
• <u>FINAL EXAM</u>	<u>+10</u>
• <u>PARTICIPATION</u>	<u>+15</u>
<u>COURSE TOTAL</u>	<u>100</u>

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?

<i>Grading Scale:</i>		
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+	

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	Sound basics: qualities of audio; describing space; single vs. dual system; types of microphones		
Lab	Listening exercises	Theory reading #1 (Excerpt from Pauline Oliveros, <i>Deep Listening: A Composer's Sound Practice</i>)	
Lab	Hands-on practice field recording		• Quiz 1

Week 2		Reading due	Assignment due
Lecture	Foley & roomtone: enhancing space	Technical reading #1 (Basic recording tools and techniques)	
Lab	Sound editing workshop: transitions, tracks, basic mixing. Bring in assignment #1 materials.		
Lab	Hands-on workshop: recording the human voice		• Quiz 2

Week 3		Reading due	Assignment due
Lecture	Voiceover and narration: guiding and transforming the image	Technical reading #2 (Strategies for recording and utilizing the human voice)	

Lab	Listening and critique assignment #1		<ul style="list-style-type: none"> • Assignment #1 Using any convenient sound recording device, collect and edit together five distinct sounds that describe a specific place <i>without</i> narration. 60 sec, audio only.
Lab	Listening and critique assignment #1		

Week 4

Lecture	Music: mood and emotion; diegetic/nondiegetic audio		
Lab	Discuss theory reading #2	Theory reading #2 (Excerpt from Michel Chion, <i>Audio-Vision</i>)	<ul style="list-style-type: none"> • Quiz 3
Lab	Hands-on exercise using music		

Week 5

Lecture	No lecture this week		
Lab	Screening and critique of Assignment #2		<ul style="list-style-type: none"> • 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
Lab	Screening and critique of Assignment #2, cont'd		<ul style="list-style-type: none"> • Assignment #2

Week 6

Lecture	Framing dialogue: on- and off-screen space; timing, direct address	Technical reading #3 (Tools and techniques cont'd)	
Lab	Work in groups for in-class shoot for Assignment #3: a conversation		<ul style="list-style-type: none"> • Quiz 4
Lab	In-class shoot cont'd		

Week 7

Lecture	Transitions in picture and audio: dissolves, fades, split edits, L-cuts, crossfades	Technical reading #4 (Software basics)	
Lab	Editing workshop: transitions		<ul style="list-style-type: none"> • Quiz 5
Lab	Editing workshop cont'd		

Week 8			
Lecture	Editing to manipulate time: suspension and compression of duration; slow motion, fast motion	Technical reading #5 (Sound/picture editing strategies)	
Lab	View and critique assignment #3		<ul style="list-style-type: none"> • Quiz 6 • Assignment #3: construct a dialogue sequence from the in-class shoot footage that emphasizes one person's point of view.
Lab	View and critique assignment #3		

Week 9			
Lecture	Breaking down the frame: split screen, superimposition, glitch video.	Theory reading #3 (Excerpt from Nicky Hamlyn, <i>Film Art Phenomenon</i>)	
Lab	View and critique assignment #4		<ul style="list-style-type: none"> • Quiz 7 • Assignment #4: One action, three ways (real time, compressed time, extended time); include original soundtracks. TRT 1.5min
Lab	View and critique assignment #4		

Week 10			
Lecture	Notation and planning tools: storyboards, A/V scripts, scores, dope sheets	Theory reading #4 (Samples of variety of moving image artists' planning tools)	
Lab	Developing final culminating project ideas		• Quiz 8
Lab	Developing final culminating project ideas		

Week 11			
Lecture	No lecture		
Lab	Pitch sessions & feedback		<ul style="list-style-type: none"> • Assignment #5: Presentation of your final project idea using a notation/planning tool.
Lab	Pitch sessions & feedback cont'd		

Week 12

Lecture	Understanding compression, codec basics	Technical reading #6 (Understanding compression and codecs)	
Lab	Editing workshop: frame breakdown techniques		• Quiz 9
Lab	Editing workshop cont'd		

Week 13

Lecture	No lecture		
Lab	Rough cut screening and critique of final projects		• Assignment #6: rough cut
Lab	Rough cut screening and critique of final projects		• Assignment #6: rough cut

Week 14

Lecture	No lecture		
Lab	Screening and critique of final projects		• Assignment #7: culminating video
Lab	Screening and critique of final projects cont'd		• Assignment #7: culminating video

Week 15 Final Exam