

Term Information

Effective Term Autumn 2018

General Information

Course Bulletin Listing/Subject Area Theatre
Fiscal Unit/Academic Org Theatre - D0280
College/Academic Group Arts and Sciences
Level/Career Undergraduate
Course Number/Catalog 3381
Course Title Introduction to Narrative Filmmaking
Transcript Abbreviation Intro Narr Film
Course Description This course provides a foundation in the conceptual and technical building blocks of cinematic narrative. Students will investigate the nature of event, character, and place, developing their production and post-production skills in composition, camera movement, lighting, editing, and sound design to support and enhance storytelling.
Semester Credit Hours/Units Fixed: 3

Offering Information

Length Of Course 14 Week, 12 Week, 8 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 Admission to MIP major or permission of instructor
Exclusions

Cross-Listings

Cross-Listings

Subject/CIP Code

Subject/CIP Code 50.0502
Subsidy Level Baccalaureate Course
Intended Rank Freshman, Sophomore

Requirement/Elective Designation

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

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

- To identify, understand the meaning of, and be able to apply in one's own work the basic concepts and components of cinematic storytelling in moving image production.
- To develop skills in camera work, directing, lighting, editing, and sound.
- To grasp a basic understanding of the diversity of story form in filmmaking traditions.
- To strengthen public speaking and critical thinking skills.

Content Topic List

- Filmmaking
- Film
- Video
- Production
- Movies
- Movie
- Cinema
- Storytelling
- Narrative
- Moving-image

Attachments

- Th3381_VBS_Proposal_100616.pdf: Course syllabus
(Syllabus. Owner: Trimmer,Andrew Siemer)
- BA Curricular Map - 2016.xlsx: Curricular Map
(Other Supporting Documentation. Owner: Trimmer,Andrew Siemer)
- Theatre 3881-Concurrence from Film Studies and MIP.pdf: Concurrence
(Concurrence. Owner: Schlueter,Jennifer E)

Comments

- Concurrence now attached. Prof Friedman misnumbered the course as "3881" in one spot, but it is clearly listed as 3381 in the typewritten text. *(by Schlueter,Jennifer E on 10/23/2016 10:29 PM)*
- While it might seem odd, I think that an official concurrence from Ryan Friedman in FS, the umbrella unit for MIP will only make this request stronger. It probably has already been done but a record of it will avoid complications and returns ahead. *(by Heysel,Garett Robert on 10/11/2016 07:43 PM)*

COURSE REQUEST
3381 - Status: PENDING

Last Updated: Heysel,Garett Robert
10/24/2016

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Trimmer,Andrew Siemer	10/11/2016 04:56 PM	Submitted for Approval
Approved	Schlueter,Jennifer E	10/11/2016 05:11 PM	Unit Approval
Revision Requested	Heysel,Garett Robert	10/11/2016 07:43 PM	College Approval
Submitted	Schlueter,Jennifer E	10/23/2016 10:29 PM	Submitted for Approval
Approved	Schlueter,Jennifer E	10/23/2016 10:30 PM	Unit Approval
Approved	Heysel,Garett Robert	10/24/2016 05:07 PM	College Approval
Pending Approval	Nolen,Dawn Vankeerbergen,Bernadette Chantal Hanlin,Deborah Kay Jenkins,Mary Ellen Bigler Hogle,Danielle Nicole	10/24/2016 05:07 PM	ASCCAO Approval



Theatre 3381: Introduction to Narrative Filmmaking SYLLABUS

TERM: Autumn 2018
CREDITS: 3
LEVEL: U
CLASS TIME: T/Th 3-5:05PM
LOCATION: TBA

INSTRUCTOR: Vera Brunner-Sung
OFFICE: Drake 2059
OFFICE EMAIL: brunner-sung.1@osu.edu
OFFICE HOURS: TBA

COURSE DESCRIPTION: This course provides a foundation in the conceptual and technical building blocks of cinematic narrative. Students will investigate the nature of event, character, and place, developing their production and post-production skills in composition, camera movement, lighting, editing, and sound design to support and enhance storytelling. Basic directing skills will also be developed. Key assignments include six short individual video exercises designed to challenge students to apply concepts learned in class, while practicing and strengthening skills. Students will also collaborate as a group on an in-class production, to be edited individually. Each project will be critiqued in class by the group. Other assignments include short weekly journals, analysis papers, readings, and screenings in and outside of class. The course culminates in a final individual video project to be proposed by each student.

LEARNING OBJECTIVES: To identify, understand the meaning of, and be able to apply in one's own work the basic concepts and components of cinematic storytelling in moving image production. To develop skills in camera work, directing, lighting, editing, and sound. To grasp a basic understanding of the diversity of story form in filmmaking traditions. To strengthen public speaking and critical thinking skills.

TEACHING METHOD: Lecture/Discussion/Screenings/Critique

REQUIRED TEXTS: Assigned readings will be available in a course reader.

RECOMMENDED TEXTS:

Lumet, Sidney. *Making Movies*. New York, NY: Vintage, 1996.

Cassavetes, John. *Cassavetes on Cassavetes*. New York, NY: Farrar, Straus & Giroux, 2001.

Weston, Judith. *Directing Actors*. Studio City, CA: Michael Wiese Productions, 1996.

REQUIRED MATERIALS:

- One SDHC card—suggested size 32GB; class 10 speed.
- One USB3 drive—recommended size 32GB or larger. Minimum 7200 rpm.
- Film admission for 3 assigned screenings at the Wexner Center for the Arts throughout the semester. OSU students have a free membership; admission is \$6.
- Free Vimeo account at Vimeo.com. All video projects will be turned in via Vimeo.

ASSIGNMENTS: All work for this class must be original and created specifically for our assignments. All video projects/exercises will be screened in class.

Video: 49 pts

- +24 **SV:** Short individual video projects 1-2 min (6 @4pts each)
 - Each video must be composed of new, original footage shot for the specific assignment; in other words, videos are to build on one another conceptually, not literally.
- +5 **ISE:** In-class shoot edit
- +20 **FP:** Final project, 3-4 minutes
 - Written 2-option proposal (400-500 words) and schedule, 2pts
 - Storyboard, 3pts
 - Rough Cut, 5pts
 - Final video, 10pts

Writing: 30 pts

- +15 **WJ:** Weekly journals (15 @1pts each), submit on Carmen by **noon each Tuesday.**
 - 250 words
 - must discuss your key takeaways from previous week's lessons
 - must apply concepts/terminology from class and readings, relate to films viewed in class
- +15 **AP:** Analysis papers (800 wds) (3 @5pts each), submit on Carmen
 - (1) Sequence analysis of a scene from a movie or show that inspires you
 - (2) Revisit AP2: how is the psychology of a character communicated via picture and sound?
 - (3) Event, character, and place in your final project

Class presentations: 8 pts

- +3 Storytelling (**P1**)
- +5 Final project proposal (**P2**)

Attendance/Participation

- +13 In-class engagement, attendance, attitude, collaboration with peers

100 Total

Attendance/participation.....	13%
Weekly journals (15).....	15%
Analysis papers (3 @ 5pts each).....	15%
Short videos (6).....	24%
In-class shoot edit.....	5%
Story presentation.....	3%
Final project written proposal.....	2%
Final project storyboard.....	3%
Final project proposal presentation.....	5%
Final project Rough Cut.....	5%
Final project.....	10%
Total	100%

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

- ✓ Quality of technique. For example, if the camera is shaking, is it intentional, or did you forget the tripod? Is the exposure correct? In your reflections, how are your spelling and capitalization?
- ✓ Quality of concept. Essentially, do you have a clear, Solid idea? Is it related to the assignment? Are you Making an effort to challenge yourself? Is the content of your writing thoughtful and relevant?
- ✓ Quality of execution. How effectively does your concept come through in your finished work? 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: This class moves quickly and assignments build upon one another. If you fall behind, 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 and assigned screenings. Notification and permission from the instructor is required IN ADVANCE if you cannot attend for any reason. Two unexcused absences will cause a ten-point drop in your final grade. We will begin class promptly; excessive tardiness will impact your participation grade. In the unlikely event of class cancellation due to emergency, I will contact you via e-mail and request that a note on be placed on the door. In addition, I will contact you as soon as possible following the cancellation to let you know what will be expected of you for our next class meeting.

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 CARMEN AND IN CLASS. THE UPDATED SYLLABUS WILL BE POSTED ON CARMEN.

COURSE SCHEDULE

(Readings should be completed prior to class meeting)

University calendar: <http://registrar.osu.edu/staff/bigcalsem.asp>

Week 1: What is narrative?

Tues	Lecture/discussion: Where does story come from? Why tell stories with the camera? In-class self-assessment
Thurs	In-class story presentations + discussion (P1); sequence analysis review for AP1 Readings due: Excerpts from Boyd, Brian, <i>On the Origin of Stories</i> ; Ruiz, Raul, <i>Poetics of Cinema</i> .

Week 2: Event pt 1: The single take

Tues	Lecture/discussion: Lumières, Edison, and what happens inside the frame Due: AP1 Reading due: “Kingdom of Shadows,” excerpt from Macdonald & Cousins, <i>Imagining Reality</i>
Thurs	In-class critique: Single Take, silent videos (SV1)

Week 3: Event pt 2: Perspective

Tues Lecture/discussion: Point of view and its variations
Thurs In-class critique: Edit 1 perspective shift A video (silent) **(SV2)**

Week 4:

Tues Directing workshop 1: working with nonprofessional actors
Reading due: excerpts from Weston, Judith, *Directing Actors*.
Thurs In-class critique: Edit 2 perspective shift B video (silent) **(SV3)**

Week 5: Character pt 1: How do we think we know someone?

Tues Lecture/discussion: Psychology of the image
Reading due: excerpt from Tarkovsky, Andrei, *Sculpting in Time*.
Thurs Lecture/discussion: Psychology of sound
Due: AP2
Reading due: Siegel, Amie, "Violations, Indiscretions and Narrative Expectation in Film Sound."

Week 6: Character pt 2: When worlds collide

Tues In-class critique: Solo character portrait 1 video, no dialogue **(SV4)**
Reading due: excerpt from Bergman, Ingmar, *Images: My Life in Film*
Thurs Lecture/discussion: cause and effect in character development

Week 7: Place pt 1: Mood, tone, site-specificity

Tues In-class critique: Interaction character portrait 2 video **(SV5)**
Thurs Lecture/discussion: Understanding site-specificity
Reading due: excerpt from Wenders, Wim, *Emotion Pictures*.

Week 8: Place pt 2: Modifying + inventing sites

Tues In-class exercise: Place observation + manipulating mise-en-scène
Reading due: excerpt from Oliveros, Pauline, *Deep Listening*.
Thurs Lighting Workshop

Week 9:

Tues In-class critique: Portrait of a place videos, real or imagined **(SV6)**
Thurs Prep for in-class shoot
Due: Written project proposals
Reading due: excerpt from Lumet, Sidney, *Making Movies*.

Week 10:

Tues Directing workshop 2: working with professional actors
Reading due: excerpts from Weston, Judith, *Directing Actors*.
Thurs In-class shoot casting

Week 11:

Tues In-class shoot
Thurs **Due:** Final Project Proposal Presentations **(P2)**

Week 12:

Tues In-class critique: in-class shoot edits **(ISE)**
Due: Storyboards
Thurs In-class critique: in-class shoot edits **(ISE)**

Week 13:

Tues

Visiting artist

Thurs

Wexner Center for the Arts trip

Week 14:

Tues

In-class critique: **rough cuts**

Thurs

In-class critique: **rough cuts**

Week 15:

Tues

Post-production/finishing workshop

Thurs

Post-production/finishing – in class work time; in-class self-assessment

Final Screening:

Finals Week

Final project screening and critique

Due: AP3

**The Ohio State University
College of the Arts and Sciences Concurrence Form**

The purpose of this form is to provide a simple system of obtaining departmental reactions to course requests. **An e-mail may be substituted for this form.**

An academic unit initiating a request should complete Section A of this form and send a copy of the form, course request, and syllabus to each of the academic units that might have related interests in the course. Units should be allowed two weeks to respond to requests for concurrence.

Academic units receiving this form should respond to Section B and return the form to the initiating unit. Overlap of course content and other problems should be resolved by the academic units before this form and all other accompanying documentation may be forwarded to the Office of Academic Affairs.

A. Proposal to review

Theatre 3881	Introduction to Narrative Filmmaking	
Initiating Academic Unit	Course Number	Course Title
New		10/12/2016
Type of Proposal (New, Change, Withdrawal, or other)		Date request sent
Film Studies / Moving-Image Production		10/26/2016
Academic Unit Asked to Review		Date response needed

B. Response from the Academic Unit reviewing

Response: include a reaction to the proposal, including a statement of support or non-support (continued on the back of this form or a separate sheet, if necessary).

The Film Studies Program grants its concurrence for Theatre 3381. As one of the Production Mode Studio course, the course will play an important role in the new Moving-Image Production Major. The other members of the Moving-Image Production Advisory Committee were very impressed with the structure and goals of the course and look forward to its arrival.

Signatures			
1.		Director, Film Studies Program	10/21/2016
	Name	Position	Unit Date
2.			
	Name	Position	Unit Date
3.			
	Name	Position	Unit Date