

Term Information

Effective Term Spring 2020
Previous Value Autumn 2018

Course Change Information

What change is being proposed? (If more than one, what changes are being proposed?)

A change to the course number and title of the course.

What is the rationale for the proposed change(s)?

The change more accurately represents the course as currently taught and its position in the Narrative mode of the Moving Image Production program. The course content is not truly introductory and requires some experience in filmmaking and moving image production.

What are the programmatic implications of the proposed change(s)?

(e.g. program requirements to be added or removed, changes to be made in available resources, effect on other programs that use the course)?

Update to the Production Mode Studio elective options for the Moving-Image Production major.

Is approval of the request contingent upon the approval of other course or curricular program request? No

Is this a request to withdraw the course? No

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	4381
<i>Previous Value</i>	<i>3381</i>
Course Title	Narrative Filmmaking Fundamentals
<i>Previous Value</i>	<i>Introduction to Narrative Filmmaking</i>
Transcript Abbreviation	Narr Filmmkng Fund
<i>Previous Value</i>	<i>Intro Narr Film</i>
Course Description	This course provides a foundation in the conceptual and technical building blocks of cinematic narrative, emphasizing collaborative projects. 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.
<i>Previous Value</i>	<i>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.</i>
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	Prereq: Permission of instructor.
Previous Value	Prereq: Admission to Moving-Image Production major, or permission of instructor.
Exclusions	
Electronically Enforced	Yes
Previous Value	No

Cross-Listings

Cross-Listings

Subject/CIP Code

Subject/CIP Code	50.0602
Subsidy Level	Baccalaureate Course
Intended Rank	Sophomore, Junior, Senior
Previous Value	Freshman, Sophomore

Requirement/Elective Designation

The course is an elective (for this or other units) or is a service course for other units

[Previous Value](#)

[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	<ul style="list-style-type: none">• 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.
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COURSE CHANGE REQUEST
4381 - Status: PENDING

Last Updated: Vankeerbergen, Bernadette
Chantal
09/10/2019

Content Topic List

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

Sought Concurrence

Yes

Attachments

- TH4381 Narrative Fundamentals syl course update 2019.pdf: TH4381 Narr Filmmaking Fundamentals
(Syllabus. Owner: Kelly, Logan Paige)
- TH 4381 Concurrence Form.pdf: Film Studies Concurrence and Explanation
(Concurrence. Owner: Kelly, Logan Paige)
- MIP Major Advising Sheet.pdf: MIP Curriculum Advising Sheet
(Other Supporting Documentation. Owner: Kelly, Logan Paige)

Comments

- see email question to dept. *(by Heysel, Garrett Robert on 04/10/2019 11:46 AM)*

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Kelly, Logan Paige	04/10/2019 10:27 AM	Submitted for Approval
Approved	Parrott, Janet S	04/10/2019 10:30 AM	Unit Approval
Revision Requested	Heysel, Garrett Robert	04/10/2019 11:46 AM	College Approval
Submitted	Kelly, Logan Paige	05/21/2019 10:29 AM	Submitted for Approval
Approved	Kelly, Logan Paige	05/21/2019 10:31 AM	Unit Approval
Approved	Heysel, Garrett Robert	05/21/2019 04:31 PM	College Approval
Pending Approval	Nolen, Dawn Vankeerbergen, Bernadette Chantal Oldroyd, Shelby Quinn Hanlin, Deborah Kay Jenkins, Mary Ellen Bigler	05/21/2019 04:31 PM	ASCCAO Approval

TERM: Autumn 2019
CREDITS: 3
LEVEL: U
CLASS TIME: W/F 2:20-4:25PM
LOCATION: Drake 2060

INSTRUCTOR: Vera Brunner-Sung
OFFICE: Drake 2059
OFFICE EMAIL: brunner-sung.1@osu.edu
OFFICE HOURS: W/F 1-2pm + by appt

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, and develop 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, with an emphasis on collaboration. Key assignments include three film assignments designed to challenge students to apply concepts learned in class. Each project will be critiqued in class by the group. Students will also collaborate as a group on an in-class production, and make three presentations (two with a partner). The course culminates in a final small group film project that builds on a previous assignment.

LEARNING OBJECTIVES: To identify, understand the meaning of, and be able to apply in one's own work the basic concepts and components of storytelling in moving-image production. To develop skills in camera work, directing, lighting, editing, and sound, and production crewing. 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/Critique

REQUIRED TEXTS: Assigned readings will be available via Carmen.

RECOMMENDED TEXTS:

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

REQUIRED MATERIALS:

- Paper notebook/journal for Notebook assignments
- Two SDHC cards (min 32GB for video, class 10; min 16GB for sound, class 10)
- One USB3 external drive—min recommended size 50GB, at least 7200 rpm.
- Free Vimeo account at Vimeo.com. All film projects except final will be turned in via Vimeo.

ASSIGNMENTS: All work for this class must be original and created specifically for our assignments. All film projects will be screened in class. Detailed instructions available on Carmen.

Film projects (4).....	20%
Presentations (3).....	20%
Final Project.....	35%
Writing assignments (2).....	15%
Attendance/participation.....	10%
Total	100%

FILM ASSIGNMENTS (40pts)

- +10 **F1** EVENT film: Single static take (MOS, with partner, 30-60 sec) **8/31**
- +10 **F2** POV SHIFT films: Two interpretations of F1 (MOS, with partner, 30-60 sec each) **9/21**
- +10 **F3** CHARACTER film: Portrait of a person (with partner, 1 min) **10/5**
- +10 **ICS** IN-CLASS SHOOT: Quality of your contributions/participation **10/10 + throughout term**

Resubmission: *F1, F2, and F3 may be redone and resubmitted for additional points. Deadline: 12/12/18, 11:59pm. Contact me first if you decide you want to do this.*

A note about crew roles: *In order to encourage you to get out of your comfort zones, you are required to change up your role across collaborative projects. That is, if you shot the first project, make your partner has that responsibility for the next one.*

A note about formatting: *Each of your films for this course are not considered complete unless formatted with titles and end credits. These can and should be very simple. The title card can be the name of the exercise; the end credit can be one card (no scrolling) that states who did what for the project. For example:*

Directed and edited by
Jolene Sample

Camera and Sound
Joel Sample

PRESENTATIONS (40pts)

- +5 **P1** PERSONAL STORY: Tell to the class (solo, 1-3 minutes) **8/22-24**
- +15 **P2** PLACE STUDY: w/partner, use photo and audio to investigate an off-campus site during three different times of day. Present your findings to class in a formal presentation. **9/26**
- +20 **P3** SCENE ANALYSIS PRESENTATION: w/partner, analyze the use of event, character, and place in a scene from a film of your choice; present your findings to class in a formal presentation. **9/28, 10/24, 10/31, 11/7**

FINAL PROJECT (70pts)

Three minutes; must build on F1, F2, F3, or P2. **All components in groups of three except FP1.**

- +10 **FP1** SOLO written proposal (300-400 words); 2-3 page script **10/17-19**
- +10 **FP2** Prep materials: analyzed script, storyboard, shotlist, 1 overhead **10/26**
- +10 **FP3** Rough cut **11/14-11/28**
- +12 **FP4** Fine cut **12/5**
- +20 **FP5** Final film **12/12**
- +8 **FP6** Crewing or acting in at least one other group's project (graded by groups) **by 11/28**

WRITING (30pts)

- +15 **Notebook** to be brought to each class meeting to record your responses to in-class writing prompts, critique and readings. This should reflect your engagement with the course/material. **12/5**
- +15 **Final Reflection** discussing your final project (result and process); growth over semester; grade earned. **12/12**

ATTENDANCE + PARTICIPATION + ATTITUDE (20pts)

Showing up on time and prepared. Being a positive, present, helpful, intellectually and creatively engaged student. Making meaningful efforts to support and collaborate with classmates. Giving and receiving criticism in a constructive way.

200 Total

GRADING: For written and film 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? Do you have proper titles and black at head and tail of your film? Is your writing proofread?
- ✓ Quality of concept. 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. Notification and permission from the instructor is required IN ADVANCE if you cannot attend for any reason. **Demonstrate your respect for the class, the instructor, your classmates, and yourself by notifying and obtaining permission from the instructor IN ADVANCE if you cannot attend class for any reason. Two unexcused absences will cause a ten-percent drop in your final grade.** We will begin class promptly; excessive tardiness will impact your grade, as well. In the unlikely event of class cancellation due to emergency, I will contact you via e-mail and request that a note 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/>).

The University strives to make all learning experiences as accessible as possible. **If you anticipate or experience academic barriers based on your disability (including mental health, chronic or temporary medical conditions), please let me know immediately so that we can privately discuss options.** To establish reasonable accommodations, I may request that you register with Student Life Disability Services. After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion. SLDS contact information: slds@osu.edu; 614-292-3307; slds.osu.edu; 098 Baker Hall, 113 W. 12th Avenue.

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: Basic intentions + structures

- 22 Aug Lecture/disc.: Where does story come from? Why tell stories with the camera? In-class self-assessment; 1-3 min personal stories.
Due: P1
- 24 Aug Personal stories cont'd; analyses; basic terminology; structural variations; camera orientations. Assign F1.
Due: P1; Notebook
Readings due: Boyd, Brian, excerpt from *On the Origin of Stories*; Andersen, Thom, excerpt from *Slow Writing*. Bring quotes and questions in notebook.

Week 2: ICS prep + Event

- 29 Aug In-class shoot: review proposals, crew review, assign roles, casting process
Due: Short scene proposal for in-class shoot (with partner)
- 31 Aug Crit: Single take Event film
Due: F1

Week 3: Where to put the Camera—and why

- 5 Sept Lecture/disc.: Point of view, empathy, coverage and movement. Assign F2. ICS casting cont'd.
Due: ICS Producer + Director updates on casting, schedule
Readings due: Schreiberman, Myrl A., excerpt from *The Film Director prepares* + Renoir, Jean, "Making Part of a Whole"—bring quotes and questions in notebook.
- 7 Sept Lecture/disc.: planning tools beyond the storyboard; tech scouting. Make shot lists and overheads for F2.

Week 4: Character

- 12 Sept Lecture/disc.: Going deeper with psychology, cause & effect
Due: ICS tech scout update (producer, director, department heads)
Reading due: Weston, Judith, excerpt from "The Film Director's Intuition." Bring quotes and questions in notebook.
Notebook entry due: Character + dialogue observations
- 14 Sept Lecture/disc.: Considering place as character; assign P2 + P3.
Due: ICS Art Dept update; Producer + AD logistics update
Reading due: Lippard, Lucy, excerpt from "The Lure of the Local." Bring quotes and questions in notebook.

Week 5: Place

- 19 Sept Independent research day: observe site for P2
- 21 Sept Crit: POV shift films
Due: F2

Week 6: Presentations/Scripts

26 Sept Place presentations and discussion

Due: P2

28 Sept Writing Workshop: Preparing your script; sequence presentations

Due: P3 (groups 1 +2)

Week 7:

3 Oct Directing Workshop + ICS rehearsal

Reading due: Excerpt from Weston, Judith, "Directing Actors." Bring quotes and questions in notebook.

5 Oct Crit: Character films

Due: F3

Week 8:

10 Oct ICS Shoot Day

12 Oct FALL BREAK - NO CLASS

Week 9:

17 Oct Individual meetings

Due: Final Project proposal, script (FP1)

19 Oct Individual meetings

Due: Final Project proposal, script (FP1)

Week 10:

24 Oct Final project team meetings/work day; sequence presentations

Due: P3 (groups 3+4)

26 Oct Lighting workshop

Due: FP prep materials (FP2)

Week 11:

31 Oct ICS assembly cut review; sequence presentations

Due: P3 (groups 5, 6, 7)

2 Nov In-class work day

Week 12:

7 Nov ICS rough cut screening; sequence presentations

Due: P3 (groups 8+9)

9 Nov TBD/Visiting artist

Reading due: TBD. Bring quotes and questions in notebook.

Week 13:

14 Nov Rough cuts I

Due: Group A rough cuts (FP3)

16 Nov Rough cuts II

Due: Group B rough cuts (FP3)

   21-23 NOV = THANKSGIVING BREAK   

Week 14:

28 Nov Rough cuts III, ICS final screening

Due: Group C rough cuts (FP3); all groups submit crewing grades (FP6); final cut ICS

30 Nov Post workshop

Reading due: TBD. Bring quotes and questions in notebook.

Week 15:

5 Dec

Fine cut screenings

Due: FP4; Notebooks

Final Screening:

12 Dec, 12-1:45pm Final project screening and critique

Due: FP5; Final Reflection submitted by 11:59pm

IN-CLASS SHOOT TIMELINE

8/29: Brainstorm scenes; assign crew roles

9/5: Casting process; producer reports to class on prep schedule

9/12: Prod, dir, dept heads report on scout/tech scout

9/14: Art and cam dept update

10/3: Rehearsal

10/10: SHOOT

10/31: Assembly cut

11/7: Rough cut

11/28: Final due/critique

POSITIONS

- **Director**
- **Producer**
 - **Assistant Director**
 - **PAs**
- **Camera Dept**
 - **Director of Photography**
 - **AC/DIT**
- **Art Dept**
 - **Production designer**
 - **HMU/Wardrobe**
 - **Props**
 - **(Set designer)**
- **Sound Dept**
 - **Sound mixer**
 - **Boom operator**
- **Talent**
 - **Actor 1**
 - **Actor 2**
- **Grip**
 - **Key grip**
- **Electric**
 - **Gaffer**
- **Post production**
 - **Post production supervisor**
 - **Editor**
 - **Assistant editor**
 - **Sound mixer (VFX)**
 - **Colorist**

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

Initiating Academic Unit	Course Number	Course Title
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Type of Proposal (New, Change, Withdrawal, or other)	Date request sent
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Academic Unit Asked to Review	Date response needed
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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).

Signatures

1.	Name	Position	Unit	Date
<hr/>				
2.	Name	Position	Unit	Date
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3.	Name	Position	Unit	Date

Moving-Image Production

The major in Moving-Image Production (MIP) prepares students for a range of careers or graduate studies in filmmaking. It emphasizes studio practice, the development of critical storytelling skills, and a proficiency in visual literacy. This program encourages the development of a deep understanding of film production in the areas of animation, documentary, experimental and narrative cinema. The program is designed to provide students the opportunity for study in the increasingly interdisciplinary professional field of moving-image production. Integrating theory and practice, it is designed to produce filmmakers with critical-thinking skills and independent voices, who will bring new vision to the film industry, independent cinema, and visual culture.

For more information contact:

Film Studies Program –150 Hagerty Hall, 614-292-6044

<http://film-studies.osu.edu>, filmstudies@osu.edu

Category	Major Credit Hours
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Pre-Major	9 CH
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- ⇒ MVNGIMG 2201 – Filmmaking Foundations 1 (AU Term -3CH)
- ⇒ MVNGIMG 2202 – Filmmaking Foundations 2 (SP Term -3CH)

Chose one of the following preferably autumn term.

- ⇒ ART 2555 – Photography 1: Digital Photography (3CH)
 - ⇒ ART 2000 – Encountering Contemporary Art (3CH)
- After MVNGIMG 2202, Students will submit a portfolio for faculty review before proceeding with the major.*



Production Mode Studios	24 CH
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- ⇒ Courses in ACCAD, ART, THEATRE, DESIGN (3000 level or above - 18CH)
- Approved Courses:

Animation: ACCAD 5001, 5002, 5003, 5100; 5194.01

Documentary: Theatre 5341

Experimental: Art 4009, 5009*, 5019*

Narrative: Theatre 3381, 5322, 5323



Cinema Today	2 CH
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- ⇒ MVNGIMG 4200 – Cinema Today* (Taken four separate terms - .5CH)



Moving Image Production Electives	6 CH
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- ⇒ Two Courses taken at 2000 or above. (6CH)
- Students are encouraged to use this area to explore internships, study abroad, additional production courses, or screenwriting courses.*

Senior Project	6 CH
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- ⇒ MVNGIMG 4501 – Senior Project (3CH)
- ⇒ MVNGIMG 4502 – Senior Project (3CH)

Film Studies Minor	15 CH
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- ⇒ 15 hours in the Film Studies Minor is required for this major. Visit (<https://film-studies.osu.edu/programs/minors/FS>)



* Signifying courses that are repeatable.