

## Term Information

Effective Term Spring 2024

## General Information

Course Bulletin Listing/Subject Area Theatre  
Fiscal Unit/Academic Org Theatre, Film and Media Arts - D0280  
College/Academic Group Arts and Sciences  
Level/Career Graduate, Undergraduate  
Course Number/Catalog 5343  
Course Title Advanced Nonfiction Production  
Transcript Abbreviation Nonfiction Prod  
Course Description A project-based class aimed at advancing students' nonfiction production skills and improving their ability to engage with industry professionals. The class will take each student through multiple stages of making a documentary film: early production research, documentary core application, budget, pitch deck, fundraising, production, post-production, copyright, and distribution.  
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 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 Theatre 5341 or permission of instructor.  
Exclusions  
Electronically Enforced Yes

## Cross-Listings

Cross-Listings

## Subject/CIP Code

Subject/CIP Code 50.0607  
Subsidy Level Doctoral Course  
Intended Rank Junior, Senior, Masters, Doctoral

## Requirement/Elective Designation

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

- Develop a semester-long nonfiction film project to hone advanced production skills and techniques.
- Understand the critical concepts and theoretical foundations behind the evolving and forward-looking direction of the medium.
- Learn creative techniques and methods by analyzing emerging nonfiction films such as experimental, expansive, immersive, and others.
- Employ innovative methods in filmmaking and writing to effectively communicate original, boundary pushing ideas to audiences.
- Prepare written proposal materials (Nonfiction Core Application) To engage and collaborate with granting institutions, financiers, distributors, and festival programmers.
- Explore and interrogate the concepts of power, position, and ethical considerations in the field.
- Assess personal biases that can lead to exploitation, misinterpretation, and other forms of harms.

### Content Topic List

- Nonfiction
- Film
- Documentary

### Sought Concurrence

No

## Attachments

- Syllabus-TH 5343 Advanced Nonfiction Prod.pdf: Theatre 5343 Adv Nonfiction Prod Syllabus  
*(Syllabus. Owner: Kelly, Logan Paige)*
- Moving Image Production Curriculum Map (10.09.23).pdf: MVNGIMG-BA Curriculum Map  
*(Other Supporting Documentation. Owner: Kelly, Logan Paige)*
- MVNGIMG-BA Advising Sheet.pdf: Updated MVNGIMG-BA Advising Sheet  
*(Other Supporting Documentation. Owner: Kelly, Logan Paige)*

## Comments

## Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Kelly, Logan Paige	11/28/2023 11:01 AM	Submitted for Approval
Approved	Kelly, Logan Paige	11/28/2023 11:01 AM	Unit Approval
Approved	Vankeerbergen, Bernadette Chantal	11/28/2023 03:53 PM	College Approval
Pending Approval	Jenkins, Mary Ellen Bigler Hanlin, Deborah Kay Hilty, Michael Neff, Jennifer Vankeerbergen, Bernadette Chantal Steele, Rachel Lea	11/28/2023 03:53 PM	ASCCAO Approval





## THEATRE 5343: Advanced Nonfiction Production

---

<b>TERM:</b>	SP 2024	<b>INSTRUCTOR:</b>	Prof. Rasel Ahmed
<b>CREDITS:</b>	3	<b>OFFICE:</b>	TFM 456
<b>LEVEL:</b>	U/G	<b>OFFICE EMAIL:</b>	ahmed.964@osu.edu
<b>CLASS TIME:</b>	Tues. & Thur. 11:35AM – 1:35PM	<b>OFFICE HOURS:</b>	Tues. & Thur. 1:40 – 2:40 PM or by appointment
<b>LOCATION:</b>	TFM305		

---

**COURSE DESCRIPTION:** Advanced Nonfiction Production is a project-based class that aims at advancing students' nonfiction production skills and strengthening their ability to engage with industry professionals. For this course, students will work on a semester-long documentary project (10-12 min). Simultaneously, they will prepare written materials that support their production and promote effective communication with industry experts.

The class will take each student through multiple stages of making a documentary film: early production research, documentary core application, budget, pitch deck, fundraising, production, post-production, copyright, and distribution. Students will also gain a broader understanding of emerging approaches, including, among others, hybrid, experimental, crowd-sourced, performative, and installation-based documentaries. We'll use screenings, readings, and discussions to examine the creative strategies and artistic styles employed in such productions. This analysis will guide students in developing film projects, providing them with the opportunity to apply their learning into the practical aspect of creating original, boundary-pushing work.

Additionally, we'll go deep into the process of preparing written materials for fundraising and promotional purposes. The written materials will enhance students' ability to effectively communicate with granting institutions, financiers, distributors, and festivals, while also sharpening their understanding of ethics, positionality, and the politics of representation. We'll have guest speakers to learn the best practices in documentary film industry. The primary design of this course will be lecture, group discussion, and individual participation. Students will be asked to participate in the process of critiquing each other's work and sharing opinions about weekly screenings.

### EXPECTED LEARNING OUTCOMES:

1. Students will be able to develop a semester-long short nonfiction film project to hone advanced production skills and techniques.
2. Students will be able to understand the critical concepts and theoretical foundations behind the evolving and forward-looking direction of the medium.
3. Students will be able to learn creative techniques and methods by analyzing emerging nonfiction films such as experimental, expansive, immersive, and others.
4. Students will be able to employ innovative methods in filmmaking and writing to effectively communicate original, boundary pushing ideas to audiences.
5. Students will be able to prepare written materials (Nonfiction Core Application) to communicate effectively with granting institutions, financiers, distributors, and festival programmers.
6. Students will be able to explore and interrogate the concepts of power, position, and ethical considerations in the field.
7. Students will be able to assess personal biases that can lead to exploitation, misinterpretation, and other forms of harms.

**WARNING:** We will watch and discuss films in the classroom which directly engage issues of racism, homophobia, sexual abuse, fascism, history of pornography and genocide. I am highly attentive to the mental well-being of everyone in the class. I will make every effort to accommodate any special needs and provide content warnings throughout the course. Please don't hesitate to inform me if you have any reservations or sensitivities related to a particular topic. The history of nonfiction film is multifaceted, complex, and at times problematic. I encourage you to come prepared to watch, read, and reflect on these topics. While the warning mentioned above applies to this course, I will certainly tailor the course content and topics to suit the requirements, challenges, and opportunities as they arise. This course promotes collaboration, where we will share critical feedback and reference to foster open conversations and debates. I urge everyone to approach these discussions with empathy and openness.

**TEACHING METHOD:** Lecture/Discussion/Independent Research (in-person)

**REQUIRED TEXTS & MATERIALS:** Students should have access to essential equipment, including a video camera, sound recording equipment, and a tripod. TFMA has all the equipment available for borrowing. In addition, you will need to:

- Purchase one 32 - 64 GB SDHC Card Class 10
- Purchase one flash drive/external hard drive (32 GB or larger)
- Install Premiere Pro on personal laptop or use the application at TFMA's Video/Film Lab
- Have an account on Frame.io

**READINGS:**

- Hito Steyerl, and Franco Berardi. *Hito Steyerl : The Wretched of the Screen*. Berlin, Germany, Sternberg Press, 2012.
- Godmilow, Jill. *Kill the Documentary: A Letter to Filmmakers, Students, and Scholars*. S.L., Columbia Univ Press, 2022.
- Cammaer, Gerda, et al. *Critical Distance in Documentary Media*. Cham, Switzerland, Palgrave Macmillan, 2018.
- Daniels, Jill. *Memory, Place and Autobiography: Experiments in Documentary Filmmaking*. Newcastle Upon Tyne, Uk, Cambridge Scholars Publishing, 2019.
- Lyons, James. *Documentary, Performance and Risk*. Routledge, 12 Sept. 2019.
- French, Lisa. *The Female Gaze in Documentary Film : An International Perspective*. Cham, Springer International Publishing : Imprint: Palgrave Macmillan, 2021.
- Malik, Sarita, et al. *Community Filmmaking Diversity, Practices and Places*. New York London Routledge, 2017.

**OPTIONAL:**

- Nichols, Bill. *Introduction to Documentary, Third Edition*. 3rd ed., Indiana University Press, 27 Mar. 2017.
- Aufderheide, Patricia. *Documentary Film: A Very Short Introduction*. Oxford University Press, 28 Nov. 2007.

**ASSIGNMENTS:**

Assignment #1: One Pager Proposal (500 wds).....5 pts.  
Assignment #2: Raw Footage#1 (5 min).....5pts.  
Assignment #3: Core Application Pt 1 (1600 wds) ..... 10 pts.  
Assignment #4: Raw Footage #2 (5 min) .....5 pts.  
Assignment #5: Raw Footage#3 (5 min)..... 5 pts.  
Assignment # 6: Core Application Pt 2 (1000 wds) ..... 10 pts.  
Assignment #7: Rough Cut #1 (5 min) ..... 5 pts.  
Assignment #8: Revised Full Core Application (2600 wds) ... 10 pts.  
Assignment #9: Pitch Deck (5 pages)..... 5 pts.  
Assignment #10: Pitching & Rough Cut (10 min)..... 15 pts.  
Assignment #11: Final Project (10-12 min)..... 15 pts.  
Attendance to Film #1 ..... 5 pts.  
Attendance to Film #2.....5 pts.

**Total Possible Points:** **100 points**

**ATTENDANCE:** In person attendance and participation at all class sessions is mandatory. Prior notification is required if you cannot attend class for any reason. I will approve maximum three absences if you communicate with me why you will be absent and how you will make up the work. Two UNEXCUSED absences will cause a 10% drop in your final grade (A=B); unexcused tardiness will impact your grade as well (5=5% grade drop; A-=B+). Withdrawal is recommended for students who miss more than five classes (excused or not). There might be a few remote classes via zoom, but no zoom access will be offered for an individual student unless it is requested by the Student Life Disability Services. If you need an extended absence for illness or other reasons, please communicate with me about how to keep up with the course.

**RELIGIOUS ACCOMODATIONS:** It is Ohio State's policy to reasonably accommodate the sincerely held religious beliefs and practices of all students. The policy permits a student to be absent for up to three days each academic semester for reasons of faith or religious or spiritual belief.

Students planning to use religious beliefs or practices accommodations for course requirements must inform the instructor in writing no later than 14 days after the course begins. The instructor is then responsible for scheduling an alternative time and date for the course requirement, which may be before or after the original time and date of the course requirement. These alternative accommodations will remain confidential. It is the student's responsibility to ensure that all course assignments are completed.

**ASSIGNMENTS:** All assignments are due at the beginning of class. Unless it's communicated with me in advance, any late submissions will result in deduction of half of the points.

**MULTIPLE SUBMISSIONS:** Submitting the same or similar work in more than one course without prior authorization from each instructor is considered dishonest, unacceptable and in some cases treated as plagiarism. It is expected that the assignments submitted should be exclusive to this particular course.

**CLASS CANCELLATION POLICY:** 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.

**AI POLICY AND ACADEMIC MISCONDUCT:** The use of generative AI (ChatGPT, Google Bard etc.), including copy/pasting and paraphrasing AI generated text is prohibited without prior permission. Using generative AI for assignments without prior permission will be considered a breach of academic code and conduct. While I acknowledge that AI has potential for learning opportunities, I don't believe it aligns with the expected learning outcomes of this course. To maintain a culture of integrity, respect, and transparency, these generative AI tools should not be used in the completion of course assignments without prior approval. If you require any assistance with your writing, please contact me and I'll be more than happy to listen to and accommodate your needs. 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/>.

**DISABILITY SERVICES:** The university strives to maintain a healthy and accessible environment to support student learning in and out of the classroom. 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.

**COVID 19:** If you are isolating while waiting for a COVID-19 test result, please let me know immediately. Those testing positive for COVID-19 should refer to the Safe and Healthy Buckeyes site for resources. Beyond five days of the required COVID-19 isolation period, I may rely on Student Life Disability Services to establish further reasonable accommodations. You can connect with them at [slds@osu.edu](mailto:slds@osu.edu); 614-292-3307; or [slds.osu.edu](http://slds.osu.edu).

**MENTAL HEALTH STATEMENT:** As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce a student's ability to participate in daily activities. The Ohio State University offers services to assist you with addressing these and other concerns you may be experiencing. If you or someone you know are suffering from any of the aforementioned conditions, you can learn more about the broad range of confidential mental health services available on campus via the Office of Student Life's Counseling and Consultation Service (CCS) by visiting [ccs.osu.edu](http://ccs.osu.edu) or calling 614-292-5766. CCS is located on the 4th Floor of the Younkin Success Center and 10th Floor of Lincoln Tower. You can reach an on call counselor when CCS is closed at 614-292-5766 and 24 hour emergency help is also available 24/7 by dialing 988 to reach the Suicide and Crisis Lifeline.

**SEXUAL MISCONDUCT:** Title IX makes it clear that violence and harassment based on sex and gender are Civil Rights offenses subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories (e.g., race). If you or someone you know has been sexually harassed or assaulted, you may find the appropriate resources at <http://titleix.osu.edu> or by contacting the Ohio State Title IX Coordinator at [titleix@osu.edu](mailto:titleix@osu.edu).

## COURSE SCHEDULE

\*This schedule is subject to change. Changes will be announced in class.

DATE	TOPICS/DUE	HAVE WATCHED/ READ
<b>Week 1:</b>	<i>INTRO</i>	
	Introduction to Class, getting to know each other, class policies, syllabus, assignments.	
	Discussion on film and article. What is/isn't reality?  Class discussion on reading and film.	<p><b>PRE-CLASS VIEWING:</b></p> <ul style="list-style-type: none"> <li>• <i>Scheme Birds</i> (Ellinor Hallin and Ellen Fiske, 2019)</li> </ul> <p><b>READINGS:</b></p> <ul style="list-style-type: none"> <li>• Minh-Ha, Trinh T. "Documentary Is/Not a Name." October.</li> </ul>
<b>Week 2:</b>	<i>HOW TO MEDIATE T?</i>	
	Who are you in your nonfiction film? What are your blind spots? Biases?	<b>PRE-CLASS VIEWING:</b>
	<p><b>IN-CLASS VIEWING</b></p> <ul style="list-style-type: none"> <li>• <i>Paris Is Burning</i> (Jennie Livingston, 1990); <i>FayaDayi</i> (Jessica Beshir, 2021); <i>Gunda</i> (Viktor Kossakovsky, 2020)</li> </ul>	<ul style="list-style-type: none"> <li>• <i>All that Breathes</i> (Shaunak Sen, 2022)</li> </ul> <p><b>READINGS:</b></p> <ul style="list-style-type: none"> <li>• Nichols, Bill. "Why are ethical issues central to documentary filmmaking?"</li> <li>• Godmillow, Jill. <i>Abandon The Conventional Documentary—Reject Realism as the Only Authentic Nonfiction Form.</i></li> </ul>
	What is community-oriented filmmaking? Do we make films for them or with them?	<b>PRE-CLASS VIEWING:</b>
	<p><b>GUEST:</b> TBD</p> <p><b>IN-CLASS VIEWING:</b></p> <p><i>Whose streets?</i> (Sabaah Folayan, Damon Davis, 2017); <i>If you dare desire</i> (Debalina Majumder, 2017); <i>An act of worship</i> (Nausheen Dadabhoy, 2022); <i>Living Los Sures</i> (Diego Echeverria, 1984)</p>	<ul style="list-style-type: none"> <li>• <i>Tongues Untied</i> (Marlon Riggs, 1989)</li> </ul> <p><b>READINGS:</b></p> <ul style="list-style-type: none"> <li>• Ruby, Jay. "Speaking For, Speaking About, Speaking With, or Speaking alongside an Anthropological and Documentary Dilemma." Visual</li> </ul>

		<p>Anthropology Review.</p> <ul style="list-style-type: none"> <li>• Pryluck, Calvin. <i>Ultimately We Are All Outsiders: The Ethics of Documentary Filmmaking.</i></li> </ul>
<b>Week 3:</b>	<p>Free Cinema Movement, Direct Cinema Movement, Third Cinema Movement, Imperfect Cinema, LA Rebellion</p> <p><b>IN-CLASS VIEWING:</b>  <i>Poor Cow</i> (Ken Loach, 1967); <i>The hour of liberation has arrived</i> (Heiny Srour, 1974); <i>Stop genocide</i> (Zahir Raihan, 1971); <i>The hour of furnaces</i> (Fernando Solanas and Octavio Getina, 1968); <i>México, la revolución congelada</i> (Raymundo Gleyzer, 1971); <i>74: The reconstitution of a struggle</i> (Raed Rafei, Rania Rafei, 2012)</p>	<p><b>PRE-VIEWING:</b></p> <ul style="list-style-type: none"> <li>• <i>Cabra Marcado para Morrer</i> (Eduardo Coutinho, 1984)</li> </ul> <p><b>READINGS:</b></p> <ul style="list-style-type: none"> <li>• Fernando Solanas and Octavio Getino. "Towards A Third Cinema." 1969.</li> <li>• Espinosa, Julio. "For An Imperfect Cinema."</li> </ul> <p>Marzano, Nicola. "Third Cinema Theory."</p>
	<p>What are different research techniques for nonfiction filmmaking?</p> <p><b>Intro to Documentary Core Application.</b></p> <p><b>DUE# 1: One pager about your project.</b></p>	<p><b>READINGS: TBD</b></p>
<b>Week 4:</b>	<p><i>REORIENTING/DISORIENTING DOCUMENTARY GAZE</i></p> <p>(i) OBSERVATIONAL Cinema-Verité Movement.</p> <p><b>IN-CLASS VIEWING: TBD</b></p>	<p><b>READINGS:</b></p> <ul style="list-style-type: none"> <li>• <i>The Authoring of Observational Cinema: A conversation with Colin Young.</i></li> <li>• Renov, Michael. "New Subjectivities: Documentary in Post-Verite Age."</li> </ul>
	<p>(ii) AUTOBIOGRAPHY &amp; MEMORY</p> <p><b>IN-CLASS VIEWING:</b>  <i>Silence Is a Falling Body</i> (Agustina Comedi, 2018)/  <i>For Sama</i> (Waad-Al-Qateeb, 2019)</p> <p><b>DUE#2: RAW FOOTAGE</b></p>	<p><b>PRE-CLASS VIEWING:</b></p> <ul style="list-style-type: none"> <li>• <i>Complaints of a Dutiful Daughter</i> (Deborah Hoffman, 1994)</li> </ul> <p><b>READINGS:</b></p> <ul style="list-style-type: none"> <li>• Ruby, Jay. "The Image Mmirrored: Reflexivity and the Documentary Film." <i>The Journal of University Film Association.</i></li> <li>• Daniels, Jill. "The Cinematic Representation of Memory."</li> </ul>



<p><b>Week 5:</b></p>	<p>(iii) EXPANSIVE DOCUMENTARY</p> <p>VISIT TO ACCAD: <b>Details TBD</b></p>	<p><b>PRE-CLASS VIEWING:</b></p> <ul style="list-style-type: none"> <li>• <i>Here for Life</i> (Andrea Zimmerman, 2019)</li> </ul> <p><b>OPTIONAL:</b></p> <ul style="list-style-type: none"> <li>• <i>Funeral Parade of Roses</i> (Toshio Matsumoto, 1960)</li> </ul> <p><b>READINGS:</b></p> <ul style="list-style-type: none"> <li>• "Introduction: Critically Distance." Critical Distance in Documentary Media.</li> </ul>
	<p><b>WORKSHOP:</b> Documentary Core Application</p> <p><b>DUE# 3: 1-2 Documentary Core Application</b></p>	<p><b>READING:</b></p> <ul style="list-style-type: none"> <li>• Godmilow, Jill. "Introduction: A Letter to Filmmakers." Kill The Documentary.</li> </ul>
<p><b>Week 6:</b></p>	<p>(iv) ETHNOGRAPY &amp; ARCHIVE</p> <p>What is wrong with archives?</p> <p><b>IN-CLASS VIEWING:</b></p> <p>Reassemblage (Trinh T Minha, 1982)</p>	<p><b>PRE-CLASS VIEWING:</b></p> <ul style="list-style-type: none"> <li>• <i>Riotsville, USA</i> (Sierra Pettengil, 2022)</li> </ul> <p><b>READINGS:</b></p> <ul style="list-style-type: none"> <li>• Kintter, Jake. "Night and Fog: Documenting the Ineffable."</li> <li>• <i>The Non-Transparency of Ethnographic Film.</i></li> <li>• <i>The Enduring Power of Trinh T Minha's Anti-Ethnography.</i></li> </ul> <p><b>OPTIONAL:</b></p> <ul style="list-style-type: none"> <li>• <i>Pornography, ethnography and discourses of power.</i></li> </ul>
	<p>VISIT TO LAWRENCE &amp; LEE THEATRE RESEARCH ARCHIVE (Details TBD)</p> <p><b>DUE#4: RAW FOOTAGE</b></p>	
<p><b>Week 7:</b></p>	<p><i>ANTI-CAPITALIST BUDGET</i></p> <p>BUDGETING: It's a tool, not a guide how to make your film.</p> <p>GUEST: TBD</p>	<p><b>READINGS:</b></p> <ul style="list-style-type: none"> <li>• <i>An Intro to Documentary Budgeting</i></li> <li>• <i>A Revised Intro to Documentary Budgeting</i></li> <li>• <i>Understanding Documentary Budget</i></li> </ul>
	<p><b>GROUP CRIT:</b> Raw Footage</p>	
	<p><b>DUE#5: RAW FOOTAGE</b></p>	

<b>Week 8:</b>	(v) HYBRID/EXPERIMENTAL Lawrence Abu Hamdan, Omer Fast, Rirkrit Tiravanija, Andy Warhol, Hito Steyerl, Barbara Hammer, Jonas Mekas, Stan Brakhage, Chantal Akerman, Anged Varda, Naeem Mohaiemen, Tom Kalin.  <b>IN-CLASS VIEWING:</b> <i>Tripolli Cancelled</i> (Naeem Mohaiemen, 2017); <i>Two Meetings and a Funeral</i> (Naeem Mohaiemen, 2017); <i>Videograms of a Revolution</i> (Harun Farocki, 1992); <i>Walled Unwalled</i> (Lawrence Abu Hamdan, 2018)	<b>PRE-CLASS VIEWING</b> <ul style="list-style-type: none"> <li>• LOST, LOST, LOST (Jonas Mekas, 1976)</li> </ul> <b>READINGS:</b> <ul style="list-style-type: none"> <li>• <i>The immigrant experience in Jonas Mekas's Lost Lost Lost.</i></li> <li>• Steyerl, Hito. <i>In Defense of Poor Images.</i></li> </ul>
	<b>DUE#6: 3-5 Core Application</b>	
<b>Week 9:</b>	<i>OUTWARD COMMUNICATION</i> GROUP EDITING @ TFMA'S FILM/VID LAB	
	GROUP CRIT. <b>DUE #7: Raw Footage &amp; Notes</b>	<b>READINGS:</b> <ul style="list-style-type: none"> <li>• Steyerl, Hito. "Cut: Reproduction and Recombination." <i>The Wretched of the Screen.</i></li> </ul>
<b>Week 10:</b>	<b>SPRING BREAK</b>	
<b>Week 11:</b>	PRODUCER Why do you need a producer?  GUEST: TBD	<b>READINGS:</b> <ul style="list-style-type: none"> <li>• <i>Producer Karin Chien's Keynote at Sundance 2022.</i></li> <li>• <i>Making a List and Checking it Twice.</i></li> </ul>
	<b>WORKSHOP: PITCH DECK</b>  <b>DUE #8: Revised Documentary Core Application</b>	<b>READINGS:</b> <ul style="list-style-type: none"> <li>• <i>Pitch Deck Steps</i></li> <li>• <i>How to Write Pitch Deck to Secure Funding</i></li> </ul>
<b>Week 12:</b>	PITCHING & ROUGH CUT PITCHING & ROUGH CUT	
<b>Week 13:</b>	COPYRIGHT & DISTRIBUTION	<b>READINGS:</b> TBD
	<b>DUE# 9: Pitch Deck</b>	
<b>Week 14:</b>	One on One – individual meetings with instructor One on One – individual meetings with instructor	
<b>Week 15:</b>	FINAL FILM PRESENTATION FINAL FILM PRESENTATION	

# Bachelor of Arts in Moving-Image Production Degree Requirements

## (Students beginning pre-major in AU 2023 and after)

The major in Moving-Image Production (MIP) emphasizes studio practice, development of critical storytelling skills, and proficiency in visual literacy. This program encourages development of a deep understanding of film production in the areas of animation, documentary, experimental and narrative cinema. Integrating theory and practice, the Moving-Image Production major 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 cultures.

### I. Pre-Major Coursework (9 credit hours)

The pre-major is designed to provide students with a chance to start creating work during first term.

#### Required Courses

- **\*MVNGIMG 2201** – Filmmaking Foundations 1 (AU Term, 3 CH)
- **\*MVNGIMG 2202** – Filmmaking Foundations 2 (SP Term, 3 CH)
- **\*FILMSTD 2270** – Introduction to Film Studies for Non-Majors (either AU or SP term, 3 CH)

**APPLICATION TO MAJOR:** After MVNGIMG 2202, students submit a portfolio built during first-year coursework for faculty review. In addition to portfolio process, students must maintain an average grade of B- (2.7 GPA average) across all pre-major courses for consideration.

### II. Production Studios (21 credit hours)

Hands-on studio practice in four moving-image areas. Students acquire conceptual approaches unique to the given practice.

**Students must take at least one course in each of the four sections: Animation, Documentary, Experimental, Narrative.**

#### Animation

- **ACCAD 5001** – Animation Techniques and Practices (3)
- **ACCAD 5002** – 3D Computer Animation: Form, Light, Motion I (3)
- **ACCAD 5003** – 3D Computer Animation: Form, Light, Motion II (3)
- **ACCAD 5194.01** – Group Studies in Digital Animation and Interactive Media (3)

#### Documentary

- **THEATRE 5341** – Studies in Documentary (3)
- **THEATRE 5343** – Advanced Non-Fiction Production (3)
- **THEATRE 5899** – Workshop, Documentary (3) > only 5899 "Documentary" offering.

#### Experimental

- **ART 4009** – Film/Video II: Experimental Strategies (3)
- **ART 5009** – Film/Video III: Topics in Technologies and Strategies (3)
- **ART 5019** – Film/Video IV: Topics in Theories and Strategies (3)

#### Narrative

- **THEATRE 4381** – Introduction to Narrative Filmmaking (3)
- **THEATRE 5322** – Editorial Process (3)
- **THEATRE 5323** – Video Production 2 (3)
- **THEATRE 5325** – The Film Director's Voice (3)



### III. Cinema Today (2 credit Hours)

Cinema Today engages students in regular film viewings as a viewing practices class. Students attend screenings and complete written reflection statements to begin thinking about film construction, film language, and their own filmmaking practices.

MIP major students need 2 full credit hours for completion of the major.

- **\*MVNGIMG 4200** – Cinema Today (1 CH) - repeat course until 2 Credit Hour requirement is met).

### IV. Moving Image Production Electives (6 credit hours)

Students are encouraged in their second, third, and fourth years of study to use this area to explore internships, study abroad, and/or additional production or screenwriting courses.

- **Elective requirements:** 2 courses (6 credit hours) at 2000-level or above.
- Please contact major advisor Emily Carpenter for list of approved elective options.

### V. Senior Project (6 credit hours)

Senior Project I & II (2 courses/6 credit hours) is a two-semester experience in which students create a senior project film. **Students must have already completed 6 studio courses (18 credit hours) for permission to enroll in the Senior Project I course.**

- **\*MVNGIMG 4501** – Senior Project I (3): strategy and preliminary production work for senior project.
- **\*MVNGIMG 4502** – Senior Project II (3): production work for their senior project.

### VI. Film Studies Co-Requisites (9 credit hours)

Students add historical and critical perspective in film studies to add to the production skills learned in major courses.

- **Select two courses (6 CH) from two different categories below (taken across years 2-4):**
  - World Cinema: **HISTART 2901** "Intro to World Cinema"
  - Animation: **ACCAD 3350** "History of Animation"
  - Documentary: **FILMSTD 3660** "Documentary Film Studies" or **HISTART 5910** "Documentary Film"
  - Avant Garde: **HISTART 5905** "Avant Garde Film"
- **Select one additional Film Studies course (3 CH) from approved course list at: [go.osu.edu/advisingFSminor](http://go.osu.edu/advisingFSminor).**