



TERM: Autumn 2018
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: 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, 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. 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%

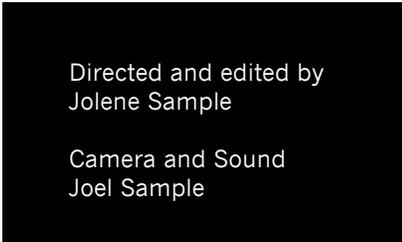
FILM ASSIGNMENTS (40pts)

- +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:

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. 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?

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/>).

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: 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: Schreibman, 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

A. **Director**

B. **Producer**

a. **Assistant Director**

b. **PAs**

C. **Camera Dept**

a. **Director of Photography**

i. **AC/DIT**

D. **Art Dept**

a. **Art Director**

i. **HMU/Wardrobe**

ii. **Props**

iii. **(Set designer)**

E. **Sound Dept**

a. **Sound mixer**

i. **Boom operator**

F. **Talent**

a. **Actor 1**

b. **Actor 2**

G. **Grip**

a. **Key grip**

H. **Electric**

a. **Gaffer**

I. **Post production**

a. **Post production supervisor**

i. **Editor**

1. **Assistant editor**

ii. **Sound mixer**

iii. **(VFX)**

iv. **Colorist**