

**SCHOOL OF MEDIA STUDIES/BACHELOR'S PROGRAM FOR ADULTS AND  
TRANSFER STUDENTS  
SCHOOLS FOR PUBLIC ENGAGEMENT  
SPRING 2019**

**FILMMAKING STUDIO I, Section B**

NFLM3660 B, CRN 2239 (degree)

NFLM0366 B, CRN 4732 (non-credit/certificate)

Instructor: Melissa Friedling (friedlim@newschool.edu)

Thursdays, 4:00-6:45 PM

January 24 – May 9 2018

6 East 16th Street, Room 609/610

**Course Description**

This course is an opportunity for the serious beginner to learn the fundamentals of 16mm filmmaking, a discipline that clarifies the fundamental concepts and terminology of all digital formats. Students engage in a series of exercises in basic cinematography, lighting, scriptwriting, directing, and editing. Discussions emphasize the theoretical and practical framework of film language, and student work is critiqued by both the instructor and classmates. Students are expected to crew on one another's projects to develop production skills and gain on-set experience. A substantial commitment of time outside of class is required. Cameras and digital editing equipment are provided, but students will incur additional modest costs for film stock, developing, and supplies. By the end of the course, students will have experienced all aspects of MOS (nonsync) filmmaking, from preproduction to production and postproduction, and will be ready for more ambitious personal film projects at the next level of production courses. Familiarity with the Macintosh platform is assumed.

**Overview**

As a class we will consider the short personal film in relation to feature films, video production, and other media. In the filmmaking studio, students are not expected to make complex projects, but rather intentional ones, reflecting their own interests. Students are also expected to work within the time parameters of the assignments and to come up with creative solutions to the financial and practical limits inherent in independent filmmaking (and all filmmaking, really).

This course is VERY demanding, and requires that students attend to both the technical and artistic aspects of film production- they are equally important. The subject/content of your films is obviously a crucial ingredient! A technically competent film with uninspired content isn't enough. On the other hand, having a good idea is only the first step. You need the tools and know-how to express yourself. Over the semester, you may feel yourself having difficulty balancing these two aspects of film- the technical and the creative. I will try to put things into perspective in class whenever I can- but in order for me to do this, your dedication, preparation, and participation are critical.

**Learning Outcomes**

***If you show up each day curious, prepared, and ready to work***, upon successful completion of this course, you will possess the following abilities and knowledge:

1. Technical and conceptual fundamentals necessary for the planning, production, and editing of a short 16mm MOS sound film.
2. Familiarity with operation of Bolex camera, tripod, and digital audio recorder.
3. Fundamental theoretical and practical understanding of film stock, film speed, lenses, principles of exposure, basic lighting, and audio recording.
4. Basic working knowledge of digital editing.
5. Greater fluency in the communicative language of cinema and expressive techniques including shot structure, composition, continuity and coverage.
6. Appreciation for modes of filmic expression beyond the conventional narrative.
7. Refined understanding of one's own personal aesthetics and voice.
8. Passes camera written and practical tests.

### **Class Requirements**

#### **Required Texts**

New School Film Production Handbook (provided)

*The Filmmaker's Handbook: A Comprehensive Guide for the Digital Age* (2013 Edition). Steven Ascher and Edward Pincus. **Publisher:** Plume; 4 Rev Upd edition (November 27, 2012)

· **ISBN-10:** 0452297281

· **ISBN-13:** 978-0452297289

#### **Equipment Requirements**

You will need an external MAC FORMATTED EXTERNAL harddrive for saving your media projects while editing – Thunderbolt or USB 3.0 compatible. You may want to sign up for [educational discounts and B&H](#). **You should expect to additionally purchase and process a minimum of 2 rolls of 16mm negative film that will cost approximately \$200.**

#### **Resources**

The course technical assistant and the Media Studies Production Office (and, of course, myself) are additional resources for all students needing extra assistance with equipment use and other technical issues. The New School Libraries and Archives has made [Lynda.com](#) available to you for free. Lynda.com offers online software instruction and professional development tutorials, including video tutorials for Adobe Premiere.

Lynda.com can be accessed through the "databases" tab on the [library website](#) (search for it by title under "L"). Once a user profile is created on the site, Lynda.com can also be accessed on mobile and tablet apps, which are available in Apple's App Store (for iPhones and iPads) and the Google Play Store (for Android devices).

#### **Work Load**

You should expect to spend an average of 5-7 hours per week outside of class preparing for and working on graded assignments. There will be a mandatory *practical* camera test administered outside of class as per schedule (**sign up posted February 14-21**). You should also anticipate checking out cameras and peripheral equipment for shooting over one or two days for assignments between **February 21-28** and **April 4-10**.

#### **Assignments**

One-sheets with all the necessary details will be handed out with each assignment as the semester progresses. All assignments must be typed expect where otherwise noted. Do not email assignments! Please have them ready to hand in IN CLASS THE DAY THEY ARE DUE. Here are just the basics.

1. "My Eye" Assignment: a collection of images that will start to define your visual aesthetic.
2. Film Project #1: team project - visual portrait of a place (NSU pays for 100' of film and transfer for each team).
3. Visual Portrait and Continuity Scene Edit: a picture edit each of Visual Portrait and of continuity scene from class shoot #2.
4. Sound Design: design sound for continuity shoot and visual portrait (Film Project #1).
5. Film Project #2: special topics (Students pay, choosing from a list of 'guided but open' film projects).
6. Final Project: students complete editing of special topics footage and craft it into an edited, polished, piece with sound.
7. QUIZZES are NOT GRADED but I recommend that you complete them according to schedule to confirm that you are following along with the reading and lecture material.

### Criterion for Grading Individual Projects

Each assignment will be graded in part on how well the criteria of the assignment are met. These criteria will be distributed and discussed as assigned. Broadly, projects will be graded on both technical and aesthetic terms and improvement over the class will be factored in. In order to earn full credit for a particular assignment (grade of A), work is of exceptional quality and exceeds the expectations and requirements described in the assignment.

### Final Grade Calculation

My Eye Assignment	5
Film Project #1	15
Visual Portrait and Scene Edit	15
Sound Design #1	15
Film Project #2	10
Final Project	20
Participation	20*

93 – 100	A
90 – 92	A -
87 – 89	B +
84 – 86	B
80 – 83	B -
77 – 79	C +
74 – 76	C
70 – 73	C -
69 or less	F

### Certificate Students

Please note that this class fulfills a requirement of the Certificate in Film Production. Students must be registered as a Certificate Student in order to count this class towards their requirements *and* students must complete all assignments and do minimally the equivalent of “B” work for the class. Simply turning in a final project is not enough. Students interested in the Certificate should consult the website <http://www.newschool.edu/continuing-education/film-production-certificate/>

### **Certificate Lab Section**

Additionally, all Certificate students must register for the companion CT Lab section of this course in order to maintain their Certificate status. It carries no fee and no schedule, but accounts for time you spend outside of class working on projects. The CT Lab section for this class is **NFLM 0027 B // CRN 3455 - Filmmaking 1 CT Lab**.

### **\*Participation**

The importance of participation in a class like this cannot be overstated. One of the most valuable aspects of this class is to discuss ideas with other new filmmakers. You can hone your critical skills as you practice accepting advice and criticism. Besides the lectures, the bulk of this class, including in-class shoots and workshopping film projects, requires collaborative efforts. All well thought out and carefully expressed viewpoints will be respected. I expect you to describe what you are hearing/seeing, offer an interpretation, elaborate on an idea, introduce new ideas, disagree, or question.

Helping classmates with their films is considered part of the participation grade. While we will not break down into mandatory crews, I can guarantee you that you will learn much more about filmmaking and your own film projects will turn out much better, if you work on others’ projects and ask them to work on yours.

To receive all 20 possible points for participation you must demonstrate proficiency in areas outlined below:

**Attendance:** Students who receive all 20 points will have perfect attendance. Their commitment to the class resembles that of the professor.

**Preparation:** Students who receive all 20 points are prepared for every class. They always have their materials with them for presentation/discussion or in-class editing, and are prepared to contribute ideas or questions in class.

**Curiosity:** Students who receive all 20 points show interest in the class and in the subject. They look up information that they don't know and go beyond the material included in the syllabus and demonstrate that they are actively making discoveries that they rework and experiment with.

**Classroom Conduct:** Students who receive all 20 points are active and enabling members of the classroom. This means formulating thoughtful and relevant responses during class discussions, screenings, and critiques. They contribute productively to group work, providing comments to classmates that are focused, specific, and meaningful, and encouraging a dialogue with your classmates by welcoming and asking questions of one another.

**Attitude:** Students who receive all 20 points have a mature attitude. They have both the self-discipline and the determination necessary for successful creative explorations and film production. They show initiative. They take responsibility for their own work and problem solve when plans do not

turn out exactly as expected (i.e. faulty equipment, lab delays are challenges, not excuses).

**Organization:** Students who receive all 20 points will be organized. Filmmaking requires, above all, organization. You should make sure you stay on top of the schedule and plan ahead. When presenting work, it should be easily accessed from your harddrive.

### **Attendance**

The New School requires all credit students to attend every class. Since this is a vast subject compressed into a very small period of time, attendance of both credit and non-credit students is critical. If you *must* be absent, please do your best to notify me in advance. Credit students are allowed one absence, but keep in mind that missing a class means you are likely missing out on technical training and you may fall behind. You will also miss the opportunity to contribute to the class discussion and participate in critique. It is the student's responsibility to acquire technical training missed in class. 1 absence will not affect your grade (please, again, try to notify me at least 24 hours in advance). 2 absences will result in a half letter grade reduction. 3 absences will result in a full drop in a letter grade. 4 absences and you will fail the class. Under extenuating circumstances, an absence may be excused such as for: hospitalization or visit to a physician (documentation required) a family emergency, e.g. serious illness (with written explanation) observance of a religious holiday.

It is every student's right to fail. There are circumstances where students cannot, for some external reason, fulfill the attendance requirement of the class. While these are often personal and difficult circumstances, I do not make judgments about them. The class requirements remain the same for everyone.

### **Lateness**

Class will start promptly at 4:00. The door to the classroom will be closed at that time. Please show up on time. Students who are consistently late will miss important materials, and should ask another student (rather than the instructor) what they missed. Students who are consistently late should also be aware they disrupt the class as a whole.

Anyone walking in more than 5 minutes after the class has begun will be marked late. More than two instances of lateness will be marked as an absence. Showing up over 20 minutes late will also be considered an absence.

If you are a degree-seeking students, attendance and tardiness will be recorded in [Starfish](#).

### **Canvas**

Use of Canvas will be an important resource for this class. All assignments will be posted in Canvas. Students should check it for announcements before coming to class each week. Make sure you have enabled receiving announcements from Canvas with email alerts. Any questions regarding Canvas should be directed to [canvas@newschool.edu](mailto:canvas@newschool.edu). You can also find more information at the [New School Information Technology](#) page.

### **Cell Phones and Texting**

Please turn off your cell phone before you enter class. There is absolutely no cell phone use and no texting during class, whether we are inside the classroom or on a shoot. If I have to ask you to put away your phone, you will be marked absent for the day.

### **E-mailing**

PLEASE DO NOT e-mail me assignments in lieu of giving them to me in class unless special arrangement is agreed upon. If you're going to be absent on the day something is due, you can give your assignment to another student to turn in, or accept that the work is going to be late.

### **Late Assignment Policy**

Because of the quick pace of this class, and the fact that everything builds upon the assignment before it, it is really to your advantage to turn in all work on time, or risk falling uncomfortably behind. It is your responsibility to follow the deadlines specified on the syllabus.

Film notoriously requires a lot of advance planning, because unlike some mediums, films cannot be made overnight. Films depend on outside forces (the weather, people helping you, the lab developing your film) that you have very little control over. Think of these things as challenges not excuses. Please, plan ahead. Ask if you need advice about time management. Late work will only be accepted if arrangements are made ahead of time.

### **Incompletes**

No incompletes will be given in this class. For anyone needing a grade or an approval in the class, the absolute last day to turn in work is **MAY 9**.

### **Delays**

In rare instances, I may be delayed arriving to class. If I have not arrived by the time class is scheduled to start, you must wait a minimum of thirty minutes for my arrival. In the event that I will miss class entirely, you will be contacted and film office will post a note on the door.

## **University Resources & Policies**

### **Resources**

The university provides many resources to help students achieve academic and artistic excellence. These resources include:

- ❖ The University (and associated) Libraries: <http://library.newschool.edu>
- ❖ The University Learning Center: The University Learning Center provides individual tutoring sessions in writing, ESL, math and economics. Sessions are interactive, with tutor and student participating equally. If you are a degree-seeking student, appointments can be scheduled via [Starfish](#) or stop by for a walk-in session, available every hour from 10:00am to 7:00pm. The ULC is located on the 6th floor of 66 West 12th Street. CE students may only access walk-in session availability. For more information, please visit the Center's website: <http://www.newschool.edu/learning-center/>.

- ❖ Students Disability Services (SDS) assists students with permanent or temporary disabilities in need of academic and programmatic accommodations as required by the Americans with Disabilities Act of 1990 (ADA) and Section 504 of the Federal Rehabilitation Act of 1973.
- ❖ In keeping with the university's policy of providing equal access for students with disabilities, any student with a disability who needs academic accommodations must contact SDS. There are several ways for students to contact the office: via email at StudentDisability@newschool.edu, through the Starfish service catalog, or by calling the office at 212.229.5626. A self-ID form can be also be completed on the SDS webpage at [www.newschool.edu/student-disability-services](http://www.newschool.edu/student-disability-services). Once you contact the office, SDS staff will arrange an intake appointment to discuss your concerns and, if appropriate, provide you with accommodation notices to give to me. Please note that faculty will not work unilaterally with students to provide accommodations. If you inform me of a disability but do not provide any official notification, I must refer you to SDS.

## **University, Divisional/School, and Program Policies**

### **Academic Honesty and Integrity**

Compromising your academic integrity may lead to serious consequences, including (but not limited to) one or more of the following: failure of the assignment, failure of the course, academic warning, disciplinary probation, suspension from the university, or dismissal from the university.

Students are responsible for understanding the University's policy on academic honesty and integrity and must make use of proper citations of sources for writing papers, creating, presenting, and performing their work, taking examinations, and doing research. It is the responsibility of students to learn the procedures specific to their discipline for correctly and appropriately differentiating their own work from that of others. The full text of the policy, including adjudication procedures, is found at <http://www.newschool.edu/leadership/provost/policies/>

**Intellectual Property Rights:** <http://www.newschool.edu/leadership/provost/policies/>

### **Attendance**

Each class of the semester is important. Attendance and participation is not only part of your grade, it is also part the learning process. The rest of semester frequently builds upon what occurs in class in the first two weeks—in other words, during the add-drop period.

Federal regulations require that the university monitor attendance for all degree students and notify the appropriate agency of any student receiving financial aid who has not attended a 15-week onsite class for 2 (two) or more consecutive weeks. With respect to grading, the policy is that after missing 3 (three) onsite classes, a student's grade drops one full letter. Upon missing 4 (four) classes, the student fails the course.

## **Other Course Information**

### **Student Course Ratings**

During the last two weeks of the semester, students are asked to provide feedback for each of their courses through an online survey and cannot view

grades until providing feedback or officially declining to do so. Instructors rely on course rating surveys for feedback on the course and teaching methods, so they can understand what aspects of the class are most successful in teaching students, and what aspects might be improved or changed in future. Without this information, it can be difficult for an instructor to reflect upon and improve teaching methods and course design. In addition, program/department chairs and other administrators review course surveys.

**Course Outline**

This schedule is a good estimate of how things will unfold over the semester, but things may change according to class needs.

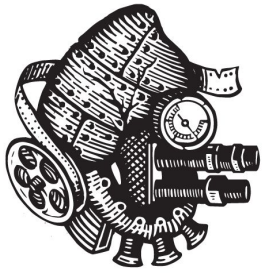
**Week Date Class Theme and Activities**

**Assignments and Readings DUE**

This is what you are meant to prepare in advance of day's class - READINGS/ASSIGNMENTS ARE EXPECTED TO BE COMPLETED BEFORE CLASS MEETING INDICATED.

Week 1	Jan 24	<ul style="list-style-type: none"> <li>-Introductions. Syllabus. Course goal and objectives.</li> <li>-Film cameras and moving pictures – what IS film?</li> <li>-Short history of cinematography</li> <li>-The Bolex Camera Workshop, part 1</li> <li>-The “Language” and expressive techniques of the cinema</li> </ul>	(None)
Week 2	Jan 31	<ul style="list-style-type: none"> <li>-Discuss selected ‘my eye’ assignment</li> <li>-Slow motion and fast motion; shutter speed</li> <li>-Film stock and film speed</li> <li>-The Bolex Camera Workshop, ctn’d.</li> <li>-Lenses</li> </ul>	<p>READ FH            Chap. 1. The Moving Image, pp. 4-5; Film Systems, pp. 39- 48; Shooting digital versus shooting film, pp 51-52. Chapter 6. The Film Camera, pp. 253-262 Chapter 7. The Film Image, Properties of Film Stock, pp. 271-276; Choosing a Raw Stock, pp. 279-281. Chapter 9. The Shoot, Supporting the Camera, pp. 378-386; Slow Motion, Fast Motion, and Judder, pp. 389-393.</p> <p>Read NSU production manual.</p> <p><b>My Eye Assignment</b></p>
Week 3	Feb 7	<ul style="list-style-type: none"> <li>-Lenses (cont.)</li> <li>-The light meter and principles of exposure.</li> <li>-Bolex camera review (for next week’s shoot and practical test)</li> <li>-Color and color temperature</li> <li>-The tripod, camera supports</li> <li>-Film developing and lab procedures</li> <li>-Some production reminders: film office visit</li> </ul>	<p>READ FH            Chapter 4. The Lens, pp. 141-162; Prime Lenses, pp. 168-176. Chapter 7. The Light Meter and Exposure Control, pp. 286-296. Chapter 8. Color and Filters: Color Temperature, pp. 304-317. Chapter 9. Shooting the Movie, pp. 321-332.</p> <p><b>Reading Quiz 1</b></p>



		<ul style="list-style-type: none"> <li>-Assign Visual Portrait w/ shooting teams</li> <li>-Hand out take-home Bolex quiz</li> </ul>	
Week 4	Feb 14	<ul style="list-style-type: none"> <li>- CLASS SHOOT #1 (camera basics).</li> <li>- SIGN UP FOR BOLEX PRACTICAL TEST (between Feb 14-21) and reserve camera (for shoot between Feb 21 - Feb 28)</li> </ul>	<p>-Complete take-home Bolex quiz (this is for practice if you have questions)</p> 
Week 5	Feb 21	<ul style="list-style-type: none"> <li>-Discuss Concepts and Pre-visualaization (for Visual Portrait Film Project 1)</li> <li>-Screen and discuss footage from class shoot #1</li> <li><b>-Take in-class written test</b></li> <li>-Introduction to lighting</li> <li>-Working with images in a sequence.</li> <li>-Editing principles.</li> <li>-Time, pacing, rhythm, ellipsis.</li> <li>-Continuity and non-continuity shooting and editing</li> <li>-Film stock distributed (for Visual Portrait Film Project 1)</li> </ul>	<p>Concept Paragraph and Previsualization DUE</p> <p>Review take-home quiz</p> <p>READ FH Chapter 12. Lighting, pp. 471-492; 498-520</p> <p><b>Reading Quiz 2</b></p> <p><b>**BOLEX PRACTICAL TEST TAKEN OUT OF CLASS ACCORDING TO SIGN-UP SHEET (between Feb 14-21). When you pass test, reserve camera with partner for shoot between Feb 21 – Feb 28</b></p>
Week 6	Feb 28	<ul style="list-style-type: none"> <li>CLASS SHOOT #2 (continuity and coverage).</li> <li>-VISUAL PORTRAIT FILM NEGATIVE DUE (NSU pays for and handles lab interaction).</li> </ul>	Shoot Film Project #1: Visual Portrait.
Week 7	Mar 7	<ul style="list-style-type: none"> <li>-Screen and discuss Visual Portrait Film Project 1</li> <li>-Screen and discuss footage from class shoot #2</li> <li>-Adobe Premiere 1</li> <li>-Intro to application, media organization</li> </ul>	<p>READ FH Chapter 13. Picture and Dialogue Editing, pp. 521-530; Style and direction, pp. 332-346</p> <p><b>Reading Quiz 3</b></p>
Week	Mar	<ul style="list-style-type: none"> <li>-Adobe Premiere 2.</li> <li>-Basic picture editing</li> </ul>	<p>READ FH Chapter 1. Video Editing, pp. 36-</p>

8	14	-Refining, trimming and reorganizing in sequence -Exporting -Assign Visual Portrait and Scene Edit	38; Film editing, pp. 48-51 Chapter 14. What Format or Resolution to Edit In?, pp. 556-564; Importing Films, pp. 566-573. Chapter 16. Working with Film in Postproduction, pp. 675-689; Editing Film Digitally, pp. 696-700. Chapter 14. You Won't Hurt Anything, pp. 575-584. <b>Reading Quiz 4</b>  Read Adobe Premiere handouts (canvas)
<b>SPRING BREAK – MARCH 16-24 – NO CLASSES</b>			
Week 9	Mar 28	-Visual Portrait and Scene Edit DUE -Discuss/assign Project #2 -Intro to film sound	Visual Portrait and Scene Edit
Week 10	Apr 4	-Microphones, recording basics, non-sync tracks. -In-class sound recording assignment. -Concept paragraph and previsualization #2 due	READ FH Chapter 10. Sound, pp. 402-416; The Microphone, pp. 420-434. Chapter 11. Sound Recording Techniques, pp. 442-455. <b>Reading Quiz 5</b>  Film Project #2, special topics: Write concept paragraph, previsualization, reserve camera.  PURCHASE FILM FOR FILM PROJECT 2
Week 11	Apr 11	-Adobe Premiere 3. -Sound, soundtracks, basic mixing -In-class sound design for Scene Edit -Assign Sound Design	Read Adobe Premiere handouts (canvas)  Shoot Film Project #2 (call lab... must be turned in to lab by WEDNESDAY APRIL 10 or possibly earlier).
Week 12	Apr 18	-Screen and discuss special topics films footage -Screen and discuss Sound Design -Discuss final project.  -FILM PROJECT #2 DUE, BACK FROM LAB. TRANSFERRED TO VIDEO (Students pay for and	Chapter 14. Basic Sound Editing, pp. 584-590.  Sound Design DUE  PICK UP TRANSFERRED PROJECT FROM LAB – digital

		handle lab interaction) .	dailies due in class
Week 13	Apr 25	-ASSEMBLY EDITS DUE, FINAL PROJECTS -Bring your harddrive to class for in-class work -Workshop day	-Final Project – assembly edit (no sound)
Week 14	May 2	-ROUGH CUTS DUE, FINAL PROJECTS. -Complete online evaluation surveys	-Final Project ROUGH CUT with Sound -Complete online evaluation surveys
Week 15	May 9	-FINAL PROJECTS DUE! -Complete online evaluation surveys	-Final Project FINAL CUT -Complete online evaluation surveys