

**SCHOOL OF MEDIA STUDIES/BACHELOR'S PROGRAM FOR ADULTS AND TRANSFER STUDENTS
SCHOOLS FOR PUBLIC ENGAGEMENT
Fall 2020**

FILMMAKING STUDIO I, Section C

NFLM3660 C, CRN 3142 (degree)

NFLM0366 C, CRN 3983 (non-credit/certificate)

Instructor: Melissa Friedling (friedlim@newschool.edu)

Tuesdays, 7:00-9:40 PM

9/1/2020 - 12/15/2020*

Course Description

This course is an opportunity for the serious beginner to learn the fundamentals of filmmaking. Students respond to conceptual and aesthetic challenges posed broadly as problems of time, movement, space, place, and point of view that students solve in both short exercises and concentrated study. Weekly assignments, discussions, exercises, lectures, virtual field trips and critiques further students' understanding of filmmaking. Consideration is given to the historical and emergent potentials of filmmaking as students become familiar with diverse modes of cinematic expression and better equipped to discover and realize their own creative voices. A range of examples are discussed and understood as responses to technical limits and possibilities as well as to social, cultural, economic, and political contexts. By the end of the course, students will have gained experience that prepares them for more ambitious personal film projects at the next level of the production course sequence.

Required software/hardware: Students should have access to a video capture device, such as a DSLR, mirrorless camera, camcorder or smartphone and non-linear editing software (NLE) like Adobe Premiere Pro, Adobe Premiere Rush, HitFilm 3 Express, iMovie, DaVinci Resolve 12, Lightworks, AVID Free DV, Shotcut or Sony Vegas.

Learning Outcomes

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

1. Ability to recognize and describe some social, cultural, and aesthetic contexts for their own creative choices.
2. Fundamental theoretical and practical understanding of short-form filmmaking from camera mechanics, to principles of exposure, lighting, and audio recording.
3. Basic working knowledge of NLE and editing principles.
4. Working fluency in the communicative language of cinema and expressive techniques including shot structure, composition, continuity and coverage.
5. Appreciation for modes of filmic expression beyond the conventional narrative.
6. Refined understanding of one's own personal aesthetics and voice.
7. Prepared to tackle more ambitious film projects at the next level of production courses.

Class Requirements

Required Texts

All required and recommended reading will be made available through Canvas.

Equipment Requirements

Students should have access to a video capture device, such as a DSLR, mirrorless camera, camcorder or smartphone and non linear editing software like Adobe Premiere Pro, Adobe Premiere Rush, HitFilm 3 Express, iMovie, DaVinci Resolve 12, Lightworks, AVID Free DV, Shotcut or Sony Vegas.

Note, you may need an SD card if your camera uses them. You may also want external harddrive storage for your media. Additional optional equipment are camera support (tripod), external microphone. I can provide guidance on any equipment acquisitions.

Resources

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).

Assessable Tasks

Each assignment will be graded based 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. These criteria will be distributed and discussed as assigned, but here are the basics:

- Participation** **DUE weekly**
 - See below for criteria and expectations for weekly participation
- Quizzes (x2)** **DUE on Wednesdays on week they are assigned by 5pm EST**
 - Quiz will be multiple choice, covering readings and other assigned materials.
- Its been a minute** **DUE 9/15/2020 @12pm EST**
 - Using 'found' footage, students familiarize themselves with NLE's while exploring the critical and aesthetic problem of perceived duration, asking: how can I, as the filmmaker, shape the experience of a minute of filmic time?
- Exquisite corpse** **DUE 9/22/2020 @12pm EST**
 - For this small group exercise, students collaborate as they explore image capture and experimentation with image-making as well as sequencing.
- Portrait of a place/space
+ treatment** **DUE 10/6/2020 12pm EST**
 - This portrait that asks filmmaker to transform the every day into the unfamiliar while also considering filmic space.
- Making light of it** **DUE 10/27/2020 @12pm EST**
 - Students are challenged to treat light as a character, action, setting, tone, voice, event, and/or object.
- Continuity shoot + edit** **DUE 11/10/2020 @ 12pm EST**
 - Exercise in creating the illusion of continuous time by shooting for coverage, working with the grammar of the continuity style while becoming familiar with story boards and shot lists.
- Final project treatment** **DUE 11/24/2020 @12pm EST**
 - Students prepare treatment that includes synopsis, visual strategy, and sound strategy for a 3-6 minute developed project. I will respond with comments and we will discuss during individual meetings during week of 12/1/20. **Rough cuts of project due 12/8 @ 12pm.**
- Final project** **DUE 12/15/2020 @12pm**

- A 3-6 minute completed work that exploits the concepts discussed throughout the semester and demonstrates the development of the filmmaker’s “voice.”

Final Grade Calculation

Participation	20%
Quiz 1	3%
Quiz 2	3%
Its been a minute	10%
Exquisite corpse	10%
Portrait of a place/space + treatment	10%
Making light of it	10%
Continuity shoot + edit	10%
Final project treatment	4%
Final project	20%

Certificate Students

Please note that this class fulfills a requirement of the Certificate in Film Production. Students wishing to count this course towards their Certificate 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: <https://opencampus.newschool.edu/program/certificate-programs/media-writing/film-production>

Course Design

We will meet every week for **Zoom** meeting on **Tuesdays @ 7pm**. We will not likely use the entire time slot every week but you should expect our time together to be longer on days we are scheduled for workshoping. Zoom meetings will be dedicated to discussion, collaboration, and looking at work, not lecture. Weekly attendance is expected. Zoom meetings will also be opportunities to clarify content of readings, discuss assignments and expectations, to address your questions, and to engage in collaboration. You will be invited to participate via chat, audio, or video. These meetings will be recorded for the benefit of a student who is unable to attend. Please do see additional details pertaining to recordings and attendance below.

All other aspects of *Filmmaking Studio 1* will unfold asynchronously. In addition to watching weekly video or audio lessons and other learning materials posted in Canvas, you will be expected to complete reading assignments and, when prompted, engage in discussions. All required reading and viewing materials will be accessed via links on the course Canvas site. Additional learning activities will vary from week to week but I will always introduce and clarify expectations in a start-of-week **Intro Video** posted on **Thursdays** (before the weekly Tuesday Zoom) by 5pm EST.

Snapshot of Weekly of Course Schedule

Thursday	Start of week. 5pm EST. Check online for new weekly Intro Video and other new content and assignments.
Friday	Work on assignments, complete readings, watch instructional videos, watch films for consideration, contribute to discussions as prompted.
Saturday	Work on assignments, complete readings, watch instructional videos, watch films for consideration, contribute to discussions as prompted.

Sunday	Work on assignments, complete readings, watch instructional videos, watch films for consideration, contribute to discussions as prompted.
Monday	Work on assignments, complete readings, watch instructional videos, watch films for consideration, contribute to discussions as prompted.
Tuesday	Zoom meeting. Exercises posted by 12pm EST via Google Drive as instructed. Prepare for workshop and discussion in Zoom meeting.
Wednesday	End of week. Quizzes due by 5pm EST

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. I expect you to describe what you are hearing/seeing, offer an interpretation, elaborate on an idea, introduce new ideas, disagree, or question.

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 work turned into the course Google drive ontime and in advance of presentation/discussion, 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 (they rarely do when making a film . . .).

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 rigorous schedule and plan ahead. When presenting work, it should be easily accessed from your harddrive.

Attendance

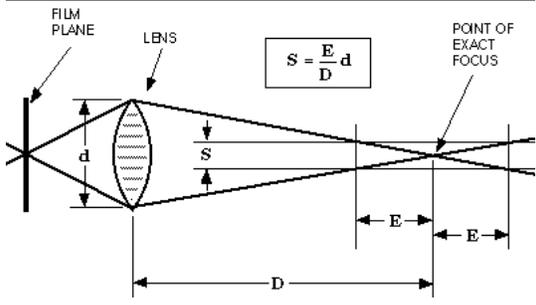
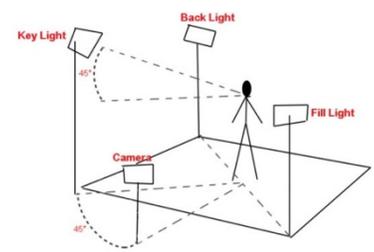
Since this is a vast subject compressed into a very small period of time, attendance of both credit and non-credit students is critical. We need each other to show up on time, having completed all the assigned work and prepared to engage constructively and respectfully with one another. See below, under "**Course Policies and Procedures,**" for more on our commitment to inclusion and respect.

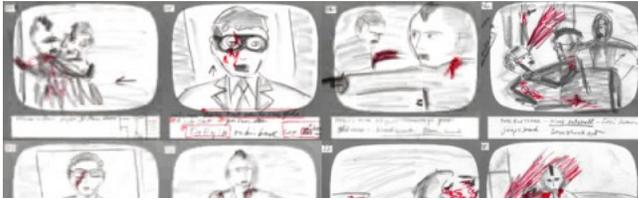
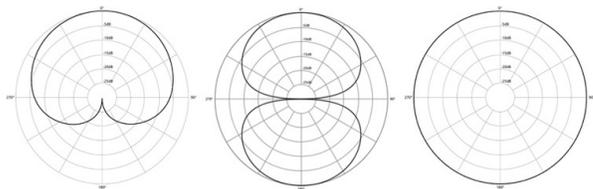
The New School requires all credit students to attend every class and I am required to note attendance at the start of class. If you must be absent, please do your best to notify me in advance. One absence will not affect your grade (please, again, try to notify me at least 24 hours in advance). Two absences will result in a half letter grade reduction. Three absences will result in a full drop in a letter grade. Four absences and you will fail the class. Students who arrive more than 15 minutes late will be marked absent.

I recognize that we are living in precarious times and that the blended asynchronous/synchronous online format may be challenging for some members of the class in other time zones. I am happy to work with you to develop strategies for project planning and time management. My aim is to be sympathetic to the challenges students face both inside and outside the classroom and, likewise, I expect that you also respect my time and the collective agreements and trajectory for the class.

Course Outline (subject to change)

Week	Date	Topic/Activity	Assignments
1	9/1	Introduction + orientation Introduction to motion pictures Considering personal cinema Syllabus review Point of view challenge: My eye	
2	9/8	Sequencing images 1 The super basics of workflow + NLEs <ul style="list-style-type: none"> - Montage - Editing principles - Time, pacing, rhythm, ellipsis - Duration + repetition Found footage films Assign + consider: Its been a minute	Read: Joel Schlemowitz, "General Good Practices for Digital Editing." Optional read: Joel Schlemowitz, "iMovie Basics." Steven Ascher and Edward Pincus, "Editing Digital Video," <u>The Filmmaker's Handbook: A Comprehensive Guide for the Digital Age</u> (Plume, 2013) 544-584.
3	9/15	The camera: how it works <ul style="list-style-type: none"> - Formats - Settings - Viewfinder/monitor - Types of media - Frame rates - Sensors - Resolution + pixels - Compression + codecs Surrealist + chance films Workshop: Its been a minute Assign + consider: Exquisite corpse	Due: Its been a minute Read: Sonja Schenk + Ben Long, "Digital Video Primer," <u>The Digital Filmmaking Handbook</u> 6th Edition (Foreign Films, 2017) 47 – 78. Optional read: Pincus + Ascher, "The Film Camera: An Overview of the Camera," 253 – 262.
4	9/22	Workshop: Exquisite corpse	Due: Exquisite corpse
5	9/29	The lens + exposure The basics of optics	Read: Pincus + Ascher, "The Lens," 141-169.

		<ul style="list-style-type: none"> - Aperture - Elements - Focal length - Prime/zoom - F-stop - Depth of field - Shutter speed - ISO - Gain - Zebra <p>Treatments</p> <ul style="list-style-type: none"> - Premise statement - Visual strategy - Sound strategy <p>Exploring spaces + places in film Assign + consider: Portrait of a place/space</p>	<p>Quiz 1 Due 9/30 @ 5pm EST</p> 
6	10/6	Workshop: Portraits	<p>Due: Portrait treatment Portrait of a Place/Space</p>
7	10/13	<p>Color</p> <ul style="list-style-type: none"> - Color temperature - Color balance - Gamma - Filters <p>Exploring color in film Assign: Color walk</p>	<p>Read: Pincus + Ascher, "The Video Image" 185-216. Pincus + Ascher, "Color and Filters," 304 – 317.</p> <p>Quiz 2 Due 10/14 @ 5pm EST</p>
8	10/20	<p>Light + lighting</p> <ul style="list-style-type: none"> - Quality - Contrast - Lighting ratio - Directionality - Intensity - Light meters - Inverse square law - Shaping light - Interior/exterior - Basic setups <p>Exploring light in film Assign + consider: Making light of it</p>	<p>Due: Color walk report</p> <p>Read: Pincus + Ascher, "Lighting" 471-520.</p> 
9	10/27	<p>The frame</p> <ul style="list-style-type: none"> - Composition - Rule of thirds - Diagonals - Weight + balance - Angles - Frames within frames - Image stabilization - Camera movement 	<p>Due: Making light of it</p> <p>Read: Tom Schroepel, "Composition," <u>The Bare Bones Camera Course for Film + Video</u>, 2nd Edition (2012) 21-42.</p>

		Workshop: Making light of it	
10	11/3	Sequencing images 2 <ul style="list-style-type: none"> - Continuity + “invisible editing” - Shot break down - Screen direction - Axis of action - Rule-based editing Exploring continuity in film Assign + consider: Continuity shoot + edit	Read: Pincus + Ascher, “The Illusion of Continuous Time” 341-346. 
11	11/10	Workshop: Continuity shoot + edit	Due: Continuity shoot + edit
12	11/17	Audio <ul style="list-style-type: none"> - Sound waves - Characteristics of sound - Microphones - Dynamic/condenser - Recording basics - Directionality - Double system v single system recording - Sound mixing Exploring sound in film Assign + consider: Final project treatments	Read: Pincus + Ascher, “Sound” 402-409. Pincus + Ascher, “The Microphone” 420-429. 
	11/24	Individual meetings with sign-up	
No classes – Wednesday November 25-Sunday November 29			
13	12/1	Individual meetings – scheduled by appointment before break – sharing roughs during week of 12/1	Due: Final project treatments (by 11/24)
14	12/8	Workshop: rough cuts	Due: Final project rushes or rough cuts Complete: Student course ratings
15	12/15	Final presentations	Due: Final projects Complete: Student course ratings

Labor Day Holiday – no classes - Saturday, September 5 – Monday, September 7

Rosh Hashanah – no classes - Saturday, September 19

Yom Kippur – no classes - Monday, September 28

Thanksgiving Holiday – no classes - Wednesday, November 25 – Sunday, November 29

University, College/School, and Program Policies

Academic 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/policies/>

Resources regarding what plagiarism is and how to avoid it can be found on the Learning Center's website: <http://www.newschool.edu/university-learning-center/student-resources/>

Intellectual Property Rights: <http://www.newschool.edu/provost/accreditation-policies/>

Grading Policies: <http://www.newschool.edu/registrar/academic-policies/>

Course Policies and Procedures

Inclusion and Respect

Modified from The New School's **Safe Zone** declaration (thank you, Shannon Mattern): We in this classroom are dedicated to creating a welcoming environment for all members of the university community inclusive of race, ethnicity, national origin, culture, language, gender and gender expression, sexuality, religious and political beliefs, age, and ability. We'll aim to celebrate our diversity and to respectfully negotiate differences in experience, understanding, and expression. We will stand against all forms of discrimination and oppression, whether directed against individuals or groups. We will also make an effort to respect one another's individuality in our forms of address, which includes learning one another's preferred names and pronouns.

If you experience anything in the classroom that undermines these values – or if there is anything I can do to better cultivate inclusivity and respect – please feel free to let me know. Likewise, if you are facing personal challenges inside or outside the classroom that are impacting your class performance, I'm happy to speak with you about strategies of accommodation, and to help you find the appropriate support resources at the university.

Changes to Syllabus

I make every effort to map out the entire semester before the semester begins, so we both know what we're in for. Yet we may need to make a few small alterations to our schedule: we might host a guest who's become available, I might decide to cut a couple of our readings or substitute a film over the course of the semester, etc. Any changes will be noted, with plenty of advance notice, on our class Canvas page, which will always be the most accurate, up-to-date "control center" for our class. And any revisions will only maintain or decrease, never increase, your workload.

Remote Learning Environment Expectations

Synchronous Learning Environment

- Download the Zoom application to your system prior to our first class for best performance (as opposed to using the Zoom website).

- Ensure your technology is ready ahead of time so as not to distract yourself or others as you login or troubleshoot. I recommend giving yourself a few extra minutes to login and “arrive” for class the first time you use Zoom.
- Do your very best to you have a reliable internet connection.
- Use headphones/earbuds to hear and be heard most clearly.
- Additional protocols and etiquette will be shared, but class agreements include:
 - All students indicate their name and preferred pronoun in Zoom video panel. You can change name by clicking on the dots in upper right of your video.
 - Using video is preferred when possible and, when used, care is taken with screen backgrounds to ensure they do not include flashing lights or other visuals that can make it hard for some people to participate. Participants are mindful as well of the background that appears behind them, keeping privacy considerations in mind.
 - Mute microphones during video sessions, unmuting when it’s your time to speak.
 - While in class, all participants concentrate exclusively on class conversation and activities.
 - Students use the raised hand feature in Zoom to indicate they wish to speak.
 - All participants are responsible for creating a safe, healthy, inclusive and belonging space.

Recording Synchronous Sessions

I will be recording our weekly Zoom meetings **only if I know in advance** that a student will not be able to attend, and will make those recordings available to our class for the benefit of a student who was unable to attend. The recordings will be shared only with this class and deleted after the semester ends. If any students has concerns about participating in recorded meetings, they are encouraged to reach out to me directly.

Responsibility

Students are responsible for all assignments, even if they are absent. Late assignments, failure to complete the readings assigned for class discussion, and lack of preparedness for in-class discussions and presentations will jeopardize your successful completion of this course.

Delays

In rare instances (I don’t expect ever), I may be delayed for synchronous sessions. If I have not joined by the time the session is scheduled to start, you must wait a minimum of thirty minutes for my arrival. In the event that I will miss a session entirely, an announcement will be made on Canvas indicating any work that should be completed before the next synchronous session.

Student Course Ratings (Course Evaluations)

During the last two weeks of the semester, students are asked to provide feedback for each of their courses through an online survey. They cannot view grades until providing feedback or officially declining to do so. Course evaluations are a vital space where students can speak about the learning experience. It is an important process which provides valuable data about the successful delivery and support of a course or topic to both the faculty and administrators. 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. Instructions are available online at <http://www.newschool.edu/provost/course-evaluations-student-instructions.pdf>.

Resources

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

- University Libraries and Archives: <http://library.newschool.edu> (See also [Reserves](#))
- University Learning Center: <http://www.newschool.edu/learning-center>
- Student Disability Services: www.newschool.edu/student-disability-services/
If you are a student with a disability/disabled student, or believe you might have a disability that requires accommodations, please contact the Student Disability Services (SDS) at studentdisability@newschool.edu, or 212-229-5626, to coordinate all reasonable accommodation requests.
- The New School Food Assistance: For more information on food assistance and additional resources, please click on the link below: <https://www.newschool.edu/student-support-crisis-management/student-food-pantry-faq/>
- Health and Wellness: For information about services and support available to New School students please click on the link below: <https://www.newschool.edu/campus-community/health-wellness-support/>