



FIL 122 SOUND / IMAGE SPRING 2017

monday 1:30pm – 5:30pm

r. 221B Shaffer Art Building

->> production workshops: thursday 3:30pm Shaffer 208/216

instructor: ioana g. turcan

email: igturcan@syr.edu office hours: monday, 11-12pm (by appointment), r. 231 Shaffer

COURSE DESCRIPTION

This multi-dimensional course is aimed at building a solid foundation of practical filmmaking for further learning in the film program. You will learn the basic technology of film practice, including the use of video cameras, simple lighting, sound recording, and digital editing. The ultimate goal of the course is to develop both technical and conceptual skills through the use of film screenings, lectures, demonstrations, workshops, readings, exercises and team projects in order to put your thoughts and ideas onto film. You will produce a series of short assignments and one film.

EXPECTATIONS

This course is a rigorous introduction to the film/video mediums. In order for you to make films/videos successfully you must achieve technical proficiency. Therefore, completion of the readings by the dates listed, active participation, and regular attendance is crucial. There are three overarching principles that the class must follow:

1. Responsibility about time

Given the time consuming nature of filmmaking, you are required to spend substantial out-of class time shooting and editing your films. Consider the due dates of the assignments and make plans accordingly. Late projects will result in lower grades.

2. Responsibility about equipment

Be careful when using the equipment. If anything doesn't work please notify the equipment cage immediately at cagehelp@syr.edu Do not attempt to fix anything yourself. You must be especially considerate about the equipment you check out, as other people will also need to use it.

3. Integrity and tolerance of expression

You are expected to cooperate in group projects, actively share ideas and provide constructive and critical responses to the work of others.

READINGS

The required text for this class is *Voice & Vision, 2nd edition*, by Mick Hurbis-Cherrier (Available at SU Bookstore). Additional reading material *Points of view - An anthology of short stories* by James Moffet. The readings for each class are specified on the syllabus.

Recommended readings:

“The Filmmaker’s Handbook” (FH) by Steven Ascher and Edward Pincus
“In the Blink of an Eye” by Walter Murch
“Cinematography: Theory and Practice: Image Making for Cinematographers and Directors” (Volume 3) by Blain Brown
“The Recording Engineer’s Handbook” by Bobby Owsinski

Required equipment

All students must provide their own hard drives. You will also need memory cards for your cameras and sound recorders.

Software

Editing software: Adobe Premiere Pro - install on your own device (Adobe Creative Cloud - student discount) or use the video labs studio hours (door access provided: trm.syr.edu/access)
Scriptwriting software: Celtx - free trial www.celtx.com

Other required material

You will be required to purchase, rent or borrow (at your own risk) all of the materials necessary to complete your production exercises and projects. This may include lighting gloves, lens cleaners, props, costume, etc. These costs are entirely the responsibility of the production team. Planning and organization will help you keep the expense to a minimum. If you fail to learn how to use equipment properly, your expenses will increase since you will need to re-shoot to correct your mistakes. Lack of funds will not be accepted as an excuse for incomplete or late work.

COMMUNICATION

I will maintain regular office hours. Email is a good way to get in contact with me. I will try to return your email within 24 hours during the school week. Email sent at 5 pm on Friday will be answered sometime on Monday.

** Feel free to contact for questions and/or advice or anything you might want to ask me.

ATTENDANCE/ PARTICIPATION

Good participation means:

(1) you show up on-time having done the readings, bringing comments and questions to class to discuss (2) and add to in-class discussions with opinions and ideas (3) you give constructive feedback to your peers and consider the feedback others give to you, (4) you take notes on lectures and demonstrations (5) you are involved with in-class assignments and shoots.

Poor participation and attendance will affect your grade.

No unexcused (i.e. no Dean’s letter or medical documentation) absence is allowed. You must not miss more than three classes for any reason.

2 absences drop your final grade partial letter (i.e B>B-)

3 absences drop your final grade full letter (i.e B>C)

4 absences will result in a failing grade (F)

If you are unable to attend class, you must contact me at least 24 hours in advance. After the first “free” tardy, each tardy will result in 1 point being deducted from your participation grade. Tardiness of more than 15 minutes will be considered as an unexcused absence. You are responsible for seeking out any missed announcements or lecture material.

Under no circumstances are students to text, surf the internet, write/read emails etc.during class time. Cellphones can be used if translation is required only.

Failure to comply with this will result in an invitation to leave the room and an unexcused absence for the day.

PRODUCTION WORKSHOPS

Attendance is **mandatory**. Only students who have **completed** the workshops will be allowed to use the equipment for this course: **CAGE RULES**

First 3 workshops are mandatory to successfully achieve the requirements of the class.

Workshops Schedule (topics/time subject to change) thursday 3:30pm Shaffer 208/216

January 26	Camera Concepts & AF100
February 2	Premiere Pro CC
February 9	Lighting Workshop 1
February 16	FCP-X
February 23	Lighting Workshop 2
March 2	Super 16 - Bolex
March 9	Codecs, Formats, Raw Workflow
March 23	Jib Workshop
March 30	To be scheduled
April 4	To be scheduled

a note on class and workshops:

Sharing and discussing ideas and approaches while honing your critical thinking as you learn to accept advice and criticism are central to your development as a creative practitioner. During class, I expect you to describe what you are seeing/hearing and experiencing, offer interpretations and analyses, introduce new ideas, disagree, question, and (most importantly) be open to unexpected challenges and new experiences.

Therefore, completion of the readings by the dates listed, active participation, and regular attendance is crucial.

Beyond the specific aims outlined in this syllabus, an important goal in this course is to foster a safe space for critical thinking where differing opinions can be articulated without risk of ridicule or condescension. Each participant in the class should treat each other with respect and fairness. Freedom of expression, which you have (with limits on violence** and alarm clocks*) is not the same as immunity from criticism. We may view and discuss material in class that is unfamiliar and difficult; questioning the legitimacy or validity of existing material is not productive for either a class discussion or the development of you own critical abilities. **Important:** If at any time a participant feels uncomfortable with material screened in class, please talk to me directly and, if you are so inclined, feel free to open a discussion in class.

EVALUATION

Points are awarded for attendance, active engagement during class time, and satisfactory work. If you fail to turn in your assignment on time, you will receive a failing grade for that assignment. If you know you will be absent, you must arrange to turn in material prior to the class meeting. Weather will not be accepted as an excuse for late work. Students may acquire up to 100 total points. Extensions on due dates will be granted only for extraordinary circumstances.

GRADING BREAKDOWN

Attendance & participation 15 pt

One-Shot/One-Take 15 pt

Soundscape 10 pt

10' Pitching 10 pt

BB Responses 18 pt total

Points of view 5 pt

Final Project 20 pt

Pop quiz 7 pt

100 points

In calculating your final grade, the points you earn on each assignment will be added together, and the sum will be graded on the following scale:

A 100-93; -A 92-90; +B 89-87; B 86 - 83; -B 82-80; +C 79-77; C 76-73; -C 72-70; D 69- 60; F 59 and below

PLEASE NOTE:

Some of you will meet unexpected problems (such as camera jams, processing errors, personal misunderstanding with cast & crew etc.). However, working under a production deadline and overcoming production problems are part of the demands of the course. Each project will be graded on its technical quality and its conceptual use of medium. *Failing sometimes is part of the process.* I will be considering that if you tried but failed you did your part. Laziness or comfort are not part of those "accepted" processes.

CLASS SCHEDULE

During the course of FIL122 the students will have to complete 4 assignments. The production assignments will have to be completed on time in order for us to be able to have discussions.

History purple - it's due!!! has to be ready for the class

underlined black - small lecture in class

blue - describes part of the class time

* reading+response on Blackboard = BB (5 lines summary/each)

** assignment (visual works uploaded on Server = S)

Jan. 23 (W1) Introductions & syllabus review; course policies

key points in filmmaking, first steps of filmmaking process: treatment

1 page personal statement in class

**assignment: organize a production meeting

*Reading

Chapter 10: The Lens

Chapter 12: Basics of Exposure (BB)

Jan. 30 (W2) Camera, lens, composition

camera operations basics; in class shooting exercise

short film screenings + discussion

**assignment 1 (teams of 2)

write a treatment for one shot, one take short; (BB)

shoot with natural light, still frame, no dialogue, a relationship between 2 people.d: 3-5' (S)

*Reading

Chapter 3: Visual Language and Aesthetics of Cinema

Chapter 4: Organizing Cinematic Time & Space (BB)

Feb 6 (W3) Visual thinking/strategy

DUE: Assignment 1 (r. 221B)

critique & feedback

intro to Premiere - importing and managing files (r. 016)

*Reading

Chapter 13: Basic Lighting for Film (BB)

Feb. 13 (W4) Light and shadow

mise-en-scene -> Visions of Light (f.s.)

simple lighting technique; in class hands-on (cinematography room)

*Reading

Chapter 15: Sound for Production (BB)

Feb. 20 (W5) Introduction to sound
looking at microphones, in class workshop recording + short foley exercise (video lab)
**assignment 2 (individual)
write a “sound” treatment that relates with assignment 1 (BB)
create a soundscape to edit with the visual from assignment 1 (voice/environment/narrator) (S)
*Reading
Chapter 16: Location Sound Techniques (BB)

Feb. 27 (W6) Sound design. Sound mixing
DUE: Assignment 2
critique & feedback
*Reading
Sound design in film (BB)

March 6 (W7) Introduction to storytelling
script format, logline, synopsis, treatment. scriptwriting exercise in class.
*(4)Reading(s)
chapter’s descriptions + 1 story, at your choice, from each section of: interior monologue,
subjective narration, single character point of view, dual character point of view (BB-18th March)

March 13 (W8) .^=^. Spring Break

March 20 (W9) Stories and structure. Pre-production
points of view in storytelling - > Son of Saul (f.s.)
use of dialogue. intro to pitching. pre-production insights
**assignment 3: pitching your story
prepare a 10’ pitch to present in class
*Reading
Chapter 6: Preparing for Production (BB)

March 27 (W10) Visual Approach. Production Book
DUE: Assignment 3
organize teams, select scripts - debate/improve
visualize the script: shot list, storyboard in class exercise
*Reading
Chapter 20: The Process of Digital Editing
Chapter 21: The Art and Technique of Editing (BB)

April 3 (W11) Editing concepts and methods
from storyboard to editing. techniques
in class exercise - edit your own horror scene

**assignment 4: short story

*Reading

Chapter 17: On-Set Procedures

Chapter 18: Set Etiquette and Production Safety (BB)

April 10 (W12) Individual meetings
concerns before shooting. last details. discussions

APRIL 17 (W13) PRODUCTION WEEK

April 24 (W14) Rough cuts viewing
DUE: Rough Cuts
in class working session. feedback and discussions

May 1 (W15) Last day of class. Final conclusions.
DUE: Assignment 4

May 8th - PORTFOLIO REVIEW (tentative date)

SHOOTING IN PUBLIC LOCATIONS

For locations beyond Syracuse University property, the Syracuse City police or any other relevant municipal or government authority (i.e.: County Sheriff's Office) must be contacted. Syracuse Public Safety must be contacted, and permission granted for any filmmaking activities taking place in a public space on Syracuse University property. To shoot interiors in Syracuse University buildings, permission must be granted by that building's coordinator or by the faculty or staff member who controls that space. Students not abiding by these policies risk disciplinary action from SU and/or the city or municipality in which they are transgressing; including the possibility of arrest and suspension.

DISABILITY STATEMENT

Students who are in need of disability-related academic accommodations must register with the Office of Disability Services (ODS), 804 University Avenue., Room 309, 315-443-4498. Students with authorized disability-related accommodations should provide a current Accommodation Authorization Letter from ODS to the instructor and review those accommodations with the instructor. Accommodations, such as exam administration, are not provided retroactively; therefore, planning for accommodations as early as possible is necessary.

RELIGIOUS OBSERVANCE

Students must notify instructors by the end of the second week of classes when they will be observing any religious holiday(s). In fall and spring semesters, students fill out their notification forms online through MySlice.