



FS 341 - FILM LANGUAGE AND FILM MAKING

IES Abroad Freiburg

DESCRIPTION:

In this course students learn the artistic and technical aspects of film making. Camera perspective, movement, light, sound will be analyzed and then used in filming. Montage, cutting film, and other studio techniques will be applied to accomplish the intended effects and picture sequences of the finished film.

CREDITS: 3

CONTACT HOURS: 45

LANGUAGE OF INSTRUCTION: German

PREREQUISITES: None

ADDITIONAL COST: None

METHOD OF PRESENTATION:

Lecture, seminar (audio-visual), practice tutorials in the New Media Center of the University. Films made by students, film projects, Cameras, editing stations, lighting systems and sound systems will be provided by the NMC of the University.

REQUIRED WORK AND FORM OF ASSESSMENT:

- Practical film project – 25%
- Midterm Film project – 25%
- Final Film project – 50%

Practical film project – 25%

First practical film project reflecting technical and filming basics in a working group

Midterm Film Project – 25%

second project: advanced filming, including creation of an exposé and a storyboard

Final Film Project – 50%

5–10-minute films reflecting all aspects of film making as learned in the course. Discernible progress in filming, compared to the first two projects is required

LEARNING OUTCOMES:

By the end of this course, students will be able to:

- Understand all aspects of film making;
- Produce their own film;
- Analyze films competently, based on practical experience.
- Training of social competencies: all aspects of film making require highly coordinated team work

Attendance Policy

IES Abroad courses are designed to utilize the unique contribution of the instructor; the lecture/discussion format is regarded as the **primary mode of instruction**. Therefore, attendance is mandatory. Any unexcused absence will incur a penalty on your final course



grade. Deductions from grades due to absences are based on sessions (= 90 minutes). Any unexcused absence will incur a penalty on your final course grade (1 absence - 1%, 2nd absence -2%, 3rd absence – 3%).

Any student who has more than three (3) unexcused absences will receive an “F” as the final grade in the course. Any student who misses more than 25% of a course, whether the absences are excused or are unexcused, will receive an “F” as the final grade in the course. Students in the LAS program can excuse themselves once per course - to do so, they must notify the instructor and the Academic Dean in writing by e-mail before the start of the session. Any further excused absences must be excused by IES.

If you miss a class, it is **your responsibility** to make up on everything that was covered in class. Tests/presentations missed during unexcused absences **cannot be made up**.

Arriving late for class: Punctuality is important for the planned course schedule. If you are late for class, the late time will be recorded and added up at the end of the course. You will receive a grade reduction based on the accumulated amount of missing contact hours, according to the rule above (i.e., if you were late by 15 minutes for 6 sessions, your grade would be reduced by 1%).

LATE OR FAILURE SUBMISSION OF ASSIGNMENTS: Late submission of assignments or failure of submission of assignment results in the grade F of that particular assignment. This does not apply to late or non-submission due to illness with an excused absence.

Excused absence: Please call the IES Center before the start of your first class if you are ill and would like to be excused from your course, as outlined in the "Cell Phone and Attendance Policy" handed out during orientation. Student Affairs staff will decide whether your absence can be excused directly or whether a doctor's note is necessary. Absences due to religious observances and family emergencies may be excused at the discretion of the Center Director, with written approval. A petition for an excused absence due to a religious holiday needs to be submitted 2 weeks in advance. If permission is granted, the student needs to inform the Academic Dean, the Student Affairs Team and their instructors. Absences due to private travel or travel delays cannot be excused, even with advanced notice

ACADEMIC INTEGRITY CODE:

Students are expected to abide by the IES Abroad Code of Academic Integrity. The detailed IES Abroad academic integrity code can be accessed on Moodle.

All work submitted by a student for academic credit should constitute the student's own original work. Regardless of the quality of work, plagiarism will result in a failing grade for the course and/or an academic review and possible expulsion from the program. Plagiarism may be broadly defined as “copying of materials from sources, without acknowledging having done so, claiming other’s ideas as one’s own without proper reference to them, buying materials such as essays/exams, and using AI-generated content without disclosure.”

As AI tools continue to evolve, learning how to use them responsibly is an important emerging skill. Some of our courses allow students to explore the use of generative artificial intelligence (GAI) tools such as ChatGPT for some assignments and assessments. The instructor of each course will communicate whether GAI may be used in a course and provide specific guidelines and procedures for its appropriate use.

Updated information on your course and readings, including additional readings from journalistic articles, can be found on the Moodle platform at <https://moodle.iesabroad.org/login/index.php>

CONTENT:

Week	Content	Assignments and Readings
Week 1	Session: Introduction and plenary session where theoretical knowledge is conveyed using numerous examples from film. Sessions for practical film making (Block courses): Various technical components of film will be explained within the sessions, each lasting 4 hours (the maximum number of participants per group is 12)	Begleiter, Marcie (2003): Storyboards. Vom Text zur Zeichnung zum Film. Frankfurt a.M. (Chapter2: Storyboards in der Vorproduktion, S. 23-62). Katz, Steven D. (21999): Die richtige Einstellung. Zur Bildsprache des Films; das Handbuch. Frankfurt a.M.
Block course 1	Day 1 (whole day): Which components of film need to be taken into consideration generally; Emphasis on camera work: adjustment possibilities, perspective, camera movement, light, color	Petrasch, Thomas; Zinke, Joachim (2003): Chapter 3: Beleuchtung; Chapter 4: Kamera, Bildgestaltung. Kamp, Werner (2005): Chapter 1: grafische Grundlagen der Bildsprache, S. 7-35; Chapter 2: Die Kamera als Ausdrucksmittel, S. 38-72. Dunker, Achim (32001): Chapter 1: Wahrnehmung von Lichtverhältnissen, S. 8-10; Chapter 2: Die Möglichkeiten der Lichtgestaltung, S. 10-17; Chapter 3: Lichtlogik und Lichtkonzeption, S. 17-21; Chapter 4: Der fotografische Stil, S. 21-23.
	Day 2 (whole day): Emphasis on montage: camera shot and return shot, analytical montage, alternating montage, match cut, shutter control	Müller, Arnold Heinrich (2003): Geheimnisse der Filmgestaltung. Montage und Filmgestaltung für Filmer. Berlin. (Wie erzählt wird, S. 125-141; Ausdrucksformen der Dramaturgie, S. 247-267). Kamp, Werner (2005): AV-Mediengestaltung. Grundwissen: Haan-Gruiten. (Chapter 6: Schnitt, S. 141-160; Chapter7: Montage, S. 162-191).
Block course 2	Day 1 (whole day): Sound: background sound, language and music (used as a leitmotif, juxtaposition, amplification, association)	Lyver, Des (2004): Grundlagen des Videotons. Gau-Heppenheim. (Kapitel 3 und 4). Kamp, Werner (2005): AV-Mediengestaltung. Grundwissen: Haan-Gruiten. (Chapter 4: Tongestaltung, S.91-113).
	Day 2 (whole day): Analysis of the students' film projects; Introduction to the concept of a film project (Exposé, screenplay, storyboard). Final discussion	

Final week	Final Session/Conclusion: In the final session the practical work of the students will be analyzed and the concept of a film project explained.	
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COURSE-RELATED TRIPS:

- Cinema visits and external film screenings possible

REQUIRED READINGS:

- Kamp, Werner (32008): AV-Mediengestaltung. Grundwissen. Haan-Gruiten.
 - Begleiter, Marcie (2003): Storyboards. Vom Text zur Zeichnung zum Film. Frankfurt a.M. (LS Film 67/6)
 - Dunker, Achim (32001): Die chinesische Sonne scheint immer von unten. Licht- und Schattengestaltung im Film. München. (LS Film 368/2)
 - Field, Syd (122000): Das Handbuch zum Drehbuch. Übungen und Anleitungen zu einem guten Drehbuch. Frankfurt a. M. (Zweitausendeins) (LS Film 67/4)
 - Katz, Steven D. (21999): Die richtige Einstellung. Zur Bildsprache des Films; das Handbuch. Frankfurt a.M. (Zweitausendeins) (LS Film 10/5)
 - Monaco, James (32001): Film verstehen. Kunst, Technik, Sprache, Geschichte und Theorie des Films und der Medien. Mit einer Einführung in Multimedia. Reinbek bei Hamburg. (LS Film 10/7)
 - Müller, Arnold Heinrich (2003): Geheimnisse der Filmgestaltung. Montage und Filmgestaltung für Filmer. Berlin. (LS Film 293/1)
 - Schleicher, Harald; Urban, Alexander (Hrsg.; 2005): Filme machen. Technik – Gestaltung – Kunst. Klassisch und digital. Frankfurt a.M.
 - Kreutzer, Oliver (2014): Filmanalyse. Wiesbaden. (LS Film 10/30)
- If there are different categories (films, etc.) use a bold header (e.g. Filmography) followed by another unordered list.

RECOMMENDED READINGS:

1. General reference literature:

- Koebner, Thomas (Hrsg.; 2002): Reclams Sachlexikon des Films. Stuttgart. (LS Film 2, C 12)
- Rother, Rainer (Hrsg.; 1997): Sachlexikon Film. Reinbek bei Hamburg. (LS Film 2, C 6)
- Mikunda, Christian (2002): Kino spüren. Strategien der emotionalen Filmgestaltung. Wien.

2. Making films:

2.1. Comprehensive references

- Büchele, Fridhelm (2002): Digitales Filmen. Videofilme professionell planen und drehen Bonn. (GE 2002/2086)
- Petrasch, Thomas; Zinke, Joachim (2003): Einführung in die Videofilmproduktion. München (GE 2003/7603)
- Reil, Andreas A. (2004): Das DV-System. DV, DVCAM und DVCPR0 im praktischen Einsatz. Gau-Heppenheim. (LS Film 286/1)
- Schleicher, Harald; Urban, Alexander (Hrsg.; 2005): Filme machen. Technik – Gestaltung – Kunst. Klassisch und digital. Frankfurt a.M.
- Wegner, Dushan (2004): Der Videojournalist. Von der Idee über den Dreh bis zum Schnitt. So arbeitet man mit einer DV-Kamera und Schnittcomputer erfolgreich für das Fernsehen. Gau-Heppenheim. (GE 2004/5275)

2.2. Film language and images

- Arijon, Daniel (2000): Grammatik der Filmsprache. Das Handbuch. Frankfurt a.M. (Zweitausendeins) (LS Film 10/8)
- Kandorfer, Pierre (1984): DuMont's Lehrbuch der Filmgestaltung.
- Theoretisch-technische Grundlagen der Filmkunde. Köln (LS Film 5/1)
- Katz, Steven D. (21999): Die richtige Einstellung. Zur Bildsprache des Films; das Handbuch. Frankfurt a.M. (Zweitausendeins) (LS Film 10/5)
- Kerstan, Peter (2000): Der journalistische Film, jetzt aber richtig. Bildsprache und Gestaltung Frankfurt a.M. (Zweitausendeins) (LS Film 115/6)

- Rabiger, Michael (2000): Dokumentarfilme drehen. Frankfurt a. M. (Zweitausendeins) (LS Film 109/2)
- Vineyard, Jeremy (2001): Crashkurs Filmauflösung. Kameratechniken und die Bildsprache des Kinos. Frankfurt a.M. (Zweitausendeins) (LS Film 10/10)

2.3. Light

- Dunker, Achim (32001): Die chinesische Sonne scheint immer von unten. Licht- und Schattengestaltung im Film. München. (LS Film 368/2)
- Millerson, Gerald (32001): Handbuch der Beleuchtungstechnik für Film- und Fernsehproduktionen. Gau-Heppenheim. (LS Film 80/5)
- Lyver, Des; Swainson, Graham (2004) : Video Licht. Grundlagen. Mülheim. (LS Film 290/1)

2.4. Sound

- Lyver, Des (2004): Grundlagen des Videotons. Gau-Heppenheim. (LS Film 291/1)

2.3. Montage

- Beller, Hans (Hrsg.; 31999): Handbuch der Filmmontage. Praxis und Prinzipien des Filmschnitts. München (LS Film 80/1)
- Müller, Arnold Heinrich (2003): Geheimnisse der Filmgestaltung. Montage und Filmgestaltung für Filmer. Berlin. (LS Film 293/1)
- Murch, Walter (2004): Ein Lidschlag, ein Schnitt. Die Kunst der Filmmontage. Berlin.
- Rogge, Axel (2006): Die Videoschnitt-Schule : Tipps und Tricks für spannendere und überzeugendere Filme . Bonn (LS Film 293/2)
- Voss, Gabriele (2006): Schnitte in Raum und Zeit. 2 DVDs. (VF/D 2007/40)

2.4. Screenplay

- Cowgill, Linda J. (2001): Wie man Kurzfilme schreibt. Frankfurt am Main (Zweitausendeins) (LS Film 67/5)
- Field, Syd (61996): Drehbuchschreiben für Fernsehen und Film. Ein Handbuch für Ausbildung und Praxis. München (LS Film 67/2)
- Field, Syd (122000): Das Handbuch zum Drehbuch. Übungen und Anleitungen zu einem guten Drehbuch. Frankfurt a. M. (Zweitausendeins) (LS Film 67/4)
- Hant, C. P. (22000) : Das Drehbuch. Praktische Filmdramaturgie Frankfurt a. M. (Zweitausendeins) (LS Film 67/3)
- Schwarz, Alexander (Hrsg.; 1992): Das Drehbuch. Geschichte, Theorie, Praxis München (Diskurs Film ; 5); (LS Film 67/1)

2.5. Storyboard

- Begleiter, Marcie (2003): Storyboards. Vom Text zur Zeichnung zum Film. Frankfurt a.M. (LS Film 67/6)
- Simon, Mark (32006): Storyboards. Motion in Art. Amsterdam (LS Film 287/2)

3. Introduction to film analysis:

- Bienk, Alice (2006): Filmsprache. Einführung in die interaktive Filmanalyse. Marburg. (Buch mit DVD, LS Film 10/23)
- Faulstich, Werner (2002): Grundkurs Filmanalyse. München (UTB) (LS Film 10/12)
- Hickethier, Knut (42007): Film- und Fernsehanalyse. Stuttgart/Weimar (Sammlung Metzler ; 277) (LS Film 10/3)
- Kamp, Werner; Rüssel, Manfred (1998): Vom Umgang mit Film. Berlin
- Kanzog, Klaus (2001): Grundkurs Filmrhetorik. München (Diskurs Film ; 9) (LS Film 10/11)
- Korte, Helmut (1999): Einführung in die systematische Filmanalyse. Ein Arbeitsbuch. Berlin (LS Film 10/6)
- Kühnel, Jürgen (2004): Einführung in die Filmanalyse. Teil 1: Die Zeichen des Films. Siegen. (LB 76/1024-1)
- Mikos, Lothar (2003): Film- und Fernsehanalyse. Konstanz (LS Film 10/13)
- Monaco, James (32001): Film verstehen. Kunst, Technik, Sprache, Geschichte und Theorie des Films und der Medien. Mit einer Einführung in Multimedia. Reinbek bei Hamburg. (LS Film 10/7)

3.1. Film analysis on Video/DVD

- Alexandrow, Eugen (1987): Filmsprache oder Aus den Luftschlössern entstehen die Paläste dieser Erde. Grünwald. (Videokassette, 40 Min.) (VF/K 99/553)
- Steinmetz, Rüdiger (2003): Film- und Fernsehästhetik in Theorie und Praxis. Multimediale Lehr- und Lernsoftware.(DVD), (LS Film 10/16)
- Steinmetz, Rüdiger u.a. (2005): Filme sehen lernen. Grundlagen der Filmästhetik. Frankfurt a.M. (DVD), (LS Film 10/22)

Appendix:

Rubric for course participation:

A	Excellent participation The student's contributions reflect an active reading of the assigned bibliography. Skillfully synthesizes the main ideas of the readings and raises questions about the applications and implications of the material. Demonstrates, through questions and comments, that they have been capable of relating the main ideas in the readings to the other information discussed in the course and with their own life experience. The student makes informed judgments about the readings and other ideas discussed in class, providing evidence and reasons. They respectfully state their reactions about other classmates' opinions and can contribute to the inquiry spiral with other questions. The student gets fully involved in the completion of the class activities.
B	Very good participation The student's contributions show that the assigned materials are usually read. Most of the time, the main ideas are identified, even though sometimes it seems that applications and implications of the information read were not properly reflected upon. The student can construct over others' contributions, but sometimes seems to interrupt the shared construction to go over tangents. They are respectful of others' ideas. Regularly involved in the activities but occasionally loses concentration or energy.
C	Regular participation The participant evidences a regular reading of the bibliography but in a superficial way. They try to construct over others' ideas, but commonly provide comments that indicate a lack of preparation about the material. Frequently, contributions are shallow or unarticulated with the discussion in hand.
F	Insufficient participation Consistently, the participant reads in a shallow way or does not read at all. Does not participate in an informed way and shows lack of interest in constructing over others' ideas.