

FS 341

Film Language and Film Making

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 credits

CONTACT HOURS: 45

LANGUAGE OF INSTRUCTION: German

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

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:

- First practical film project reflecting technical and filming basics in a working group = 25%
- Mid-term/ second project: advanced filming, including creation of an exposé and a storyboard = 25%
- final project: 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 = 50%.

ATTENDANCE POLICY:

All IES Abroad (Freiburg) courses require attendance and participation. Attendance is mandatory per IES Abroad policy. 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. Absences due to sickness, religious observances, and family emergencies may be excusable at the discretion of the Center Director. In the case of an excused absence, it is the student’s responsibility to inform the Academic Dean of the absence with an Official Excused Absence Form, as well as any other relevant documentation (e.g. a doctor’s note), and to keep a record thereof. The absence form must be turned in as soon as possible before the class, in the case of a planned absence, or immediately upon return to the Center, in the case of an unplanned absence, in order for the absence to be considered excused. It is also the student’s responsibility to inform the professor of the missed class. Students can collect and submit the Official Excused Absence Form from the office of the Academic Dean.

TESTS, QUIZZES, OR PRESENTATIONS MISSED DURING UNEXCUSED ABSENCES CANNOT BE MADE UP!

ASSIGNMENTS NOT HANDED IN ON THE DUE DATE WILL BE SUBJECT TO A 3% PENALTY PER DAY POST-DUE DATE (except of students who have an excused absence).

ACADEMIC INTEGRITY CODE:

Regardless of the quality of work, plagiarism is punishable with a failing grade in the class. 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, and buying materials such as essays/exams.

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>

CONSENT TO RECORDING

Class discussions, both in the classroom and online, may be recorded to provide an educational resource for students in the class.

Your instructor will inform you before recording starts. Reasonable requests from students to deactivate their cameras during recording will be considered by instructors. Class recordings will be kept on the Moodle class site and will only be available to students in the class. The recordings will no longer be available to students when the semester ends.

Students are prohibited from recording classes or from distributing class recordings. Any recordings made will be used only for educational purposes within the class, unless explicit, written permission has been granted by the students

CONTENT:

1. Plenary Sessions: In 4 plenary sessions (each lasting 2 hours) theoretical knowledge is conveyed using numerous examples from film. In the final session the practical work of the students will be analyzed and the concept of a film project explained.

1. Which components of film need to be taken into consideration generally; Emphasis on camera work: adjustment possibilities, perspective, camera movement, light, color

Literature:

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 (2001): 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.

2. Emphasis on montage: camera shot and return shot, analytical montage, alternating montage, match cut, shutter control

Literature:

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; Chapter 7: Montage, S. 162-191).

3. Sound: background sound, language and music (used as a leitmotif, juxtaposition, amplification, association)

Literature:

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).

4. Analysis of the students' film projects; Introduction to the concept of a film project (Exposé, screenplay, storyboard). Final discussion

Literature:

Begleiter, Marcie (2003): Storyboards. Vom Text zur Zeichnung zum Film. Frankfurt a.M. (Chapter2: Storyboards in der Vorproduktion, S. 23-62).

2. Sessions for practical film making: Various technical components of film will be explained in 5 sessions, each lasting 4 hours (the maximum number of participants per group is 12)

Literature: instructor will provide photocopied/e-attached handouts, relevant for each session. The .pdf

files sent to students are power point slides, which the professor compiled himself, with the film stills pulled from various different movies. The charts and graphs are taken from the following books:

Katz, Steven D. (21999): Die richtige Einstellung. Zur Bildsprache des Films; das Handbuch. Frankfurt a.M.

Müller, Arnold Heinrich (2003): Geheimnisse der Filmgestaltung. Montage und Filmgestaltung für Filmer. Berlin.

Kamp, Werner (32008): AV-Mediengestaltung. Grundwissen. Haan-Gruiten.

Mikunda, Christian (2002): Kino spüren. Strategien der emotionalen Filmgestaltung. Wien.

1. How to operate a modern digital 3CCD camcorder

2. Continuation with the camera, effective use of light, setting up microphones. Second half: participants film their first shots (various settings, which can be used for the cutting in the next session, in groups of 3 respectively)

3. Introduction to the digital cutting program. The participants then cut their own filmed material

4. Communal viewing of the first produced film clips. Second half: the students again make film recordings, this time on a different subject

5. Cutting of filmed material. The participants have to be available throughout the entire session

Communal analysis will follow in the 4th plenary session

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)

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)

2. Making films:

2.1. Comprehensive references

Bücheler, Fridhelm (2002): Digitales Filmen. Videofilme professionell planen und drehen Bonn. (GE 2002/2086)

Petrash, Thomas; Zinke, Joachim (2003): Einführung in die Videofilmproduktion. München (GE 2003/7603)

Reil, Andreas A. (2004): Das DV-System. DV, DVCAM und DVCPRO 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 (1996): Drehbuchschreiben für Fernsehen und Film. Ein Handbuch für Ausbildung und Praxis. München (LS Film 67/2)

Field, Syd (2000): Das Handbuch zum Drehbuch. Übungen und Anleitungen zu einem guten Drehbuch. Frankfurt a. M. (Zweitausendeins) (LS Film 67/4)

Hant, C. P. (2000) : 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 (2006): 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 (2007): Film- und Fernsehanalyse. Stuttgart/Weimar (Sammlung Metzler ; 277) (LS Film 10/3)

Kamp, Werner; Rüsel, 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 (2001): 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)

BRIEF BIOGRAPHY OF INSTRUCTOR:

Franz Leithold earned a Ph.D. in Slavic and German Studies from the University of Freiburg. He was until 2023 Media and Computer Center Director at the Albert-Ludwigs-Universität Freiburg library, where since 1996 he has taught seminars and lectures on German film and literature. He pursued a degree in Library Science in Cologne from 1989-1990. He is a professor of film and media studies at the University of Freiburg Current research areas include film history, film theory, aesthetics of film, and film production. Mr. Leithold has also produced several TV features. Among his more recent publications: Studien zu A.P. Cechovs Drama "Die Moeve" (1989), 193 p.; several articles on Russian literature, which were published in Harenbergs Lexikon der Weltliteratur. Autoren –Werke – Begriffe. 5 volumes (1989).

In addition, several of his articles on Russian literature have been published in reviews and newspapers. Mr.Leithold has also received several awards and prizes. Among others:

- 2001: Lehrpreis des Landes Baden-Württemberg
 - 2001/2002: Intermedia-Globe in gold, Worldmediafestival, Hamburg
 - 2005: Förderpreis beim Medienpreis der Universität Freiburg für Uni-TV
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