

Cinema and Television Arts Assessment Report AY17-18

Summary

Assessment activities in Cinema sought feedback from undergraduate students about Foundations and Practicum, as the program is being revised. Additionally, activities looked at student writing and communication abilities at the undergrad and graduate level. In World Cinema courses, students excelling at analyzing diverse cultural contexts and cinematic history but were less strong in effectively using the language of cinema in their analyses.

Feedback on Practicum illustrated that students often felt frustration at what they considered missed opportunities for faculty to step in as instructors but still, ultimately, found the experience worthwhile as it taught crucial (though not always enjoyable) collaboration skills. Feedback on Foundations demonstrates that students might benefit from more clear explanation early on of what Foundations is intended to do in the larger program and their career.

PitchFest proved to again be a very effective way for graduate students to receive feedback and gain significant experience presenting their ideas. Faculty responses to the Practicum survey and World Cinema assessment noted the challenges of Practicum and that student responses reinforced what students expressed throughout the semester: the challenges and frustrations but overall appreciation for the experience (see Appendix A)

I. Major Degree Programs

Cinema Art and Science BFA
 Filmmaking BA
 Interdisciplinary Documentary BA
 Television BA
 Television Executive Producing and Entrepreneurship BA

II. Courses and Program Learning Outcomes Assessed AY17-18

Filmmaking BA

- Fluency in the language of cinema by applying diverse perspectives.
- Critically examine their own work and others in the context of cinema history, aesthetics, and cultural influences.

Cinema Practicum (CAS BFA and Filmmaking BA)
 Cinema Foundations Courses (CAS BFA and Filmmaking BA)

Producing & Editing 1 (Television BA) Course Outcomes

- Students will apply both written and visual storytelling skills to produce projects with originality and aesthetic depth.
- Students will demonstrate the ability to offer constructive criticism and collaborate with others.

III. Assessment 1: World Cinema I (24-2550) and World Cinema II (24-2551): Filmmaking BA

Method

During Fall 2017, students' final research essays from the single section of World Cinema I and all three sections of World Cinema II were assessed by a panel of three graduate student assistants, some of whom worked with the courses. The panel used a rubric with six criteria and a scale of 1= Poor, 2= Fair, 3= Strong, and 4= Excellent developed by the department (See Appendix B). A norming session and follow-up meeting were held. The work of 151 of students was assessed.

Results

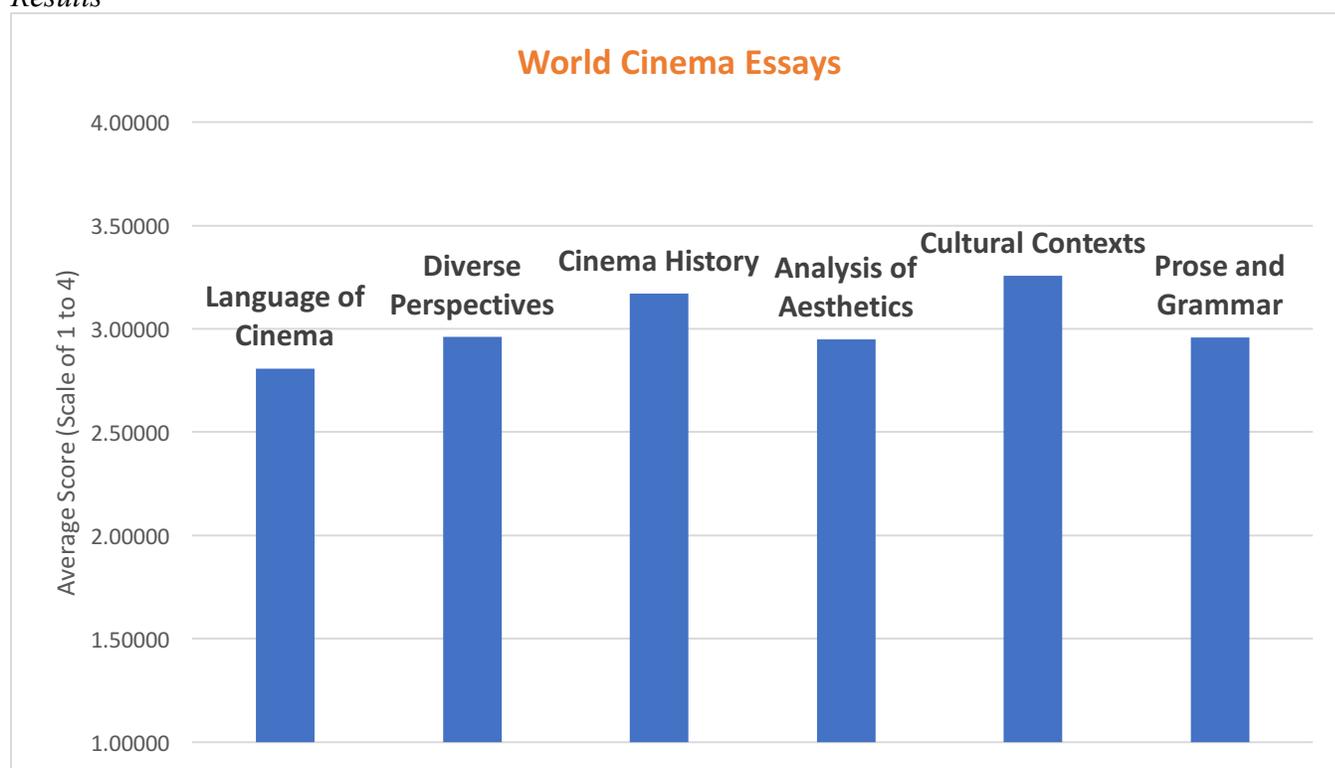


Figure 1. World Cinema I and II Essays. N= 151

Criteria, Relative Ranking

1. Includes the cultural context and research necessary to support the thesis	3.257
2. Effectively reflects on cinema history	3.171
3. Shows understanding of diverse cinematic perspectives throughout the world	2.961
4. Prose is clear and includes few grammatical errors and typos that affect comprehension of the essay	2.959

5. Provides thoughtful analysis on the aesthetics of cinema	2.949
6. Demonstrates the ability to apply the language of cinema in support of the thesis	2.809

Select Qualitative Comments

Notable and/or repeated reviewer comments

- “If the ‘language of cinema’ aspect was weak, the ‘analysis of aesthetics’ was also going to be weak. In general, if the ‘language of cinema’ pieces wasn’t there,” the whole essay was weaker.
- The essays that had more specific instructions were more focused.
- The problem with many of the weaker essays wasn’t the assignment as much as that the students didn’t seem involved.
- A very helpful approach is to “give students an end goal, to say let’s plan to eventually publish these or put them in your portfolios.”

Moving Forward

- With reviewers noting that the language of cinema was crucial to a successful essay and since that was the weakest component overall, the department might consider the most appropriate places to teach and reinforce opportunities for students to use the language of cinema.
- In the faculty reaction to the data (see Appendix A), faculty noted that the peer review seemed to significantly help student writing. Additionally, they expressed that future assessment of student writing might incorporate pre- and post-course writing to help chart improvement.

IV. Assessment 2: Practicum

Method

To gather students’ perspectives on their Practicum experience, a Qualtrics survey was shared with all students taking a Practicum section during Fall 2017. The survey consisted of nine open-ended questions (See Appendix C). 19 students took the survey, a 42% response rate.

While the survey was sent to all FA17 Practicum students, the respondent breakdown was as such

Production Design	1
Directing	2
Cinematography	0
Editing Practicum I	3
Producing IV	3
Producing V: Production Practicum	2
Script Development	8

Going into the survey, department leadership described the FA17 semester of Practicum courses as especially challenging, including issues with student-instructor collaboration and outlying student behaviors.

Results

Full responses, with instructors' names redacted, are included in Appendix B. Select responses are included below, organized by topic.

Teachable Moments with Instructors

- “I loved my teacher; [Instructor] taught us so much with a very hands-on approach. Though I found the rest of the class to be a huge mess; the teachers were constantly arguing. They're claiming it's supposed to simulate the real world and this is our experience. Often times the "teachable moments" feel like chances for the faculty to let you know more than us. We know you do; that's why we are paying for this.”
- “I, unfortunately, felt that the class was a bit of a mess. The opportunity to have this project is great, and I loved my section of the course. [Instructor] was an amazing teacher, and one I will always reflect on when I have graduated in my own time. [Instructor] wanted to not only teach us the Practicum but to also bring us into the world of editing, finding opportunities for us to go on field trips and even bringing in famous editors! Always understanding and always helpful. I found a lot of the other teachers to be unprofessional and demeaning even. Often very ready to judge and never ready to listen. Like I had said before if this is the highest-level class for Undergraduate it cannot just be the fault of the students if the films are falling apart often.”

Collaboration and Learning Roles

- “Directing is more than just the creative, I learned that I was also the leader of the crew and how my attitude could affect the atmosphere on set. I will say leading faculty, crew, and cast on the creative rollercoaster of an idea in my head was much harder than I initially anticipated.”
- I believe that both myself and my team improved in our communication techniques a lot this semester. We were able to discuss tense situations without arguing or being rude to each other, which can sometimes be a fault of students within Practicum.”
- “I have learned how to collaborate with others through producer notes and script reads in class. I have been very busy with the class, but it's also been very beneficial to my learning.”
- “Practicum has taught me how to work with others well, and on set expectations. I did not learn any editing tricks, but I still learned, even with drama, how it is on set. I learned that I really truly love to be on set.”
- “The most challenging and beneficial aspect of practicum was learning to work with others, including non-editors and on set.”
- “I learned that though you can often be frustrated in an environment you must make sure to remain professional and how to communicate without being overly emotional, because often everyone is tired and frustrated.”
- “Despite what I said above, the classes I have taken in the program have been helpful. In the Script Rewrite and Polish, I got the chance to act as a ghostwriter of sorts, helping the original writer with editing her script. In Producing IV, I got the chance to work closely

with two writers, and in doing so, ended up with fabulous scripts due to the collaboration. Writing producer's notes, and communicating suggestions without being overbearing are often delicate balancing acts. This class has helped me begin to learn how to do so.”

- “I have had to stand up for my beliefs for what the script should say. I've had a few disagreements, but I've learned how beneficial it is to work with my partners to create the best script.”
- “It has taught me more about the workflow of both an on and off-set Editor, which was uncharted waters for me prior to Practicum.”
- “I have had the most incredible people on my team (besides one person) who have taught me more than I ever imagined I could have learned about not only how to work with certain departments, but also what the people doing the jobs are like.”

Gaining Perspectives

- “Having so many people to comment on the process of your project and to suggest ideas really helps you to think from a new perspective. Often as an editor, I forget to look from the audience's perspective who has no context, it helps to have a new point of view and then not get stuck in the same concept. People can suggest paths you would have never thought of.”

Scheduling and Pre-production

- “My production shot on film, which made our pre-production all the more important. We had a tight schedule and limited amount of film, so everything had to be planned up to the minute.”
- “I hope in the future that projects get a bit more time in development before starting the semester. It would be helpful to have time to work with teams of directors and producers while giving and receiving notes on projects during development. I also think this would help create a more intimate and positive learning environment. I think it would be helpful for students to see and study practicums from the past especially mine so that students can learn from my mistakes. Of course, I argue that students approach local talent agencies, pay professional talent, which would result in an overall better picture.”

Post-Production

- “The most challenging part of Practicum has been dealing with some of the extra issues in post that come with working on film. I had to do a lot of preliminary technical work in less than a day, as we were on a tight deadline as the 4th film to film.”
- “Post-production I could argue is the most important part but, seeing the film all the way through the finishing process I believe is the best learning experience I've had at film school.”

Moving Forward

- Responding to the Practicum survey results, one faculty member voiced that the comment about Practicum being stressful but ultimately worthwhile was reiterated by a student the faculty spoke with who is now in LA and who said he's having a similar experience there (Appendix A).
- In looking over the results, faculty asked if the assessment of getting student feedback on Practicum is going to continue. The department might consider introducing a final self-

reflection writing at the end of all Practicum sections, as part of the course (if this is not done so already). This practice could mirror the assessment activities carried out in the graduate courses of Ideation & Theme and Story Development (see below) as a tool to help students think through the challenges of Practicum to its greater purposes and also to continue collecting student feedback for improving the experience.

V. Assessment 3: Cinema Foundations

Method

With transitions occurring in Cinema Foundations, the department sought to learn about students' experiences in the previous Foundations courses. During Spring 2018, all currently enrolled students in Cinema were emailed a Qualtrics survey with 11 questions (see Appendix D). 111 students completed the survey.

Foundations Courses, at the time of the Survey, SP18.

- Cinema Notebooks
- Cinema Image & Process
- Script Analysis
- Cinema Analysis and Criticism
- World Cinema I
- World Cinema II

Results

To what extent do you believe the Foundations courses helped you to	Very Much	Some	A little	Not at all
Understand the diverse perspectives that Cinema conveys with different cultural contexts and human conditions	16% (17)	29% (31)	33% (35)	22% (24)
Critically examine your own work and others in the context of cinema history, aesthetics, and cultural influences	20% (22)	29% (32)	27% (29)	22% (24)
Discover your personal voice, vision, and intent within the process of creating cinematic works	22% (24)	28% (30)	29% (31)	21% (23)
Improve your collaboration skills	26% (28)	35% (38)	22% (24)	17% (18)
Improve your technical skills	17% (18)	15% (16)	31% (33)	38% (41)
Positively impacted your study in your major	24% (26)	29% (32)	19% (21)	27% (29)

One thing that became immediately apparent was that many students lacked a clear understanding of what the “Foundations” courses were. Many students believed the only Foundations courses to be Cinema Notebooks and Cinema Image & Process. The decision to move Animation from Cinema to Interactive Arts & Media is reinforced by several comments from Animation students who voiced not finding value in the Cinema Foundations courses. Overall, student comments reflect the challenge of shaping Foundations to best serve incoming students with a broad range of prior film knowledge and technical abilities.

Full responses, with instructors’ names redacted, are included in Appendix D. Below are trends among the comments.

Reoccurring Comments Included

- Appreciation for the opportunity to receive critiques and learn how to critique the work of others
 - “This was the first time other film students have given me feedback on my work and the first time I've had to give feedback on others. So it was nice to get used to this experience.”
- For Animation students, little understanding for why they are in Foundations and struggling to connect the content to their focus
 - “Animation is treated as a genre instead of another method of approaching cinema. The only benefit I got as an animation student from the cinema foundations classes was through general storytelling.”
- Too much time in class spent watching movies and instructional videos rather than learning hands-on
 - “I didn't come to Columbia to watch videos on how to do things. I can do that at home.”
- For some students, the course covers familiar topics when it would be more beneficial to dive deeper into theory and history
 - “The assignments are creating short movies, with no pre-pro, no budget, and some friends. That’s what the majority of us were doing before we came here. It should be more theory, history, and specific roles of specific departments.”
- However, Foundations is very beneficial for students entering with little background in film
 - “I had no knowledge of cinema before taking foundations class. It helped me better understand the different roles that take place and the different techniques used when creating a film.”
 - “Before film school, I thought I knew a lot about movies, but after one semester, I realized I was very green compared to a lot of my classmates. I didn’t participate in class discussions because I didn’t know how to critique a film. Foundations covers every aspect of filmmaking, so after even one semester, I felt a little bit of a better grasp. It taught me the basic cinematic elements.”

- Students had expected to learn technical skills early on and were surprised/disappointed by the end
 - “I wanted to be in cinematography but learned absolutely nothing that was helpful to me in that first half year. Later, I found out that one of my foundations instructors actually worked as a DP and works in the camera department professionally on sets around Chicago. I actually begged to learn something camera related and all he did was show up a short he made. We couldn't even get lights and ended up accidentally starting a small fire in one of the dorms because we didn't have the right equipment or education.”
- The back-to-back, team-teaching component created confusion and, at times, frustration
 - “Our classes were technically separate but they were back-to-back in the same room, just with different teachers. Both of those teachers did not seem to get along, and they evidently never communicated with each other because numerous times we would get instructions that went against what the other teacher was saying (like for assignments)...It left a bad taste in my mouth for the rest of my time at Columbia.”

Additional Comments

- “After week 3, having been on an MFA set, the whole world changed for me. Once you're on set for the first time you look at filmmaking a different way.”
- “I would again just recommend that there would be more focus and time given to student critique as well as a better establishment of who the head of the class is (if the class itself is divided into two, anyways). Overall, however, it was a pleasant experience.”
- “My suggestion would be to create projects based on specific film elements. For example, project #1 needs to focus on lighting and use of color. Project #2 could focus on sound and editing and so on. By doing this kind of thing, I feel like students would be able to learn from their mistakes but also learn the proper or expected elements of film. This could also help lead up to a final project where we combine all the elements we've learned and make something out of it.”
- “Start introducing filmmakers and actors in foundations. Don't assign actors to films, but make sure classes work together a few times and the theater department knows about auditions, because foundations should learn how to hold an audition. It would benefit both departments. There can be more opportunities for networking all around. Another thing, they're NEEDS to be some acting for cinema classes. It would encourage more filmmakers to act, and teach theater majors how not to over-act. Plus, give them all the opportunity to have class together.

Moving Forward

- The broad range of responses regarding the course going too slow or too fast or providing too much or not enough technical training might point to a need to be more explicit with students early on about what Foundations will and won't cover and how the sequence of courses is intended to fit in the larger program.
- The Department might consider the best way to ensure appropriate collaboration among Notebooks and Image & Process instructors.

VI. Assessment 4: Story Development (24-6607): Creative Producing MFA

Method

Similar to Spring 2017, PitchFest in Spring 2018 invited all cinema graduate faculty to assess and offer feedback on student projects from Story Development, which have been developed with an eye towards thesis consideration. Each student pitched three ideas, and using CAM, faculty completed a rubric with 15 criteria. Faculty used a scale of 1-3 (1=Needs Improvement, 2=Satisfactory, 3=Strong) to rate the following:

- Story and project are clear.
- Presentation is organized and clear.
- Able to answer questions; knowledgeable about the story.
- Story has been thought through from a variety of angles.
- Team is willing to incorporate critique and re-imagine storyline.
- Characters are dimensional and consistent with the story's tone and intentions.
- Individual story elements reflect a coherent theme or thematic interests.
- Team has done the necessary research to make the story authentic and the film producible.
- Intended audience clearly identified and taken into consideration when developing the story and project
- Producing the project could likely be accomplished with identified timeframe and budget.
- Extraordinary logistics have been addressed (such as special effects, extra, animal wrangling, locations, etc.)
- The scale and scope of the project is appropriate for a short film.
- Team is able to find and articulate a connection to the project.
- Team is able to present the strengths and best interests of the project even if they are not planning to remain involved.
- Team is able to continue the Development process (writers with a producer; producers with a writer and/or director).

Additionally, raters were asked if they “would like to know more about the project.” The work of 11 students was assessed.

Results

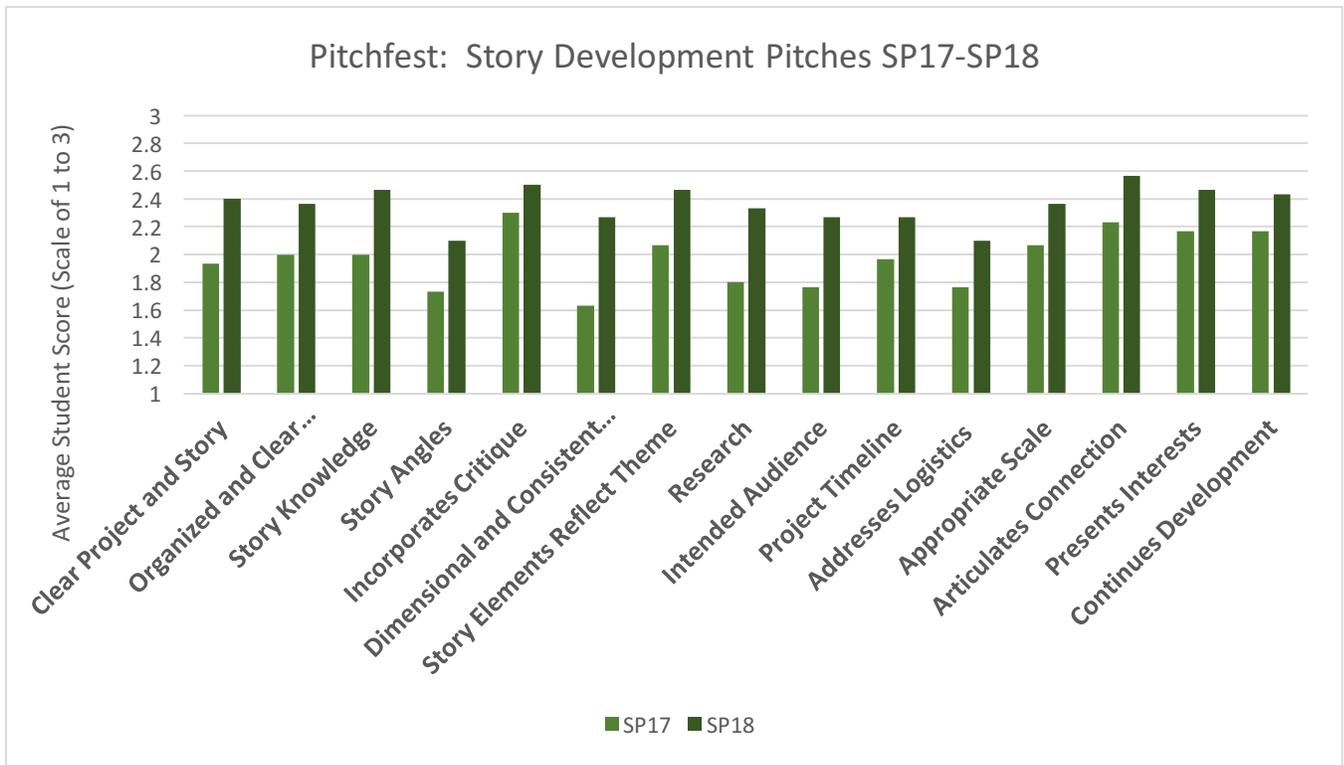


Figure 2. Story Development Pitches, Averaged Across Three Stories. N= 11

Highest Performance

1. Incorporates Critique
1. Articulates Connection

Lowest Performance

1. Story Angles
2. Addresses Logistics

Select Qualitative Comments

- “A strong team pitch for a complex and challenging story.”
- “This pitch is best when is more conversational and reflective of the proposed film's tone. The details of the story are a bit confusing because of its complexity.”
- “Ambitious but doable.”
- “Fabulous team here. They will succeed.”

VII. Assessment 7: Story Development (24-6607): Creative Producing MFA

Method

Students in the graduate course Story Development (24-6607) wrote 2-3 page self-reflections about their experience working with different writers, responding to some of the following questions- What did you learn about yourself and the process? What would you have done differently? How confident and passionate are you about the stories you plan to pitch during PitchFest? How will you apply what you learned from this point on and in your career as a Producer? The self-reflections of the 12 students were read for notable trends, included below.

Results

Students expressed that the course improved their professional collaboration skills and ability to find and foster working relationships. Regarding the structure of the course, students voiced

appreciation for the joint sessions as they led to such collaboration. One student suggested that producers write the treatments to cut down on the time that that producers are waiting for the directors to complete the writing.

There was universal praise for Pitchfest, as several students voiced that it increased their public speaking and confidence as producers, one student writing, “Something I was not confident about before this class was giving Producer notes. I feel like I got a lot of practice in this class and am more confident in my ability to give coherent and helpful notes to writers. Also, I think I have gotten more confident in pitching. I was very nervous about Pitch Fest. But I learned being confident in what I am saying going as a long way.”

VIII. Assessment 6: Ideation and Theme (24-6700): Cinema Directing MFA

Method

Students in the graduate course Ideation and Theme (24-6700) were asked to write self-reflections of at least 300 words that reflect on their work thus far in the MFA program and address reoccurring themes, motifs, and dramatic elements within their work as well as their creative vision. The self-reflections were analyzed for trends. The reflections of 10 students were read.

Results

Students voiced appreciation for the opportunity to collaborate with more producers than they otherwise would have. Additionally, they noted that being tasked with writing scripts for so many concepts helped to increase their focus on the writing process and also forced them to better organize their ideas and improve time-management.

IX. Assessment 5: Cinema Studies III (24-6605): Cinema Directing MFA

Method

In the graduate course Cinema Studies III (24-6605), the instructor assessed students’ final essays based on a rubric with ten criteria (see Appendix E) and a scale of 1 to 4 (1= no competence, 2= emerging competence, 3= highly competent, 4= inspired). The work of 17 students was assessed.

Results

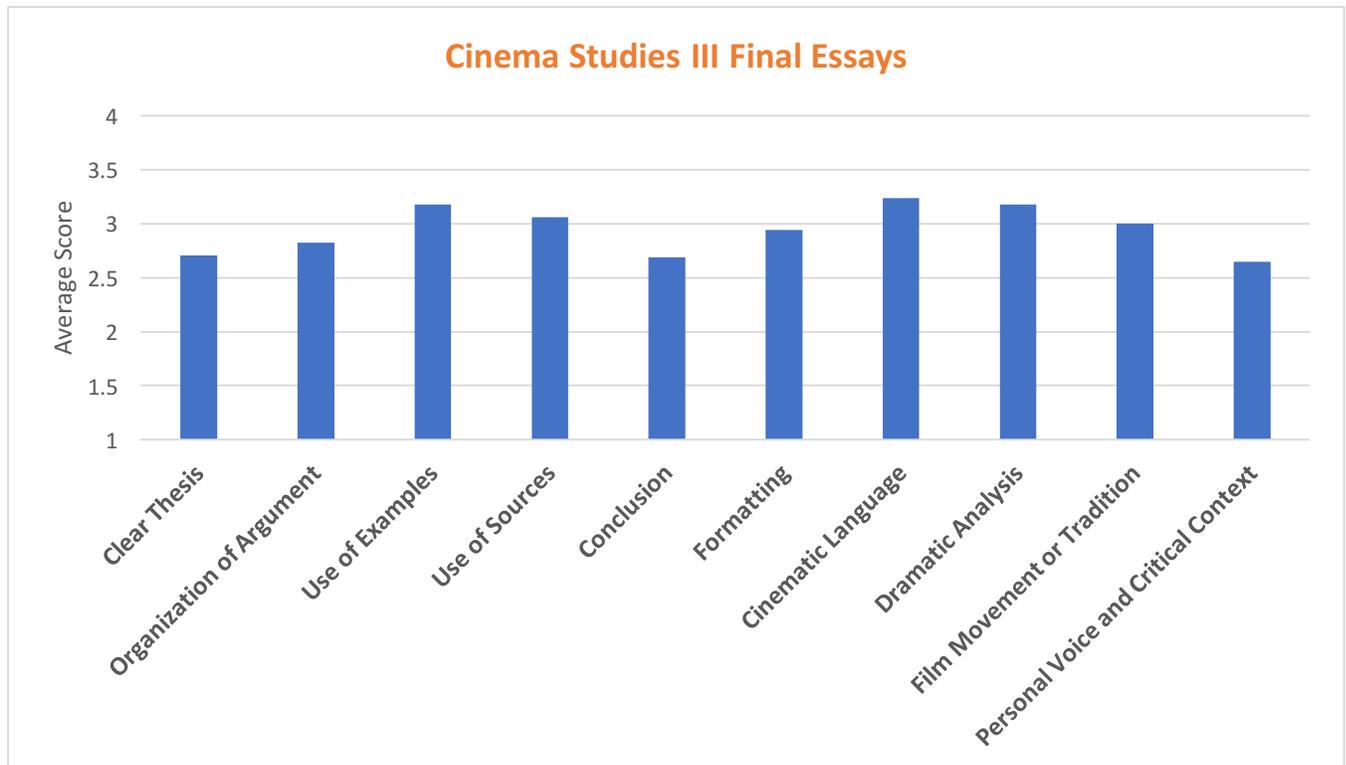


Figure 3. Cinema Studies III Final Essays, N= 17

Criteria, Relative Ranking

1) Cinematic Language	3.235
2) Use of Examples	3.059
2) Dramatic Analysis	3.177
3) Use of Sources	3.059
4) Film Movement or Tradition	3.000
5) Formatting	2.941
6) Organization	2.824
7) Clear Thesis	2.706
8) Conclusion	2.688
9) Personal Voice and Critical Context	2.647

X. Assessment 8: Production & Editing I (40-2302)

Method

In the television foundations course Production & Editing I (40-2302) students completed a Video Story Project, the final part of an assignment initiated by a treatment in Aesthetics and Storytelling. Instructors of the three cohort sections of Production & Editing I and Aesthetics and Storytelling used a common rubric with seven criteria and various point scales for the criteria (converted to common 1 point scale for the results below; see Appendix F). The work of 31 students was assessed.

Results

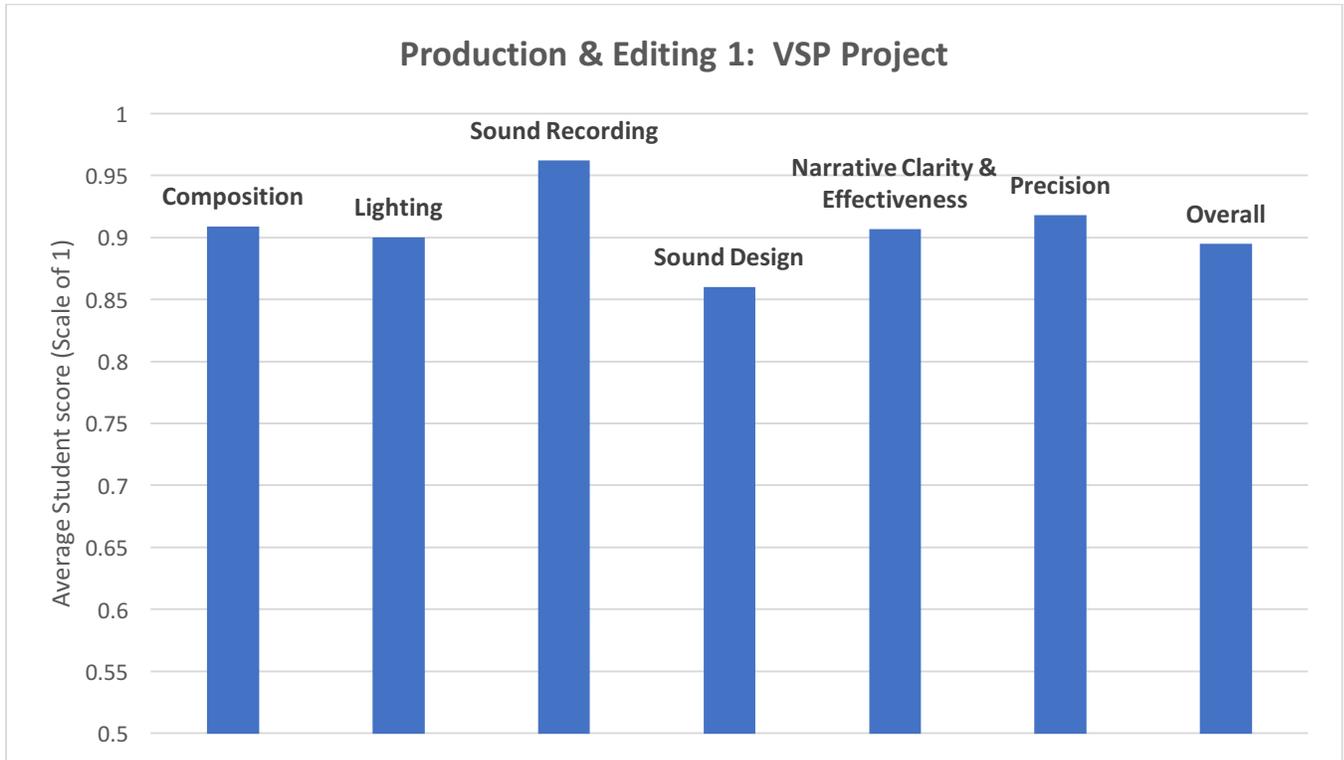


Figure 4. Production & Editing 1 VSP Project. N= 31

Criteria, Relative Ranking

1) Sound Recording	.9622
2) Precision	.9178
3) Composition	.9089
4) Narrative Clarity	.9067
5) Lighting	.9000
6) Overall	.8950

7) Sound Design	.8600
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Select Qualitative Comments

- “Great B-roll throughout.”
- “Good interview setup for depth and lighting”
- “Music levels too high and too low in others”

The non-cohort instructor of Production and Editing 1 shared the following

- New cameras for Fall 2017 have dramatically changed sound and video quality versus having to edit in an editing room with old desktop computers. Video quality looks much better now.
- Student editing has significantly improved in recent years.
- The storytelling aspect of the Video Story Project can often be “all over the place.”
- It’s worth considering a Foundations course that combines cinema and television, with recent industry trends making such a course more possible than in previous decades.

Appendix A: Faculty Conversation/Response to FA17 Assessment Results

4-25-18 CTVA Curriculum Committee Meeting

World Cinema I and II

Good questions from faculty:

Where did the criteria on the rubric come from?

Who were the reviewers?

Faculty Reaction:

“Seems about right.”

“Grammar score seems high.”

“Peer reviewed works seemed to score higher”

“What can we do with this? Since peer review performs best, can we ask for smaller classes?”

“I don’t have a baseline, so it’s hard for me to interpret this.”

“Pre/post might be a good approach.”

“Can we compare online vs. non-online?”

“We need to compare different delivery methods.”

“It doesn’t surprise me that online seemed to be better.”

“Students hate the big classes and they translate these to the faculty.”

Practicum

Discussion of the student comments:

“It could have been a lot worse.”

“Comment about learning a lot despite difficulties and stress. I spoke to one of the directors who is now in LA, and he reiterated those same comments, that Practicum was very stressful and difficulty but, overall, very worthwhile. But he said everything he experienced in this class, he’s experiencing in LA.”

“Did it matter what area the student came from (i.e., did writers and directors respond more than cinematographers)?”

“Are these assessments going to continue?”

Cinema Studies III (Graduate)

Discussion:

None

Appendix B: World Cinema I and II Essay Rubric

World Cinema FA17 Essay Assessment Rubric

Student:	Poor (1)	Fair (2)	Strong (3)	Excellent (4)	Not Applicable
1. Demonstrates the ability to apply the language of cinema in support of the thesis					
2. Shows understanding of diverse cinematic perspectives throughout the world					
3. Effectively reflects on cinema history					
4. Provides thoughtful analysis on the aesthetics of cinema					
5. Includes the cultural context and research necessary to support the thesis					
6. Prose is clear and includes few grammatical errors and typos that affect comprehension of the essay					

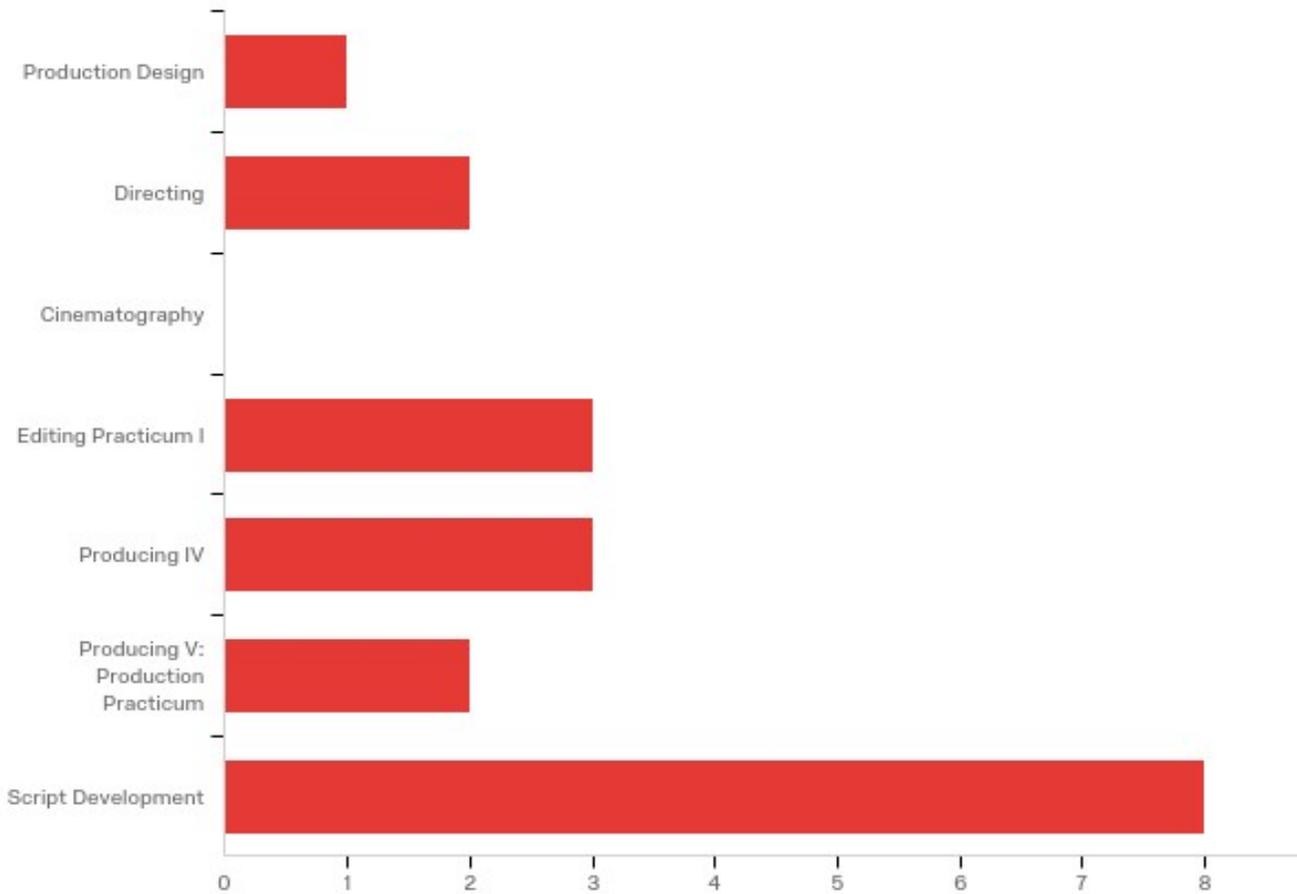
Additional Comments:

Default Report

CTVA Practicum FA17 Survey

January 8th 2018, 2:45 pm MST

Q11 - What Practicum course are you currently taking (Fall 2017)?



#	Answer	%	Count
1	Production Design	5.26%	1
2	Directing	10.53%	2
3	Cinematography	0.00%	0
4	Editing Practicum I	15.79%	3
5	Producing IV	15.79%	3
6	Producing V: Production Practicum	10.53%	2
7	Script Development	42.11%	8

	Total	100%	19
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Q1 - Q1. What were your expectations about Practicum before the course(s)?

Q1. What were your expectations about Practicum before the course(s)?
That it was going to be a stressful learning experience, but that its is worth it.
This is my second semester participating in the Practicum class. I came in expecting a similar experience as last semester, however it definitely didn't match. Some things were done better, such as meeting organization, but as far as knowing when assignments were due, there was very little communication. I expected this semester to be more organized and thorough compared to last.
To edit a short film and be a part of the development. Also to be proud of the work and able to use it in my reel to help me enter the industry along with understanding it.
Having produced a practicum before in spring of 2016, I was familiar with the program and the work that would be involved with the class.
To learn how to be a functional editor and collaborate in a professional movie environment
I expected to learn on set experience, working with others, and even more in depth editing benefits for real life practice
I honesty had no expectations about the Practicum courses.
For this particular class, I expected a class wherein producers would pair up and work with writers to develop scripts for practicum.
Overall, I expected the practicum program to be a place to learn how to work with other students in other departments of the film process.
Before, my expectations of practicum were that they were school funded films and tried to imitate what studios are like.
I expected this course to be like an advanced producing three course. I expected to learn more in depth about how to create and modify scripts, treatments, and coverage. I also expected to learn about the development of story.
I didn't know much about practicum before hand, all I knew was that it was a bigger project mainly for upper class people, and the school would help provide a budget.
I didn't even know this class was a practicum course until my first day of class.
It'd be a learning experience.
I would get to collaborate with producers on short scripts and ready the scripts for filming.
Professionalism. Respect. Artistic integrity.
I expected this course to be very fast paced, considering writers have to produce two works with two different producers. I also expected to learn a lot more fine details about scriptwriting that we weren't able to learn from other classes.
I expected there would be stricter guidelines of what could be written.
I was expecting what we did during this semester since I was already enrolled in practicum as an LP last semester as well
That I would be taught ways to properly produce a crew this big and have the guidance from the professors, yet not being too micro-managing in order to still create a learning environment.

Q2 - Q2. In what ways, has Practicum met or not met those expectations?

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It was very stressful, but I also learned a lot.

I was unimpressed with the [Redacted] professor's lack of help. I don't believe we had one class session where we learned about teaching. [Instructor] also rarely helped answer my questions and went in circles and left me without much of an answer almost every time. I found myself going to other teachers for answers.

I loved my teacher, [instructor] taught us so much with a very hands-on approach. [Instructor] cared about the work you were doing and help you develop and was as excited about your project as you were.

Though I found the rest of the class to be a huge mess, the teachers were constantly arguing. They're claiming it's supposed to simulate the real world and this is our experience, I cannot wrap my head around why Columbia's highest level films are often times really falling apart and they say it is the students' faults. I don't see it as that, if we were taught the way we should be, we were accepted into this class, it is the failure in teaching which is why it is such a mess. Often times the "teachable moments" feel like chances for the faculty to let you know more than us. We know you do, that's why we are paying for this. There was a negative energy always in the room, and often you did not end up proud of your work as it fell apart from lack of cooperation.

Directing Practicum was everything I expected and more. I learned what it takes to psychologically, physically, and technically to execute the creative. Directing is more than just the creative, I learned that I was also the leader of the crew and how my attitude could affect the atmosphere on set. I will say leading faculty, crew, and cast on the creative rollercoaster of an idea in my head was much harder than I initially anticipated.

The collaborative environment has been met for me, as I love working with my team, and I have figured out more tips to being a great editor.

Practicum has taught me how to work with others well, and on set expectations. I did not learn any editing tricks, but I still learned, even with drama, how it is on set. I learned that I really truly love to be on set.

This course gives you the full exposure to how the industry works. Working with writers and producers to tell these remarkable stories.

For this class, my expectations were met. I was able to work with two writers where we developed two scripts (one the writer's idea, the other my own). Out of it, I got the chance to work with two great writers, and see an idea of mine be realized in a very successful and compelling way.

Overall, the practicum program has been a disappointment to me. I have interacted with the program in the past in multiple ways, and I have always been off-put by its disorganization. Departments seems to be on different pages, student directors and producers always seem unprepared and inexperienced. The inexperience I referred to occurred back when I took the Script Rewrite and Polish class over J-Term. The producers and directors sat in the class to give feedback and notes, however, none of them seemed to understand even the basics of screenwriting or story. This caused a huge disconnect between me, the original writer and, the director and producer. Their suggestions caused the structure of the story to crumble in favor of their vision. It was sad to see a writer who had such a handle on the craft of screenwriting watch her script be reduced to a script with no heart or structure because the director and producer didn't know what an inciting incident was.

It met my expectations by working with others to write scripts. It didn't meet my expectations by not being able to work on writing as much as I'd like. I just felt like we didn't do as much work as we could of. We did a lot of sitting around and talking about things that didn't apply to writers particularly.

There was really no teaching done. Resources were posted on moodle along with our assignments, and we met in class and talked with our writer, but each class did not feel like I was coming in to learn something but more like a meeting. I do think I learned more about collaborating, but I never learned anything new.

I felt that we were given the creative freedom, but also responsibility with developing a script for the intent to get it produced. We were given time to rewrite and work on different drafts, but with a structured deadline so we

would stay on task.

The practicum films we have been shown so far are underwhelming. I guess this is expected from student films.

It was, I had a good time and learned a lot.

My first producer wasn't very involved, so it was pretty much like screenwriting one. But my second producer gave me notes that I didn't just get here from other classmates and he and I actually collaborated.

This experience has not in any way met my expectations. There has been massive disrespect toward me and my team from almost the entirety of the program's faculty. [Instructor] has been insulting in numerous ways, verbally expressing lack of faith in our production from day 1. [Redacted]

They have definitely met my expectations. I am writing a lot and receiving a lot of good notes from my producers. I have learned how to collaborate with others through producer notes and script reads in class. I have been very busy with the class, but it's also been very beneficial to my learning.

It did not meet those expectations, in a good way. I had total creative freedom to write about whatever I wanted.

Wasn't as organized as last semester

Not even close. Practicum did not fulfill any of my wants and desires out of the class.

Q3 - Q3. What has been the most challenging aspect of Practicum?

Q3. What has been the most challenging aspect of Practicum?

For me it was keeping things organized so that i don't get overwhelmed, as well as more clear communication on my part to my Art Dept Team.

My production shot on film which made our pre-production all the more important. We had a tight schedule and limited amount of film so everything had to be planned up to the minute.

Lack of cooperation among departments. I find this to be one of Columbia's biggest faults. Instead of teaching us all the paths in film our first year and the values of each department we had a class to take photos and put music to it. With that no one understands what everyone else does, there is a lack of respect amongst the faculty and also amongst the students and their peers.

I'm a firm believer in the Practicum program and I don't find anything about Practicum challenging. But, directing Practicum (principal photography) can be a different story. As a practicing director I found almost everything to be challenging; working with inexperienced talent and crew has taught me so much about patience.

But in terms of directing within the practicum guidelines, I found some things to be somewhat of a challenge. I hope in the future that projects get a bit more time in development before starting the semester. It would be helpful to have time to work with teams of directors and producers while giving and receiving notes on projects during development. I also think this would help create a more intimate and positive learning environment. I think it would be helpful for students to see and study practicums from the past especially mine so that students can learn from my mistakes. Of course, I argue that students approach local talent agencies, pay professional talent, which would result in an overall better picture.

The most challenging part of Practicum has been dealing with some of the extra issues in post that come with working on film. I had to do a lot of preliminary technical work in less than a day, as we were on a tight deadline as the 4th film to film.

The most challenging and beneficial aspect of practicum was learning to work with others, including non editors and on set.

The most challenging aspect to this class had to be choosing the story I wanted to write. Myself personally I have an array of ideas in vault but really flushing one out was a hard process for me.

Dealing with its inadequacies. In addition to the issues I stated above, another thing that has always bugged me is the inaccessibility of past student films. There are films I worked on in the past that I will never be able to see because practicum films aren't available for student viewing.

The most challenging aspect of this is sitting around in between work. A lot of time we would just sit around and not do any work. I wish we could have work on more writing.

The most challenging was probably coming up with an idea to be written about.

At time I felt like there was some pressure on the project, just because we knew they would be evaluated very intensely. But this was also very important to get us to do our best work, and seemed like a very similar process to how the industry would work as well.

I am having a problem with giving producers my final draft, being a control freak this is more of a personal problem.

Doing a work-for-hire script for a producer, never done that before.

Fitting a good idea to the Practicum standards. The more I hear about what Practicum wants, the less I want to give away my story.

Dealing with the personal disrespect of the school's faculty. [Redacted]

Collaborating with others has been challenging in some ways. Sometimes I don't receive notes from my producer until last minute, which makes my work have to be very rushed.

The most challenging thing has been rewriting the scripts to naturally incorporate feedback.

Being the first film to shoot

Dealing with the faculty and in my specific case for my film, their lack of guidance.

Q4 - Q4. In what ways do you believe your experience in Practicum has improved your ability to communicate professionally? If it has not done so, please explain how or why you believe so.

Q4. In what ways do you believe your experience in Practicum has improved your ability to communicate professionally? If it has not done so, please explain how or why you believe so.

It has definitely helped me in my leadership skills. As well as communicating my ideas to my art team and giving my input to my Director and DP. As well as the rest of the team, keeping them up to date with my budgets and what it I need in order for me to get my things done.

I believe that both myself and my team improved in our communication techniques a lot this semester. We were able to discuss tense situations without arguing or being rude to each other, which can sometimes be a fault of students within Practicum.

I realized that often the root of the issue is a lack of understanding, we all have our specialties in our crafts and often explaining does not work. We have to understand film is a collaborative art which means sacrificing some of your vision to work with others, because it has to be combined with the creativity of others.

Also I learned that though you can often be frustrated in an environment you must make sure to remain professional and how to communicate without being overly emotional, because often everyone is tired and frustrated.

To be honest, I learned so much from my past Practicum experience through emails and communicating with faculty in a professional manner that I've been practicing ever since then. My producer and I hosted production meetings once or twice a week all throughout the semester which I believe helped build our sense of community and work ethic.

But, as a director, I learned how to communicate with a producer, a DP, a PD, crew, faculty, talent, and so on. I knew going in that as a director I must stay focused on the overall creative and stick to the original ideas that were discussed in production meetings.

It has taught me enough about other production roles, so I Feel I have a better understanding of what they do, and will be able to assign jobs/make requests based on that.

What I learned most was communication, with people that are not editors. I learned to be in constant communication with everyone on my team.

The experience has improved in all aspects of filmmaking. I have a whole new appreciation for writing and producing. Pitching ideas constantly has made it communication easier and incredibly fun.

Despite what I said above, the classes I have taken in the program have been helpful. In the Script Rewrite and Polish, I got the chance to act as a ghostwriter of sorts, helping the original writer with editing her script. In Producing IV, I got the chance to work closely with two writers, and in doing so, ended up with fabulous scripts due to the collaboration. Writing producer's notes, and communicating suggestions without being overbearing are often delicate balancing acts. This class has helped me begin to learn how to do so.

I feel more comfortable working with others. I feel like I could be more comfortable writing for other people.

I learned the steps and communication skills I should have when talking to a writer professionally and not as my friend.

It very much taught me how important communication is with your producer. I felt at times I could have reached out more because they were there to help me, and they wanted to work on the project as much as I did.

It was nice to collaborate again, I prefer collaborating vs. working by myself.

Given me experience working with a producer/collaborating on a script.

Well, I have never written someone else's story before, so that was a new and helpful experience. Also, we both had different ideas on how it should turn out and what it meant, but we worked so well together that it turned out better than my own original idea. I think the fact that we were both willing to accept each other's ideas and were malleable with our own made the story ease into one complete thing.

I'm writing a script for another person, so I have to listen to what they want. Yet, I'm able to throw in my own ideas. It's important to work with others to get the most out of a script.

Yes, it has helped me learn how to communicate with a producer, which I did not previously know how to do.

Being and working as a group on a real and concrete project is really useful

It definitely has increased my ability to communicate. This is because I was paired with a crew that was extremely disjointed and having to work to get them all on the same page was a great experience for me.

Q5 - Q5. In what ways do you believe your experience in Practicum has improved your ability to support the creation and/or development of short dramatic narratives for the scene? If it has not done so, please explain how or why you believe so.

Q5. In what ways do you believe your experience in Practicum has improved your ability to support the creation and/or development of short dramatic narratives for the scene? If it has not done so, please explain how or why you believe so.

It has helped me improve my collaboration skills. Being able to give input and share ideas. The practicum helped me to build more confidence in myself to be able to do that.

I learned a lot more about organization and being in constant communication with my team in order to keep the production going.

Having so many people to comment on the process of your project and to suggest ideas really helps you to think from a new perspective. Often as an editor, I forget to look from the audience's perspective who has no context, it helps to have a new point of view and then not get stuck in the same concept. People can suggest paths you would have never thought of.

It's hard for me to say that I'm satisfied with everything especially when dealing with inexperienced talent and having to deal with student crew dropping on our production designer and director of photography days before out shoot. To be honest, I don't believe the visual aesthetic for what we were trying to accomplish is completely there. But, I believe we did the best we could and I'm proud of that and my team.

If I directed again, I would have worked more closely with my script supervisor in pre-production as well as hosted a few more talent rehearsals.

It has taught me the workload that must go into a short dramatic narrative in order for it to be successful, all things considered. It takes more work than I thought!

I suppose, being on set helped me know my script and film well, so I better know how to edit and what my director wants.

It helped me really focus in on an idea and create something out of nothing.

Short film is my greatest weakness as both a producer and a writer. I normally work better in feature length films, or in hour-long television formats. This class has helped me develop ideas that work specifically for short-form, recognizing which sort of stories and characters are right for the limited time frames given.

I definitely feel like I got a lot of feedback that has helped me improve my ability to write more dramatic narratives. I liked that aspect of the class when we could work on writing.

I do not think my ability to support development of scripts was improved at all by the course. I just copied what I did in producing three. What helped was feedback from the students in the class, they helped me look at different ways of story telling.

It helped teach me to really focus only on the important pieces of a story. How can you effectively tell this story in only 5-6 pages. It surprised me in thinking of ways I normally wouldn't have.

[Instructor] has some great notes that I really took into consideration, same with most classmates. I feel like that has nothing to do with practicum though, just the people in this class.

Gave me more experience writing short dramatic narratives.

So in screenwriting one, writers advised writers in a group setting. In Script Development Practicum, it was the same, plus one on one with the producer.

It has not at all. My ideas were trampled regularly.

I have had to stand up for my beliefs for what the script should say. I've had a few disagreements, but I've learned how beneficial it is to work with my partners to create the best script.

It has helped me improve by actually getting me to write more.

The feedback given by many different people such as students or faculty once we show them our dailies, rough cut,...

I had zero time to actually be involved creatively since it was a constant logistic battle.

Q6 - Q6. In what ways do you believe your experience in Practicum has developed your technical abilities? If it has not done so, please explain how or why you believe so.

Q6. In what ways do you believe your experience in Practicum has developed your technical abilities? If it has not done so, please explain how or why you believe so.

For sure it helped be work on budgeting for my department, as well as my design skill and the reasons why I designed things like this. Then also being able to build a set on the stage was a new experience, and a first for me. As a producer I don't believe I enhanced my technical abilities too much, though I did learn some of the basics of Final Draft.

I had taken the Data Wrangling class before this which gave me a real insight into how much there really was behind editing.

A lot of the procedure was a reminder of that class but doing it a second time with my own material gave me an idea of the full round trip. I also had a chance to sit down with [REDACTED] and discuss transcoding media and having that connection helped me go past just knowing how to do it into actually understanding why we do it.

I love within Practicum because we are able to use all of the best technical equipment at the school. I've learned so much through development, pre-production, and principal photography but, I feel most students miss out on the most important part. Post-production I could argue is the most important part but, seeing the film all the way through the finishing process I believe is the best learning experience I've had at film school.

It has taught me more about the workflow of both an on and off-set Editor, which was uncharted waters for me prior to Practicum.

I learned how to do some on a vid, like transcoding and ISIS.

I've learned how to look at projects from all directions and to really dig deep to find the message trying to relay.

Technical abilities have not been addressed really, but when it has been discussed, it has been in conflict with things I have learned from other professors in the past.

I don't think I learned much technical abilities during this class.

None at all. All assignments assigned to me I was not taught how to do, I just had to base it off my producing 3 course and use the resources posted on moodle.

Class always felt like a professional but fun environment. Also going over real specific contracts were very helpful, and it seemed like something not a lot of writers had ever done before.

It has not. There has been no lectures about format or anything like that. If contracts is what you're talking about then yes it has but I personally don't think that's what this question is referring to.

More experience writing/feedback.

I'm not sure about technical abilities. I suppose working with producers has me keeping the budget in mind while I write.

It has not.

N/A

Yes, it has helped me work with deadlines and respond to feedback more effectively.

Being french, it helped me a lot at practicing english and be better at communicating with people effectively.

It has helped in my technical abilities due to the large crew and having to have dialogue with all of the department heads.

Q7 - Q7. In what ways do you believe your experience in Practicum has developed your professionalism? If it has not done so, please explain how or why you believe so.

Q7. In what ways do you believe your experience in Practicum has developed your professionalism? If it has not done so, please explain how or why you believe so.

I think working with a large team, and also leading a department, it threw me right into the mix were I was in the mindset of, i'm a leader and I need to act professional because i'm not only representing myself but also my team, and this film as well. As well as just being able to be respectful to others, treat others how you would want to.

Similar to my answer above, I have learned how to write professional emails, phrasing them in a way that will cause as little animosity as possible.

Previously answered. Learning how to communicate even while frustrated and being able to communicate through showing examples.

Though I feel that the faculty arguing really was not encouraging that, I felt that was where a lot of the bigger frustrations were.

I believe working with a crew that is dedicated and professional is helpful. But, I argue, and I tried teaching my team this, that you can learn so much more about professionalism through others mistakes and how they handle the situations.

It has taught me better how to communicate, disagree, and collaborate with people who are on the same team as I but may not have the same viewpoint at me, an invaluable life skill.

I for sure learned how to put myself out there, and how to communicate. I gained a lot of self confidence.

There was professionalism but were in a school and still learning so you really can't ask so much.

It has familiarized me with all of the different kinds of paperwork, which is always a huge part of looking professional; knowing what you're talking about.

I was definitely told in class how much work is needed to be done and shown what a professional field could look like, but there wasn't a lot taught to help me professionally. I'm leaving the class with the same amount of professionalism as I came in with.

I do feel more professional. I got to collaborate with writers I have never met before, so I had to act professional.

I feel more confident in my ability to speak and communicate professionally. I also felt like my teachers had a professional but still fun and engaging teaching method to them.

I learned that impressions are important and so is making time for people you're collaborating with. It makes or breaks if someone ever wants to work with you again.

Learning/experience collaborating with others.

Just the fact that you work with others means you have to learn how to give and take with a script.

Had the faculty been treating me with any sort of professionalism i may be so inclined as to answer this question, but as a strong and confident artist I was completely disrespected by them from day 1 because my artistry was misunderstood as incompetency. I went into this knowing how to be professional and I was professional.

I have to communicate with others in a very professional way. When I don't agree with what my producer thinks, I am able to say that but in a way that won't hurt their feelings. I have to take their notes into consideration.

It has helped me to learn to communicate professionally with a producer.

It helped me being a better leader

I hold myself to a level of professionalism no matter what environment I am in. However, the practicum program does not encourage professionalism. The people that they let in to the class are not ready for this class and hinder the entire productivity and efficiency of the program.

Q8 - Q8. In what ways do you believe your experience in Practicum has developed your ability to collaborate with others? If it has not done so, please explain how or why you believe so.

Q8. In what ways do you believe your experience in Practicum has developed your ability to collaborate with others? If it has not done so, please explain how or why you believe so.

This was a first time for me, really gathering an art crew and then delegating work to them. As having this many meetings with the Director and DP to make sure we all are on the same page on how we are going to accomplish this film. I think overall being able to communicate more.

I have learned that collaboration is hit or miss depending on the people you are working with. If you have a team who is excited to develop an idea then collaboration will go much more smoothly and can be extremely fun.

Also feel like I have answered above.

Being able to communicate through showing. Understanding that film is a medium where you may feel "this couldn't have been done without me" which is true, if you look at a set you just lit and it's beautiful, but it also couldn't have been done without any department at all, remember that is always important.

Though these are also my personal beliefs, I feel often incredibly overlooked as an editor, I was fortunate to have a director who respected me and a great team. My personal experience does not reflect what I witnessed.

Yes, I learned so much more about the creative and the gritty details working with an entire crew that is there to help my creative which was very humbling. [Redacted], my producer, and I were lucky enough to get an incredible crew of department heads who were professional in every sense.

See above answer for collaboration*

Communication is collaborating, and working with a team onset was amazing.

The collaborate process has been incredibly fun. Its also has taught me a lot about working with people and blending different personalities.

Through both processes (work for hire and option agreement) I got different experiences of collaboration with writers. This was an extension of the experience I gained in Producing III with a similar structure. The ability to practice these types of collaboration experiences has been very helpful.

Being that the class only works on collaboration, I feel like I did get a lot of work on that. I now feel more comfortable writing someone else's story, a work for hire deal. I only wish we could have done more of that.

I am very use to collaboration at this point, but working with one of my writers opened my view on collaboration. I never noticed how easy it is to bounce ideas off each other until you find one you both like. So the collaboration on coming up with a new idea and story elements was new to me and I learned how it works.

Working one on one with producers definitely made it feel very collaborative, and also reading the scripts in class and recieveing notes right away was great.

All of our assignments are collaboration-based so I do think it helped with just the sheer hands on practice.

Gave me more experience doing this by forcing me to do this.

Especially writing someone else's story, you can't just take over and write what you want to write. It's not your story, therefore you can't do whatever you want with it.

I have had the most incredible people on my team [redacted] who have taught me more than I ever imagined I could have learned about not only how to work with certain departments, but also what the people doing the jobs are like.

Every draft that I've turned in has gone through my producers first. I have to listen to their ideas and still include my own. We work together to create something that we both believe is producible.

It has helped me to better articulate ideas to producers.

Working as a group is always worth the experience but in the case of practicum, it's even more serious since you're

working with the same people over a few weeks

It has helped me collaborate with people who I would never think I would get stuck working with. Which is great practice for the industry since you never can pick your crew at our level.

Q10 - Q9. Please share anything else that you'd like to about your experience with Practicum.

Q9. Please share anything else that you'd like to about your experience with Practicum.

Doing practicum was definitely very stressfully, but i'm really glad I did and I learned so much. It was a first time doing a lot of thing, and I'm really proud of what I was able to do, but I also know and learned what I can improve on for the next project. And I think that is what is most important.

After producing Practicum during my sophomore semester; I've gone on to line-producer a tv pilot and work on many other professional projects. I argue that Practicum is essential to the Columbia College cinema education. What I've learned from my past semester will help me better communicate to above-the-line professionals in a more accurate and concise manner.

I absolutely love [instructor], she has been a huge help with editing and my entire education career at Columbia. However, there was often miscommunication with teachers at Practicum. And other teachers picked a favorite film, clearly and by far..

I have shared some negative experiences with Practicum, but I am glad the program exists; the experience I have earned has been great. I definitely think there is room for improvement in the program (and in the department), but I am happy I participated in the capacity I did.

I liked the writing aspect of the class. I like making the stories or making someone else's story. I like the feedback we got and the rewrites.

[redacted].

As a college sophomore I felt I was giving a great chance to dip my toes in the world of practicum, and it is definitely something I would love to come back to at a point.

I have not been impressed so far and I am wary of turning in my scripts to it, I am trying not to get emotionally attached to them but still.

Great experience!

A screenwriter and producer with similar tastes and styles will make the experience much better, and both will get more out of it.

The Practicum needs to be dismantled or massively overhauled. [Redacted] the other issues that cause the program to fail so miserably are not only never addressed, but completely disregarded when they are brought up. There is no line drawn between when they are teaching and when they are acting as fake studio executives. This is not only massively confusing while working in the class, but it also derails nearly all of the learning done because it leaves us not knowing what to trust and what parts of the experience translate into the real world and which don't.

I'm very glad I was able to experience this class. I have learned a lot that I will be able to use for the rest of my

career.

I strongly recommend this experience to anyone who wants to see big. T

It really needs to be restructured. It was absolutely terrible and there needs to be a lot of thought into the Faculty that teach practicum - and maybe have there be some actual teaching involved.

Default Report

CTVA Foundations Survey Spring 18

May 11, 2018 9:27 AM MDT

Q16 - What is your major?

What is your major?

Cinema Art & Science

Traditional Animation

Cinema arts + science

Cinema of Arts and Science

Cinema Arts and Sciences- Directing Focus

Cinema Arts and Sciences

Animation

Cinema Arts & Science

Traditional Animation

Cinema Arts and Science

Animation

Cinema Arts & Science

Cinema and science

Cinema art and science

Computer Animation

Cinema Art + Science

Cinema Arts + Sciences

Cinema Art and Science

Cinema Arts and Sciences

Interdisciplinary Documentary

Producing in Cinema Arts + Science

Cinema Arts

Television

Cinema and Television Arts

Screenwriting

Cinema Arts & Science

Cinema Art and Science

Cinema Arts and Science Concentration in Animation

Cinema & Television Arts

Cinema and Television Arts: Editing and Post Production Concentration

Cinema Art and Science

Cinema Arts & Science

Cinema art and science no specification

Cinematic Arts and Science

Cinema art and science

TV Writing/Producing

Television and Cinema Arts

Cinematography

Cinema Art & Science

Cinema Art science

Cinema and Television Arts

Interdisciplinary

Cinema Art & Science

Animation

Cinema Arts & Science

Cinema Arts and Science

cinema arts

Cinema Arts

Cinema and Television Arts

cinema arts + science

Cinema Art + Science - Analysis/Criticism

Cinema Arts and Science: Cinematography

Cinema Arts and Science

cinema arts

Cinema Arts

Cinema Arts and Sciences

cinema art and science, bfa in screenwriting

Cinema Arts

Post production and film editing

Cinema arts and sciences

Cinema Art + Science

Cinema Arts

Cinema Arts & Science

Traditional Animation

film

Traditional animation

Traditional Animation

Cinema Arts

Cinema Arts and Science

Cinema Arts

Cinema and Television Arts

Interdisciplinary Documentary

Cinema Art & Science - Editing

Animation

Cinema Arts + Science

Cinema Art science

Cinematography

Cinema

Cinema Art and Science

Cinema Arts + Science

Cinematography

Cinema Arts and Science

Cinema and Television Arts: Directing

Cinema

Cinematography

Cinema art and science

Computer Animation

Animation

Arts Management

Crative Writing

Cinema Arts & Science

Cinema Art

Screenwriting

Cinema Art + Science

Cinema Art + Science

Animation

cinema and television arts

Cinema Arts and Science

Cinema Art and Science

Cinema/Animation

Cinema Arts and science

Film

Film and Television Arts

Cinematography

Cinema Arts and Science

Cinema Arts

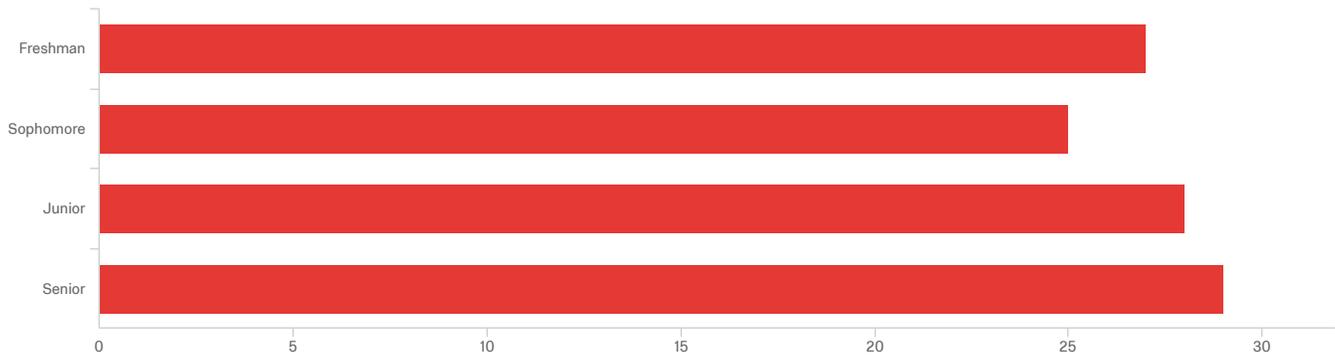
Cinematic Arts/Science

Computer Animation

Cinema Art and Science

Showing Records: 1 - 109 Of 109

Q15 - What year are you at Columbia?

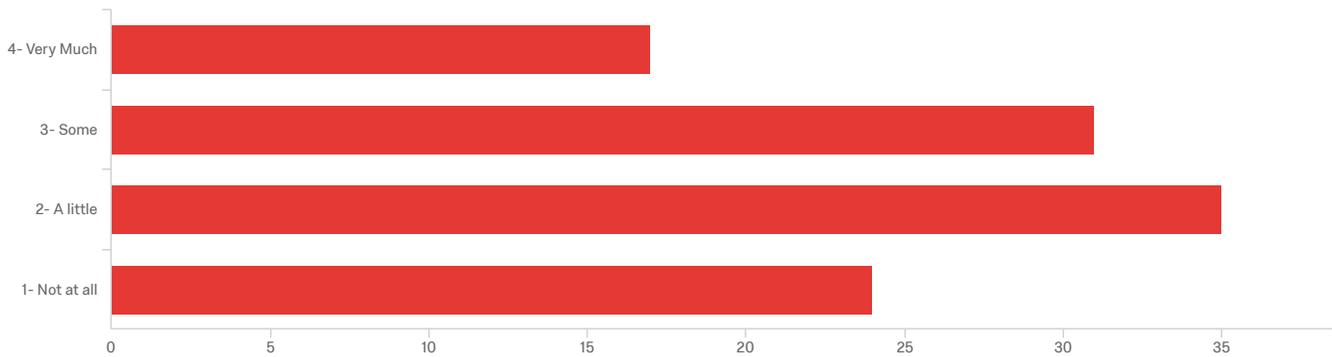


#	Field	Choice Count
1	Freshman	24.77% 27
2	Sophomore	22.94% 25
3	Junior	25.69% 28
4	Senior	26.61% 29

109

Showing Rows: 1 - 5 Of 5

Q1 - 1a) To what extent do you believe the Foundations courses helped you to understand the diverse perspectives that Cinema conveys with different cultural contexts and human conditions ?



#	Field	Choice Count
1	4- Very Much	15.89% 17
2	3- Some	28.97% 31
3	2- A little	32.71% 35
4	1- Not at all	22.43% 24

107

Showing Rows: 1 - 5 Of 5

Q2 - 1b) Please share any thoughts on your answer above, especially as they might relate to specific courses.

1b) Please share any thoughts on your answer above, especially as they might...

Though I feel like it could've been beneficial and more productive, the class was still forming it's way and figuring how exactly to tackle each topic. Then, suddenly, I find out the way the class has run has changed completely and is more beneficial for everybody, so I would say give these classes more time to get the ground under 'em instead of changing it all the time.

I've seen some diverse films in my foundations courses, but not too many.

All we did was look at clips of movies with very little context or time to deconstruct. Creating the projects was the only beneficial thing

I think that foundations is a great way to get into film but I felt very lost when starting class there. Script Analysis helped me understand these terms better and I think that if some of the course was incorporated into Foundations it would make a better start for freshman.

It was extremely redundant and elementary

The core classes that animation students were required to take were not very effective in helping us understand how we can make films and cartoons the right way in order to succeed after graduation. I would rather the core classes be more interactive, and hands on that will help me build my career rather than watch movies in a theatre all day. Because of the terrible experiences from these required core classes for my major, which hardly talked about animation by the way, sadly, this leads me to not take my education seriously at Columbia for the past 4 years, I and most students that have talent are self-taught artists.

There was no analysis or discussion in any of the classes. They didn't allow students to think for themselves, nor did they give the tools for students to properly analyze anything. It was simply students and teacher's aids talking about films with no real structure.

I already knew a lot and I felt it was too basic at times.

both classes that I took for cinematography had a lot to cover in very little time.

Should have spent more time looking at a variety of different cinema and the ability to create your own short films without a criteria.

The foundations courses gave me nothing new. The assignments are creating short movies, with no pre-pro, no budget, and some friends with a shitty camera. That's what the majority of us were doing before we came here. It should be more theory, history, and specific roles of specific departments.

There wasn't really any talks about different cultural meanings in regards to cinema

Foundations started expecting me to know most of the terms, and have experience, which I did not.

The professors I had were completely tunnel-visioned in terms of any perspective. They hated any story that wasn't one that was like theirs.

the basic principle that i learned is, "making movies is hard." mastering narrative is the first step.

As a transfer who had clear understanding of the career diversity in the entertainment industry, I felt that Foundations held me back a semester.

I felt like it was a nice summary of what to expect, wish we had more time work more on certain topics.

As a transfer I only took Fact & Fiction and ultimately I think it wasted the already little time I had at Columbia, but not really teaching skills, and more so just leaving students to their own devices.

Animation is treated as a genre instead of another method of approaching cinema. Because of that, I do not feel foundations was beneficial. The only benefit I got as an animation student from the cinema foundations classes was through general storytelling.

I felt I needed more technical education in addition to storytelling.

World Cinema I showed a wide scope of filmmaking styles over many different cultures

I took it four years ago. I learned how to do basic video editing as well as simple camera work and budget planning.

The only class that I can think of that did this was World Cinema

I already took acourae at Loyola and then had to repeat the same foundational course which was a waste of time because it was counted at a extracurricular

The core tv classes taught me almost all technical/business stuff, with the slight exception of Aesthetics and Storytelling (great class)

Yea, I learned more about those topic in my cultural studies classes I took at the same time.

In chicago film history we learned quite a bit about diversity in cinema and same with my other classes where people bring their own cultural diversity in by encorporating their culture into their films.

It really helped me transition into more advanced classes. I also started meeting new people, making connections, and collaborating on projects.

I feel that I was able to learn and grow.

I learned a lot in foundations, but I had to repeat MIA MLA1 or MIP 1, I forgot which came first. I started as just a screenwriter, never having shot a film before. I didn't really know anything about the filmmaking process, so it was all very overwhelming. I also didn't have the greatest attendance, but I remember learning a lot and covering all the basic need to knows in different departments. Shooting a doc and a narrative right off the bat was very challenging, but I didn't know how much it took to make a film back then.

I had no knowledge of cinema before taking foundations class. It helped me better understand the different roles that take place and the different techniques used when creating a film.

I had no experience learning in this related to cultural context or human conditions in this course.

i dont think we practiced enough.

I feel like the foundation class was film stripped down the basics; which makes sense for the first class you take in the major. But some of the projects seemed a bit unnecessary. But I understood the point of them was to start from the beginning.

It was definitely an education having both American and Taiwanese professors in that class. Taking Foundations sparked the flame that made me dwell more into cultural and social works of art and entertainment.

The Cinema Notebooks and Cinema Image & Process classes I took in fall 2014 were so rudimentary that I didn't feel like I got much out of it. For World Cinema I, though, I liked the movies that [REDACTED] picked out since they weren't just the well known classics. We watched stuff like Baby Face and I Was Born, But..., among others. Cinema Analysis & Criticism was great, though, mostly thanks to [REDACTED]. However, it was a "you get what you put in" sort of class, so I don't know if my loving the class was because that's my wheelhouse or because the class was actually that fantastic.

I didn't even know that was the intention of Foundations; to convey different cultural contexts and human conditions. My class only consisted of making three random shorts with classmates who oftentimes didn't know how to even operate a camera. If foundations was less about making films without direction or technical instruction and more about an overall look into how a film is made, there would be less time wasted.

The lectures and assignments were so basic that we ended up learning on our own time how to do everything- premiere pro, lighting, writing a script, directing etc

[REDACTED] are the only things that made this class bearable

We explored so many different types of films in my class, made by lots of people that, as incoming freshman, one is ignorant to.

I don't think it was pointed out specifically but it was there

In cinema notebooks/image and processing we rarely talked about film in the context of other cultures.

There should have been more focus on each part of film and have each student do projects coinciding with editing, cinematography, directing, etc, which was how my script analysis class with [REDACTED] was, which I had like two semesters ago

We touched on some German expressionism and Italian neorealism, but that's it.

I would say that notebooks and image and process for me was not very helpful. It just restated things i did in HS. I would have loved to have worked with a film camera as well in that class instead of doing it first in Lighting 1.

I think if we were able to discuss deeply about the topic a lot more would be great.

My cinema notebooks and cinema image & process (I believe they were the names to the combined foundations classes) were an absolute trainwreck. Our classes were technically separate but they were back-to-back in the same room, just with different teachers. Both of those teachers did not seem to get along and they evidently never communicated with each other because numerous times we would get instructions that went against what the other teacher was saying (like for assignments). They themselves even called us the 'guinea pig class' because these foundations classes were apparently new. I found out from other friends that go here that they actually LEARNED things in their foundations courses, like how to properly use a camera and other things, while our class barely learned anything. It was terrible and all of us in the class had a bond on that bad experience. It left a bad taste in my mouth for the rest of my time at Columbia.

more cinema techniques should be taught in animation

That question makes it seem like this was intended material in the class and very important

The projects were interesting, but it felt like the classes were disconnected to the projects. Overall it felt like I could have been learning a lot more in class and I didn't. I think they should teach how to basics of set, how to behave professionally on set etc...

World Cinema gave me an opportunity to see films from countries I may not have thought to look for or may not be as accessible otherwise.

Foundations had little to do with cultural and ideological concepts. World cinema 2 by its nature touched more on these topics, though it was still quite surface level compared with actual studies in these areas.

Make it more animation centered too because they seem to benefit future directors and cinematographer too much.

The films we watched in class could have been more diverse in terms of the directors and characters. Many of the movies we watched were only focussed on white men and were make by old white men.

The foundations course did not help me understand culture or human conditions whatsoever, we barely touched on culture in both courses.

Topics covered were VERY general, and while immersive they were a bit confusing at times.

I believe these courses were pretty much for people who don't know any single aspect of filmmaking.

It was good at teaching us the very basics but there was so much more to learn that wasn't touched on.

I learned very general knowledge about the different periods in film history and how they were shaped. Was good, but today I'm not satisfied.

I found the class to not teach much in terms of film technique nor theory. I do however like having a class that requires making projects.

The courses felt far too broad. I feel that two classes (Notebook, Image and Proc) being taught over one semester in a six hour block was not enough time to really dig into the basics.

The focus seemed to be more about the homework and creating the short films than anything else

I don't believe that these courses impacted my learning of animation. In fact, Cinema Notebooks took away too much time from my animation core classes.

Didn't really go into the cultural side of film at all.

It gave me a behind the scenes of how a movie is made

There was not enough description on the tools of conveying these different viewpoints and in courses of higher difficulty, I felt I was missing needed skills due to where the curriculum skips (particularly in the field of sound)

There should be foundations specific to chosen major and a general one for undecided students

The foundations courses didn't dive into world cinema at all. They kept an American Hollywood perspective on all material covered.

For the most part, the foundation courses taught us the basic techniques and different types of cinematography. In terms of cultural context and human condition, students will have to take either a more specialized course or a more advanced one.

I understand how they 'could' be helpful, but they absolutely were a waste of my time and money. As an example, I use two people I knew in my foundations classes that both dropped out: one was bored because he already knew what was being taught (I was in the same boat). The other person fell out of their element because they wanted to be in cinema but didn't know that much beyond that. One size doesn't fit all. I wanted to be in cinematography but learned absolutely nothing that was helpful to me in that first half year. Later, I found out that one of my foundations instructors actually worked as a DP and work in the camera department professionally on sets around Chicago. I actually begged to learn something camera related and all THEY did was show up a short THEY made. We couldn't even get lights and ended up accidentally starting a small fire in one of the dorms because we didn't have the right equipment or education.

We watched a few foreign films but never really focused on the cultural context of them, except for one film.

As film students, I would have hoped that there would have been more of an emphasis on critical film theory, in a formal way, so that students would be able to understand film as a medium better.

I think it was important even as a student wanting to focus on animation that we learned the foundations of cinema as a whole and its origins. There were a lot of key films we watched that I had never seen but they helped me understand the art better.

I came into Columbia knowing only about acting, so I really needed a beginners class.

The class feels more of just going through the basics that most of the students know already.

I honestly can't add much to this topic

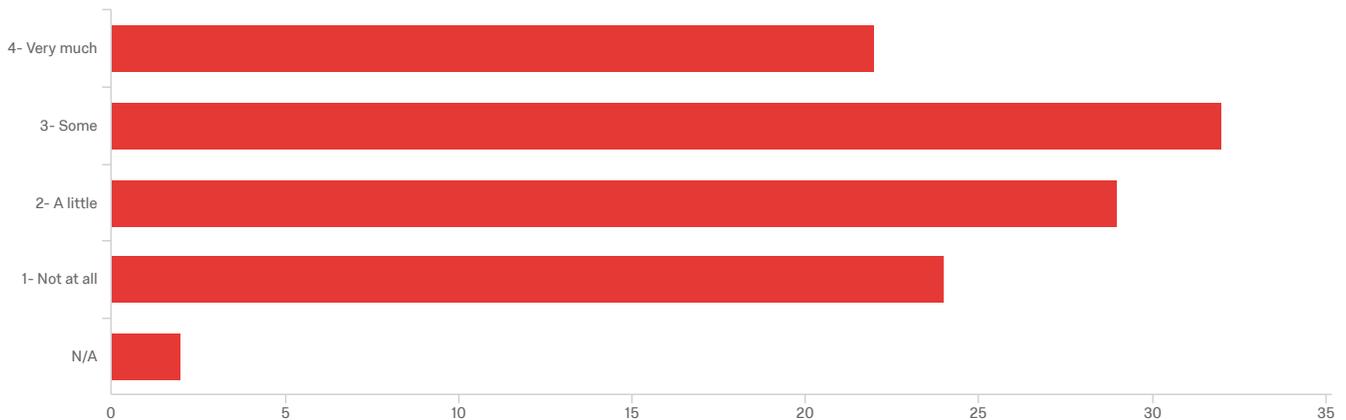
Did show a number of perspectives with the medium, but mostly with European/American creators.

They were very helpful but I wish it could've been more hands on and down and dirty.

Foundations was very very basic, and only tried to get our feet wet.

Showing Records: 1 - 79 Of 79

Q3 - 2a) To what extent do you believe the Foundations courses helped you to critically examine your own work and others in the context of cinema history, aesthetics, and cultural influences?



#	Field	Choice Count
1	4- Very much	20.18% 22
2	3- Some	29.36% 32
3	2- A little	26.61% 29
4	1- Not at all	22.02% 24
5	N/A	1.83% 2

109

Showing Rows: 1 - 6 Of 6

Q4 - 2b) Please share any thoughts on your answer above, especially as they might relate to specific courses.

2b) Please share any thoughts on your answer above, especially as they migh...

When we ended up watching films in my course, was never to aspect cultural, historical, or any other context other than maybe some basic aesthetics that would be crucial to forming our craft.

I've gotten ample chances to critique my and others work when they are screened in class.

I got a great start to how I thought about film but I think there was so much information that it's hard to make such a complex understanding of cinema history.

There was not much discussion on the works from students. It was often restricted to only one sentence praises and some minor tweaks for editing. It would be beneficial to extend the discussion session to allow further input from students.

I was able to have my work critiqued in front of an audience.

In the foundations courses I do recall us touching on topics that were helpful to learn about. The

There was not real analysis or discussion of the topics. Only brief description of history in a boring powerpoint but with no explanation as to what it all means. It was mainly self taught.

I compared my work to classmates.

I was never challenged. The teachers are too lenient on what was turned in.

We never learned critiquing, and how can you truly critique a piece of film that was created over the span of a day with some kids who only know guerilla style.

We were more focused on aesthetics and emotional meanings than cultural significance

Foundations was very "go do your thing" style of teaching, and I learned very little.

They didn't help me, but they did tell me my work was terrible, when everyone else in the class thought it was good. I've luckily moved on to being stellar in my focus area, but this almost lead me to dropping out altogether.

i made a short that reminded me of richard linklater. it obviously wasn't as good but i was happy about it.

We just made films that we didn't need to make. I would rather be making introductory films in the later classes after Foundations.

Aiding me in learning ways on viewing films and studying the content of the film. Through foundations I was able to foreshadow and spot film clues to predict the next part of the film.

Feedback was good, especially from the professors on what to fix.

My same thoughts apply. The foundations course applies too much to general film. It does not go enough on animation for it to actually benefit me.

I need a larger base of cinema history.

Never learned to examine my work in the context of cinema history or true cultural influences. Aesthetics were talked about though.

My teachers did not push me enough

We literally just learned about white people who made some movies and how to do basic functions.

All my films in foundations were terrible, so there was always a lot to critique. But nothing taught me more than failing and making terrible, heart breaking mistakes and watching my projects, that I was very passionate about at the time, turn into complete and utter shite. I learned a lot in class, but those were the most valuable lessons in the early stages. Before film school, I thought I knew a lot about movies, but after one semester, I realized I was very green compared to a lot of my classmates. I didn't participate in class discussions because I didn't know how to critique a film. Foundations covers every aspect of filmmaking, so after even one semester, I felt a little bit of a better grasp. It taught me the basic cinematic elements. It forced me to critique myself and see that my heart was there, but my work ethic wasn't. Writing, directing and producing a doc and a narrative really shows you what you're made of, what you're good at, and what needs work. I just wanted to be a writer, but I realized I was actually pretty good at directing actors, but then my actor bailed on me, so I had to take his roll last minute, and it immediately felt very natural for me. I'm graduating next week and I've acted in 4 advanced level projects this semester. The craziness of foundations definitely made me find my niche in acting, but I am also pursuing writing and directing full force, and location sound and production design just to get on set and get a foot in the door, and hopefully very soon get paid. Looking back, I can say foundations was a hard slap of reality, but it did whip me into shape.

We always held a critique that was very effective in showing what could be worked on or what was done well within their work.

We always reviewed our work and other classmates.

I think that every teachers approach is very different for the foundation classes. for some the efforts might be geared toward "the context of cinema history, aesthetics, and cultural influences" and such but for me we didnt really discuss this topic in length.

i like that we critiqued everyones work in progress and the final product

Being an international student and having grown up watching European cinema, it was somewhat of a challenge to examine other people's work at times as it represented the stereotypical close-minded midwestern attitude people like myself despise. On the other side of the coin, not everyone has to be close minded.

We hadn't made anything by the time we took these courses, so we were really just thinking about others' work. I feel like we could have gotten more of that if we talked more with [REDACTED] instead of having a lecture and then splitting off into groups with TAs.

At the very most, it introduced me to a bunch of students...who I'd rarely see ever again.

The class offered critiques of each groups projects, there wasn't any cinema history or cultural influences mentioned

I think I got a taste of this in foundations, but this is really hammered in in World Cinema.

I learned more watching other classmates films be reviewed then by making my own.

It was more like a history class, which again is addressed in world cinema, so it's not really needed in foundations or world cinema should be the taught in place of foundations

I don't remember ever connecting the work I was doing to any part of cinema history

"Critiquing" a film very quickly turned into the teacher inventing flaws just to be able to criticize every film shown in the cinema notebooks class.

We did not really do to much history, but we did do a lot of critiques.

world cinema taught me about neorealism

I worked on projects with people that dropped out mid project or were too anxious or stupid to tell me they that they don't want to work on the project and have them cut off communication with my group. No communication and then on presentation day they tried to claim they made the film too. A lot of people don't take this course seriously.

I sometimes felt that others were holding back for fear of offending someone or hurting someone's feelings. While we should be conscious of respecting each other, I also think the classroom should be a place to learn to express criticisms in respectful ways rather than avoiding the conversation entirely.

Aesthetics, sure. History? A little. Cultural influences? Nah. Is that the intent? I'm confused.

My major doesn't have anything to do with real actors etc.

It was an alright start but other classes I took such as D1 and World Cinema were much more beneficial.

The foundation courses were very good at giving classmates and myself nice feedback and criticism on the films we were able to make in the class. But most of what I talked about were things I had already known about before I entered the class.

Wasn't much of a foundation to help me create my own work

I didn't learn anything new in this classes.

I did start looking at my work as an artist but we never discussed historic or cultural influences.

Teachers don't talk in depth about aesthetics. There has to be an objective approach of which further focus can enrich our creativity. Almost zero critiques of the substance of students works because we don't wanna hurt feeling!

I found that no one in the class was exactly comfortable with one another, hence no one was comfortable critiquing each others work. I found we learned little to nothing about cinema history nor aesthetics.

Again, the time allotted was not sufficient.

Nobody really talked and the teacher only focused on trying to get us to talk, rather than asking questions to make us think about the work

It helped me see my own style in filming, editing, and writing

I didn't really critically examine my work to such an extent in the foundation courses. I was mostly introduced to new techniques, rather than critically examine.

This was the first time other film students have given me feedback on my work and the first time I've had to give feedback on others. So it was nice to get used to this experience.

The class mainly consisted of just unhelpful criticism from classmates and teachers

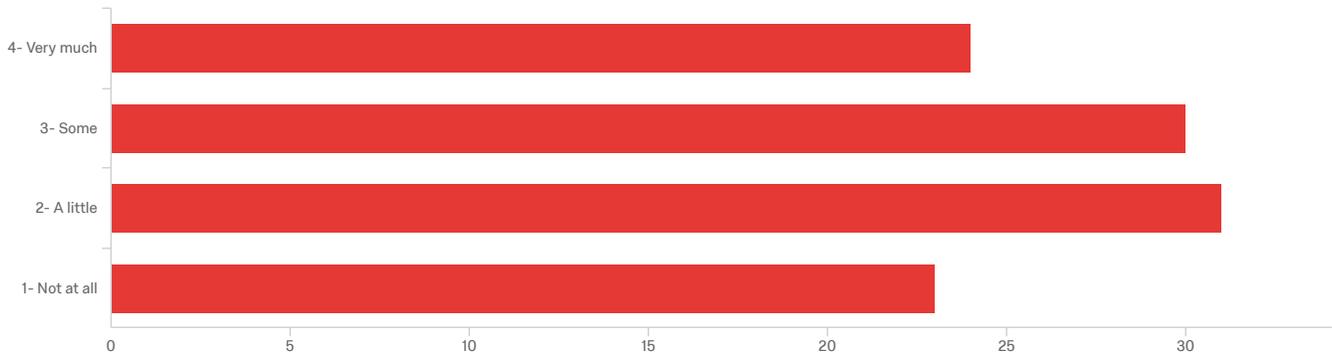
We gave each other feedback, but that was pretty much it

Most of it was outside of class, though.

The critiquing days were scary but helped me to be comfortable sharing my work.

The critique was few and far between. All students praised mediocre work

Q5 - 3a) To what extent do you believe the Foundations courses helped you to discover your personal voice, vision, and intent within the process of creating cinematic works?



#	Field	Choice Count
1	4- Very much	22.22% 24
2	3- Some	27.78% 30
3	2- A little	28.70% 31
4	1- Not at all	21.30% 23

108

Showing Rows: 1 - 5 Of 5

Q6 - 3b) Please share any thoughts on your answer above, especially as they might relate to specific courses.

3b) Please share any thoughts on your answer above, especially as they migh...

It was a beginners class for an overall major that isn't concentrated in any one way. You have to take this class before you can take anything else in the Cinema Arts Department, and to think or even try to make it so that it will help us discover our personal voice from the get go is, to me, a bit unreachable. I feel like the class should expand to cover more aspects of film, rather than just a directing aspect or cinematography. When I took the class, it did no such thing.

Some gave me the freedom some didn't, depended on the instructor.

Because there was more focus on group work, I wasn't really clear on how to discover my personal voice.

Unfortunately, when you collaborate with other students who are trying to do the same thing, displaying your personal voice is difficult.

Unfortunately, it was not until my senior year I was fully engaged into an all-animation environment with my APS class, (animation production studio) although I learned a lot about production scheduling and delivering deadlines on time, I still had a lot of issues with establishing relationships with students and instructors. [REDACTED]

Allowing students to create projects right away was enjoyable. However, there was no structure, and it didn't allow students to discover what part of the creative process they enjoy the most because they are forced to do everything at once, making it stressful. Because again, they are not taught how to accomplish these things/not given the tools.

It made me think on what exactly I want my media focus to be on.

The class is way too broad and structured to where anyone could successfully pass this class, filmmaker or not.

I think at this point I'll just be repeating myself.

I'm not a film student anymore OR a columbia student lol

I learned NOTHING about my focus area in foundations. It did not help me find a voice because I leaned nothing about what I wanted to do.

i was the only black kid in most of my classes. that taught me to be secure with myself and the characters that i want to create.

It's an introductory course, the class doesn't go in depth or need to go in depth.

Don't think the course focuses too much on the individual.

The only personal voice I manage to gather from that course is the fact that I want to tell stories about my family. Nothing further than that. I discovered I want to tell stories about the intersection between Vietnamese and western culture and its relation to second generation immigrants only thanks to other classes.

Very much helped me to hone in on my personal preferences and abilities.

I guess it helped a little. But not much because I like writing and doing voice work. That's my minor. And the foundations class was about basic director stuff.

It did not further me personally in the knowledge I already had from the previous schooling.

I already took this class at a different school so it was a waste

Good! I wish there was more writing involved with TV arts writing. Great class, wish it required me to write more.

We got to make films in the intro classes that were a great opportunity to express ourselves through our own stories and cinematography before we had learned much about it

Helped show me what came more naturally to me as an artist.

It helped push me into costume design. Something I've always wanted to do

Before film school, I thought I knew a lot about movies, but after one semester, I realized I was very green compared to a lot of my classmates. I didn't participate in class discussions because I didn't know how to critique a film. Foundations covers every aspect of filmmaking, so after even one semester, I felt a little bit of a better grasp. It taught me the basic cinematic elements. It forced me to critique myself and see that my heart was there, but my work ethic wasn't. Writing, directing and producing a doc and a narrative really shows you what you're made of, what you're good at, and what needs work. I just wanted to be a writer, but I realized I was actually pretty good at directing actors, but then my actor bailed on me, so I had to take his roll last minute, and it immediately felt very natural for me. I'm graduating next week and I've acted in 4 advanced level projects this semester. The craziness of foundations definitely made me find my niche in acting, but I am also pursuing writing and directing full force, and location sound and production design just to get on set and get a foot in the door, and hopefully very soon get paid. Looking back, I can say foundations was a hard slap of reality, but it did whip me into shape.

I found that by experimenting with different types of films that I liked some more than others and it helped me to find my interests

It's a very limited course that doesn't allow for much, if any, exploration of a personal voice or style.

I think I really benefitted most by seeing what others had created and were creating, and that in turn helped me discover my own personal voice.

it helped me learn more about how to produce films.

The class was a means to an end. I knew I needed to take the class to get to the classes I wanted to take. Maybe that was the wrong point of view to have, but that's the one I had.

I discovered what I wanted to do and the kind of Cinema that I love. I didn't find my voice but it was definitely a start.

Cinema Analysis & Criticism really helped put me on the track to realize that that sort of work is my passion. I also really liked being able to write about Jennifer's Body for Script Analysis, since it's such a polarizing script. Writing about that in particular helped me hone my voice when it came to talking about issues such as depictions of women, rape culture, irony, and more.

I had [REDACTED] for one of my foundations classes, and his emphasis and support of creating my artistic voice was great.

The teams never seemed to mesh well so all vision was diluted. would have like a personal project.

Again, my class was in 2015 and so it may have changed a bit since then. But as I said, I feel like most of the other classes cover what's in foundations so it's just repetitive to take the class

It didn't help me discover it so much as continue to refine it - I came in with a decent idea of what I wanted to do.

I think it was very helpful for me because that is where I learned to show my voice.

i learned what i like and dont like about collaborating

I realized I was in it for me and my own satisfaction with my creation. Also that deadlines make good motivaters for pumping out mediocre films.

Sharing my work with classmates gave me more confidence than I already had.

Hey! A question that actually seems to relate to the course being a foundation for creating stuff!

Not enough Animation content

I wish there was a larger focus on the many departments in a film. Production Design was never once talked about in my foundations class and it's one of the key departments on any film.

Working with different people for each project definitely challenged me as a filmmaker because sometimes I was forced to work with people I did not work well with, but I learned how to work around this obstacle and still make a film I was proud of. Once I found people that I worked well with, we were able to make a film that I was very proud of. My class though and my professors weren't a big fan of the film and TELLING us what we needed to do to make it better to make it how THEY wanted it to be rather than giving us options and telling us we didn't need to change it.

I guess this classes only helped me realize how there are people with different opinions, but other than that, the class itself was a waste.

I'm still finding my voice.

it was good to a degree where I could judge my own work through adopting my teachers judgement. Some courses were mostly focused on techniques and left no room for aesthetic views.

I found myself trying to match the styles of my teacher's style. They were the ones grading it and when you would show your work they would grade it based on their taste.

Foundations was very vague, and was mostly about completing the assignments. The teachers didn't encourage us much as far as individuality goes

The projects made my voice limited. Especially the fact that we weren't really taught how to use equipment or do editing.

I already had my own voice and vision it just helped me put them together

The course forced each student to decide which concentration they wanted to pursue in the department.

We were given a lot of creative freedom when making short films and this definitely helped us find out vision.

I learned in Foundations that I would like to focus more on post-production, specifically visual effects or animation.

It showed me that there is no one way to make a film. There isn't a wrong way to do something and that was really important to me as a freshman hearing that.

It gave me the opportunity to work with deadlines and limitations.

I got to make a video of whatever I wanted, so I guess I got to explore my own vision for a while

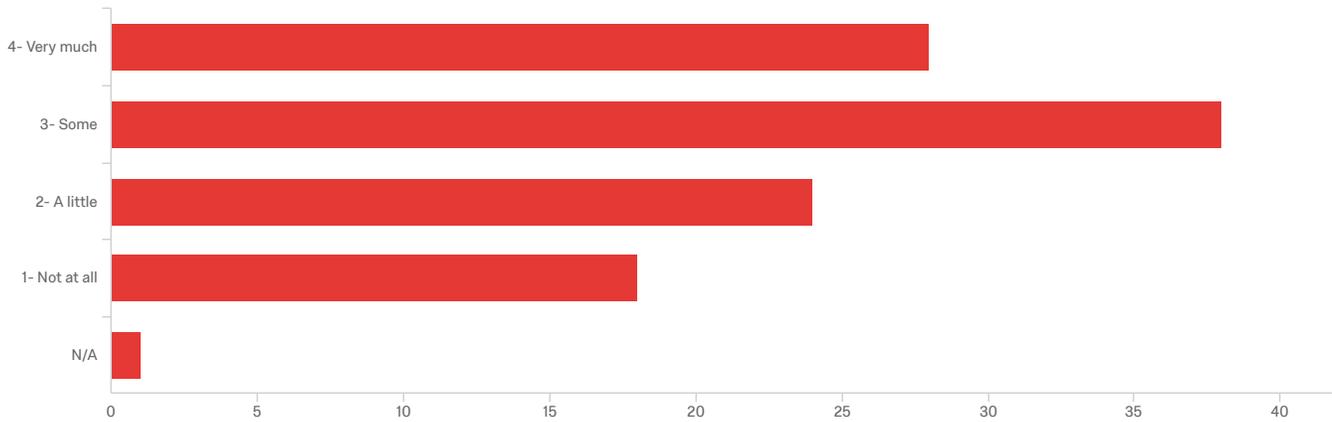
The documentary project for Cinema Foundations.

I feel like I was judged for being crazy and experimental. not everything needs a story line.

I was able to start learning about myself as an artist but i didn't get in tune with myself until later

Showing Records: 1 - 59 Of 59

Q7 - 4a) To what extent do you believe the Foundations courses helped you to improve your collaboration skills?



#	Field	Choice Count
1	4- Very much	25.69% 28
2	3- Some	34.86% 38
3	2- A little	22.02% 24
4	1- Not at all	16.51% 18
5	N/A	0.92% 1

109

Showing Rows: 1 - 6 Of 6

Q8 - 4b) Please share any thoughts on your answer above, especially as they might relate to specific courses.

4b) Please share any thoughts on your answer above, especially as they migh...

We did do group projects often, even if it was only with one person, and that was a decent aspect of the class.

Not many of the courses I've taken so far have been collaboration heavy, only one.

I worked with difficult people and I had a short deadline. Nothing makes you work harder than that.

Like I said above...

We hardly interacted. The instructor at the time had an unnecessary number of TAs and would give frequent quizzes and exams on film culture, instead of having us work on our own individual projects. Classes like these should not be making films because everyone has a different vision. Remove the tests, quizzes and boring old black and white films, and let's keep an open collaborative discussion about the industry that is around us and always changing.

The assignments did require partnership, so it did help. However, because there was no teaching on how the process works/crew roles lines were blurred and in some cases it causes issues among the groups.

Even though i do not like working with lazy Columbia students, I enjoyed sharing the work load with the few people that were motivated.

students didn't really get to interact aside from critiquing each others work in class.

It's hard to collaborate with people that don't share the same vision as you. I rather work with people of my choosing.

Yeah i did some shoots but it wasn't really anything special

Was paired with animation majors only, for live action projects. Only pulled me down.

had no choice. make friends of fail.

The film projects we had to work on were with a team or a partner.

Never worked on a set with people I did not know at all, definitely pushed me to work on my collaborative skills.

The only two projects I truly benefited on concerning improving my collaboration skills is the student short film we had to create from a script where we worked on a 4 person to 5 person group, and the final, where we got to choose what we did and what story to tell.

It was good to meet people to work on projects.

Collaboration depends on the students not the teachers. I hardly collaborated at all because the kids In the class were stuck up or had their own little groups.

This is probably more personal to me since I went to a high school that had a film program and learned to collaborate early on. I do think it has helped other students though.

Only worked with people on one project and it didn't go well because the teacher did not consider our majors

I'm already very good at this skill.

There most definitely should have been more teaching us how to work with each other. The requirement was to work on 2 other films, and I couldn't get anyone from class to work on my film. I felt like I was doing everything by myself. My friends, who never touched a camera, and my dad, helped me shoot my first film. Back then I felt inferior to my classmates and I didn't know how to get things done. Granted, I didn't have the best class attendance, but they could have done more to bring us together. If we were assigned days and groups, and all had to work on each other's films like the more advanced classes, that would have made everything easier and forced us into more experience and networking early on. There was so much to cover in foundations, it was like throwing us in the water with one floatie. I can see how starting off having to do everything, practically on your own, can teach you what needs to be done to make a film. But I think they should have made a schedule for us to work on each other's films, we would have had more experience and gotten to know each other a lot better.

There were group projects, some went well and some didn't. I believe it depends on the people who are in the group and how effectively they work as a team. Which is also a learning experience about how to work well in a team.

We worked on one film collaboratively with others.

We were always pushed to be engaged with our fellow students.

i like that we had to work in a group for several projects

It was tough o pair up with people when you didn't know them well personally let alone how they worked professionally. But it was a good way to start learning how to feel out how people work/deal with people who were difficult.

Working with like minded is what made the course for me. Not only did my skills improve but I made lasting friends and collaborators that I keep to this day. If I were to give any advice to a future freshman it would be to work with people who take filmmaking seriously.

All of these classes were all about individual students. It was nice to get some feedback, but I didn't get a whole lot out of it.

It was mostly group projects and there was not a lot of accountability, so I know a lot of people ended up doing the majority of their groups work.

working in groups was helpful to learn how to overcome when people don't come through for you

Working together was a big part of this class, but as a writer it definitely felt forced.

Again, most classes you work in groups, depending on the major, so there's not really chances missed with collaborating

I'd never collaborated creatively on a film set before, so it was extremely helpful to be forced into doing that.

I learned how to work with others in these classes which was nice.

so fun!

Being friendly and not stupid is the key. Avoid working with those who are neither

I think many of us didn't have the confidence in our teachers to guide us through particularly difficult problems.

Any group/collaborative work will contribute to the development of these skills. It's still a very protected environment.

Group movie projects made this possible

I definitely learned how to work in a group but we weren't really taught about what happens if there's a disagreement on set.

More collaboration projects

Before entering the class, I had already been a person who loved to collaborate. I did learn how to work with various types of people and I learned to take in other people's ideas and build off of their ideas into my ideas.

In the course individuals either knew what they were doing and took control of group projects in an egotistical way or didn't and learned nothing.

It did help me understand how working in groups with creative differences work.

Collaboration is what Columbia is lacking. Mostly formed by students but not fueled by teachers. Teachers cannot form interest where students feel belonged to.

We did not really collaborate.

Being a 28 year old freshman in an undergraduate program, learning to collaborate with people ten years younger than myself was a challenging learning experience.

It taught me to work with people who were interested in different areas of film

It forced me to work with others but it's like any other group project there is always a fight for leader

Most projects were done in collaboration with classmates.

Being put into groups with other cinema students definitely helped me learn to collaborate better

It was really difficult finding help or collaborators since I commute and I'm kind of introverted.

I got good experience working with others on a film project, something I have never done before.

This is not so much a foundations course problem as it is a general college problem but there are always going to be people who don't give a shit about their classes. And it really sucks to get paired with them on a project. I had several group assignments where some students were miserable to work with. I'm not sure how that would be remedied but it would certainly be helpful for teachers to keep in mind that some students just aren't going to try on group assignments. Maybe make it so all group assignments get individual grades depending on the students level of contributions.

The project we were given in groups was terrible.

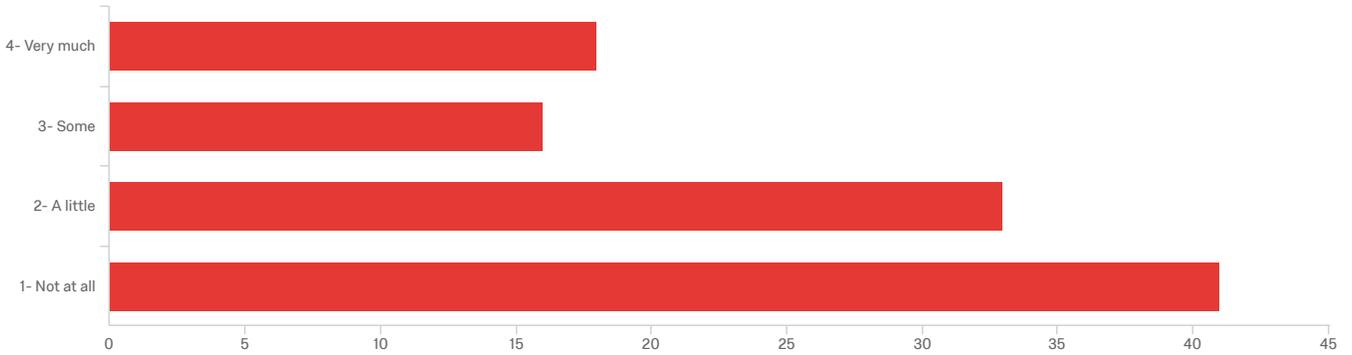
If you weren't talking with members of your group, you're pretty much screwed

Especially the short narrative film project for Foundations.

Group project was hard but needed

being forced to work with people instead of organically choosing who you work with sucks

Q23 - 5a) To what extent do you believe the Foundations courses helped you to improve your technical skills?



#	Field	Choice Count
1	4- Very much	16.67% 18
2	3- Some	14.81% 16
3	2- A little	30.56% 33
4	1- Not at all	37.96% 41
		108

Showing Rows: 1 - 5 Of 5

Q24 - 5b) Please share any thoughts on your answer above, especially as they might relate to specific courses.

5b) Please share any thoughts on your answer above, especially as they might...

Not all that much, since we weren't using the most up to date software and camera equipment.

I've gained access to and learned software that I'd never gotten to learn let alone use at all.

Too basic. I know how to turn on the JVC, I don't need a class for that.

I do not feel as though I was fully informed on all equipment. This includes camera, sound, editing etc.

I understand it's a foundations class, but a going a little bit more in depth on the technical stuff wouldn't hurt.

--

In order to improve, we are encouraged to go beyond and practice every day, Lynda is provided to us, but I did not realize it was available to us and I ended up paying for the yearly plan not knowing it was already free. This is a major issue.

We were expected to learn and execute nearly every technical aspect of film making a week at a time. With subpar overview, rather than any actual teaching. It was impossible to learn, or retain anything of value, and only added stress with the burden of having to do it correctly to get a decent grade on an assignment.

I knew most of the things the teacher touched on.

They gave cool reading packets that give you ideas.

Course should be more focused on using the technology to enhance storytelling. Story is above all.

I would have liked a specific day dedicated to learning the technical side like editing camera settings

I still don't know how to work a camera or edit properly

Again - learned nothing about my focus area.

we don't focus on the basic principles of being on a professional set.

Taught basic stuff that a lot of the students in the class I was in knew.

We only had one day to learn the lighting and sound equipment. So not really.

I do not use any of the camera equipment I had to use in Foundations in subsequent courses after I took foundations. I did not benefit at all from learning how to use the camera and equipment. In addition to that, I no longer or rarely ever use adobe premiere, a skill I had to learn in foundations. I have no animation projects where those skills are usable.

Needed more technically based classes.

Cinema Notebooks/image gave the most hands on experience

I learned basic video editing and camera functions.

I knew most of the information in Foundations or it wasn't taught properly and I had no idea how to use different equipment.

Already knew technical stuff

It was all stuff that any filmmaker should already know. Like basic camera settings and things you could read about in one article and know all of.

Wish I could have learned more

I already answered this above in a lengthy reply.

I knew nothing about adobe premiere before taking this class. I went to the short premiere lesson that students can sign up for as well as I taught myself how to use it in order to complete the projects

Barely taught anything technical.

I had already come into the program with a film background so the technical elements were a little arbitrary for me. I wish there was some sort of placement test in which the foundations could be set up so that the people with prior skills could take more advanced foundations, like an honors course.

we didnt learn any editing in class. they made us take a class outside of class.

Wish we could've learned more about lighting and other technical aspects like editing or permits.

I'm predisposed to think on an more critical and analytical level, so I don't feel like these classes gave me a chance to retain more information regarding technical skills. I still don't feel that comfortable with equipment, but thank God I don't want to deal with it anyways.

The class had no technical instruction whatsoever. Thankfully I got into cinematography and was going to learn it eventually.

any technical advancement took place outside of class

I felt like everything that taught technically were things I had previously learned in my own education, so it all felt redundant, even though I did learn some things.

I learned about lighting the most but that wasn't what I came here to study.

There should have been way more of a discussion and tutorial and/or assignment with technology and editing, the professors didn't give too much of a presentation about it

I got exposure to stuff like SD cards, lighting set-ups, camera logistics, etc. for the first time, which was helpful.

I felt like I did not learn much that I did not know already. It was just fine tuning skills i knew already.

not too much application after the course ends

I edited something poorly and that made me a little better editor. there wasn't any projects that excited me and I think that sucks. Because now my bread and butter is exciting projects. I produce better work when the assignment allows me to tell the stories I want to tell how I want to tell them.

We rarely talked about the use of equipment until after our projects were finished.

Since I was brand new to everything, this was one of the most beneficial aspects.

N/A

The equipment we were given to use was super out of date and basic. The only thing that was useful was the one hour crash course on editing we had.

I had to figure out everything on my own. Thank god I knew how to write a script, make a shot list, and do a whole pre-production package before entering class otherwise I would have failed that assignment. We spent 20 minutes going over the lighting kit and that was it. I had never worked with lights ever, so I looked up videos on youtube on how to actually use it and I got someone who had already taken the Lighting 1 course to come on my set because I had no idea what I was doing.

Learned a few things about operating equipment

everything "taught" in this class was not new at all.

We focus on ideas not technicalities

This is where I like Columbia.

They did not teach any technical skills.

Camera operation was covered for maybe a half hour one afternoon, and the session was optional. Lighting lesson was basically everyone playing with lamps. Definitely did not gain anything from either.

There was no help for technical skills. I edited on iMovie on my iPad for foundations because it was all I had and was easy

I still don't know premiere.

Never really edited or finished a film until completion until foundations

Having only a JVC available to use is fine but not if we are not taught a basic piece on achieving the proper lighting in order for our films to be well lit considering the JVC does not work in low-light

We did one lighting workshop and went over sound and camera equipment.

we looked over technical stuff but weren't actually taught much

We were introduced and guided through technical things.

SEE ABOVE

We had an overview of different types of shots and editing. I think the most useful part was learning about lighting, something I have never dealt with before.

Gave me practice using equipment that I was unfamiliar with.

I learned nothing technical wise that I didn't already know

Only an introduction to JVC camcorders and editing software

I had to teach myself how to use Adobe Premiere in order to edit my short film projects

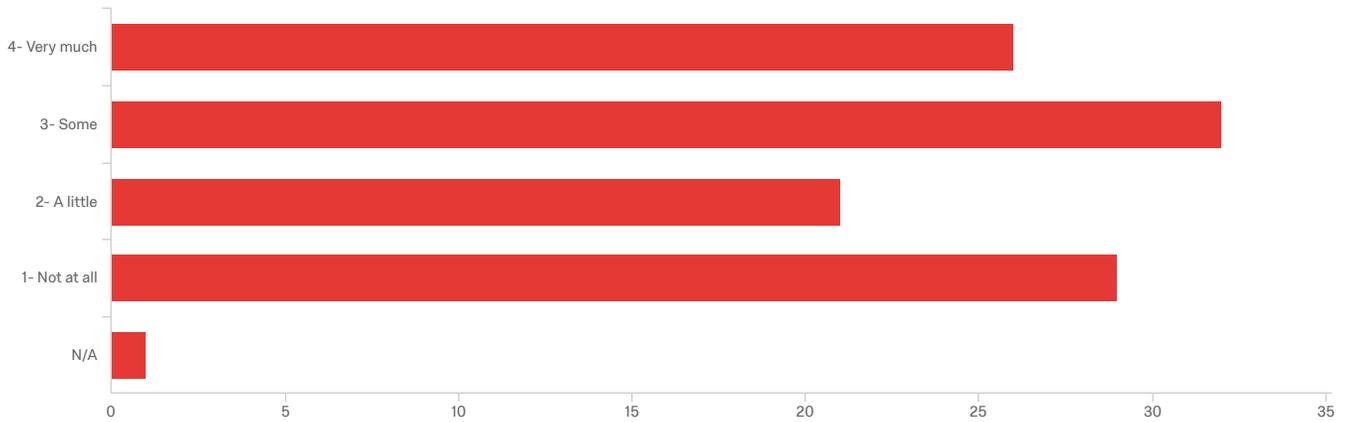
We didn't learn anything about cameras in my opinion

I believe this is only because I had virtually no skills to begin with.

There was nothing technical to learn

Showing Records: 1 - 68 Of 68

Q27 - 6a) To what extent do you believe the Foundations courses have positively impacted your study in your major?



#	Field	Choice Count
1	4- Very much	23.85% 26
2	3- Some	29.36% 32
3	2- A little	19.27% 21
4	1- Not at all	26.61% 29
5	N/A	0.92% 1

109

Showing Rows: 1 - 6 Of 6

Q28 - 6b) Please share any thoughts on your answer above, especially as they might relate to specific courses.

6b) Please share any thoughts on your answer above, especially as they migh...

It was honestly a bit of a nuisance, because I waiting to finish a class that wasn't giving me an opportunity to expand my knowledge of film, and waiting to start more specific courses that actually helped me decide my concentration.

I have gained some skills I had not before, but not too many.

The networking was the only valuable thing about this course

I got a taste of what film was and I think foundations let me have a very clean start to my education.

I actually started out the semester as a theatre major, and after taking theatre performance and the film foundations concurrently, I switched majors.

I'm probably going to change my major

I almost always did homework/classwork, and succeeded by myself and on my own, without the help of Columbia, unfortunately.

The foundation classes, almost made me change my major all together. It discouraged me because I was not given any tools, therefore I was not able to accomplish any of the assignments to my full potential, and it was very frustrating.

It motivated me.

This is just me personally. Somehow I managed to become less passionate about filming after taking one class.

I could have easily skipped this class as I had a basis of prior knowledge before taking the class. This foundations class should be optional if you know absolutely nothing about cinema.

as above, I'm no longer a film major OR columbia student. Take from that what you will

Like I mentioned. I wanted to drop out afterwards. There was a two hour phone call with my mom where I was in tears and she convinced me to stay at Columbia for at least the next semester to try a class in my focus area. If I hadn't done that I would have zero passion for film anymore.

i didn't know much and i wanted to know more.

Didn't better me as a film student taking it and I could've kept going through Cinema and Television Arts fine without Foundations.

It gave experiences I didn't have before.

The main benefit I had from that course was the general guidelines on how to tell a good story visually. Not about my own voice. But just the general story telling basics.

Helped me to decide to pursue post production.

The only foundations class I found valuable personally was World Cinema

Already learned it

I definitely understand the TV/Entertainment business industry waaaaay better. It made me less sure that I want to go into the business, but only because I learned so much about it.

I had some opportunities to make films a few times but even then they didn't all require me to film things which meant i didnt even get to practice cinematography

Already answered above.

I believe knowledge of cinema is important no matter what aspect of film you are into.

I think I made a lot of good connections, people wise, it put me into contact with many new creators.

I think for someone like me who has wanted to make films since they are young, and has been studying film since before Columbia, it was a slow class. But not everyone coming into Columbia has worked on sets or films before. Part of me wishes there was a way to test out of foundations but I know that would never happen.

I think the class was a very good start of my Film school experience. It definitely set the tone for what was yet to come.

[REDACTED] referred me to the Beloit International Film Festival and Hollywood Film Festival, whom I've been pre-screening for for three years. That as a summer 2015 internship and being able to put that on my resume likely helped a ton. Also, looking at wildly different films from aesthetic, ideological, and historical perspectives was so fascinating and rewarding. Spring Breakers, Fight Club, and The Man Who Shot Liberty Valence are all fantastic but all bring out different sides of their audiences.

the only thing that makes me think positively about this course are lee and fred who are phenomenal teachers battling awful curriculum.

Definitely, [REDACTED] was very flexible with having me write longer pieces for the class, and I definitely felt pushed as a writer which was very much so appreciated early on in my CCC career.

No one mentioned what art department did. I didn't even know it existed and wasted a year trying out EVERY other intro class until I stumbled across it. It would have saved me a lot of time.

See above

I'm a screenwriter, and we hardly learned anything about screenwriting - we got taught the basics of screenwriting but nothing about treatments, outlines, etc. from what I remember

The vague information about skills like lighting, camera, and sound recording was somewhat helpful.

I think that these classes help with the above parts of my education, but there is definetly room for change.

My cinema notebooks and cinema image & process (I believe they were the names to the combined foundations classes) were an absolute trainwreck. Our classes were technically separate but they were back-to-back in the same room, just with different teachers. Both of those teachers did not seem to get along and they evidently never communicated with each other because numerous times we would get instructions that went against what the other teacher was saying (like for assignments). They themselves even called us the 'guinea pig class' because these foundations classes were apparently new. I found out from other friends that go here that they actually LEARNED things in their foundations courses, like how to properly use a camera and other things, while our class barely learned anything. It was terrible and all of us in the class had a bond on that bad experience. It left a bad taste in my mouth for the rest of my time at Columbia.

learned a lot

I wish I didn't take it. It felt like a waste of time and is a bad memory.

It was a good way to meet students and get introduced to teaching styles in a less stressful environment.

It was good on the technical stuff for sure. The Columbia bullshit thrown in, like the scavenger hunt video interview exercise was a waste of time. I also lost all respect for the equipment cage when they screwed us over on checking out stuff.

New knowledge to new genres

It gave me the groundwork to do other things but a lot of it went out the window on day one of my other classes.

I did make a film that I am very proud of. It has been accepted into a lot of film festivals and it has really helped kickstart my career.

I have continued in film, but didn't particularly enjoy the course

It just made me feel sad about how am I going to go on if every class is the same as this one.

I met a lot of new people and had a lot of fun making films.

I mostly learned techniques. The source of my creativity was found outside of Columbia. but I learned how to begin and where to begin learning more to enhance my skills and expand my updated knowledge.

I found the class to borderline make me want to leave Columbia.

I felt like it was a waste of time because there was so much focus on the homework and not much else

I can now deeply analyze movies I've seen already as well as help me make my own

There are elements that taught me about how I could tell stories but I felt that there were organizing skills (and sound skills) that I lacked and needed later

It definitely widened my view on the different types of cinematography available as a creative output.

It's negatively impacted my study in my major. Thanks!

This course helped me decide I wanted to pursue animation and visual effects.

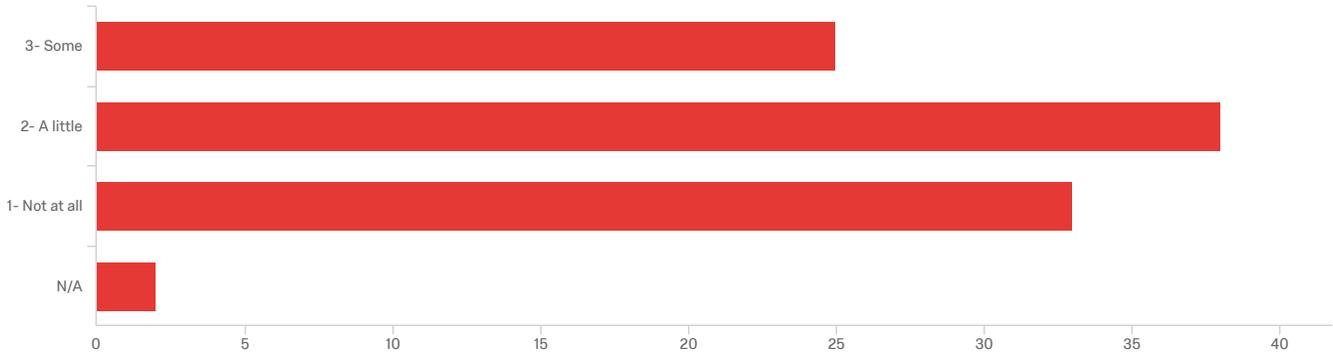
It gave me some confidence to continue pursuing the major.

It didn't make me not want to be a filmmaker anymore, it just didn't improve that much

I was left wanting to learn more!

Again, it was basic and I didn't learn anything I didn't know from common knowledge or youtube

Q18 - 7a) To what extent do you believe the Foundations courses have prepared you for success in your career (assuming you will work in a field related to your major)?



#	Field	Choice Count
2	3- Some	25.51% 25
3	2- A little	38.78% 38
4	1- Not at all	33.67% 33
5	N/A	2.04% 2
		98

Showing Rows: 1 - 5 Of 5

Q21 - 7b) Please share any thoughts on your answer above, especially as they might relate to specific courses.

7b) Please share any thoughts on your answer above, especially as they migh...

Of what I've taken so far, I've learned some skills for success in my major but not specifically to it, more general.

I think that I understand what lies in front of me when pursuing film.

I could not take College seriously especially after they turned down free printing on campus, which makes it harder for me to deliver my work on time for classes. There is a lot that not many know about the campus and what's available to them for free, and it just seemed like a waste of time to even care about it anymore.

I didn't learn anything in my foundations class. It was merely a requirement to get to the classes that would actually help me in my career. I learned more about film in Producing I than I ever did in the foundations classes. In fact the things learned in that class would have been helpful in the foundations classes, and what I expected from a class meant to introduce students to the world of cinema.

They recommended film festivals and the instructors were very informative.

It feels like a regular old class but with big projects.

They taught information that you should already know as a filmmaker.

See above

The class was actual trash. Like the absolute worst one I've taken at Columbia.

Introductory class, nothing really huge happens.

The main benefit I had from that course was the general guidelines on how to tell a good story visually. Not about my own voice. But just the general story telling basics. However, the course mentioned very little about pacing, silhouette, how animation differs from live action film, or other animation related subject matter.

Need more information on getting into the workforce.

This is an odd question. I think the classes I have taken/ will take after foundations will prepare me. I don't think foundations alone has prepared me for success.

My teachers were always talking shit about eachother in class

Already answered above.

As previously mentioned, knowledge in cinema is needed in any form of film.

I think getting in contact with new student and faculty gave me connections that I can lean on in the future in my career.

it showed me more about the industry

The classes after Foundations are what prepared me. I guess you could say Foundations was the beginning of that, but I have enjoyed my other film classes a lot more than foundations.

It goes back to working with like-minded individuals and people who like going that extra mile.

It was nice to finally see work from Ozu, Eisenstein, Capra, etc. in World Cinema I; it helped me have more context for discussing other films. And yet again, Susan's class was wonderful and helped me as a writer back in freshman year.

I think a foundations course isn't the place where I gained any big knowledge to prepare me for my career, but it definitely pushed me further towards my passion.

it's an ok primer but definitely shouldn't be required for animators and needs to have a more room to explore every department in the industry.

I just think it was an unnecessary class since other classes taken in the future covered the topics we covered in foundations in a better and more in-depth way

One of the short films I made in the class got accepted to a small film festival - it was a big morale boost for me and the whole experience was a great introduction to the world of independent film (the area I want to go into)

I learned a few things that i would have not known before these classes, but most of it was just a review for me.

My cinema notebooks and cinema image & process (I believe they were the names to the combined foundations classes) were an absolute trainwreck. Our classes were technically separate but they were back-to-back in the same room, just with different teachers. Both of those teachers did not seem to get along and they evidently never communicated with each other because numerous times we would get instructions that went against what the other teacher was saying (like for assignments). They themselves even called us the 'guinea pig class' because these foundations classes were apparently new. I found out from other friends that go here that they actually LEARNED things in their foundations courses, like how to properly use a camera and other things, while our class barely learned anything. It was terrible and all of us in the class had a bond on that bad experience. It left a bad taste in my mouth for the rest of my time at Columbia.

have more experience interacting with people now

I learned people are in our school but that doesn't mean they have a serious interest in pursuing film. Be VERY CAREFUL who you work with and avoid idiots and people without a sense of business friendliness at the least.

Although my instructors were really good and nice, I felt like I wasn't learning how real things works. Almost as if that was cinema for people that are not ready to be filmmakers.

Class didn't center around future careers as much as making content now.

It was a starting point, but my actual courses in post editing/sound and mGFX were way more influential.

Not animation enough

Not really. It gave me a general idea I guess but I would never say I'm qualified of be a DP on a film even though I shot one for foundations.

I learned more about myself as a filmmaker than anything else technically or aesthetically in this class. By just taking this class though, I didn't really know anything about the actual industry itself.

nope.

I got to learn how filmmaking should be approached and what are the areas of critique.

The class does not prepare you in any sort of way. It did not have any certain subject to be taught.

Collaboration with individuals younger than myself.

I got so much more out of advanced courses than I did foundations

It gave me the basic skills to make a movie

There is no description of what it is like to pitch yourself or your ideas in foundations but every artist needs this skill.

Foundations only taught me the basics. Those skills were polished more in advanced classes.

This course gave me a good basic understanding of how the film industry works and what I need to do to prepare myself.

The courses were helpful but I don't think they played an overwhelmingly massive role in my ability to be successful. I put a lot of hard work and time into my projects. The foundation courses were just a bonus to that.

Gave me a taste of what making films and showing it to people was like.

That class didn't prepare me for anything in the future career wise. Script analysis did everything I wish foundations did

This class made me recognize how stressful filmmaking can be as a career.

We didn't talk much about the industry

I had to relearn many basic skills in advanced courses that I should have learned from the start

Foundations does not offer any help in this whatsoever.

Q26 - 8) As you reflect back on your Foundations learning, please identify at what stage/project the learning provided you with the basic knowledge of Industry Practices and Standards.

8) As you reflect back on your Foundations learning, please identify at wha...

Probably at the point that we started making our own projects and showing it to the class for feedback.

The group project in my Cinema Notebooks/Image and Process course.

It really didn't happen

The group project.

Industry Practices and Standards were taught throughout the year in a gradual fashion. Day one started providing information, and with the conclusion of the final project, the last bit of criticism by the teacher's part ended it.

I don't think it was really any specific projects, but rather the collected knowledge of industry standards and practices in class through discussion and asking questions.

I honestly cannot tell you

It wasn't until my portfolio development class that I actually learned something about what the industry expects from me.

The screenwriting project was the only one in which we were given information on how to execute a project properly and allowed students to reach their full potential.

The fiction film project and the copyright workshop.

towards the final projects.

None. It was a joke of a class.

Only when I actually got on my first set from Lighting 1. That was my introduction to proper industry standards.

During the second documentary project

When I took script analysis and got more foundations than the foundations class

Towards the end

None of them did.

industry standards and practices wasn't focused because it was just too early.

None.

The no dialogue short film project

Nothing in Fact & Fiction taught industry practices or standards. Those are things I started getting in Cam Sem 1 and from peers.

The project where we had to turn a script into a short film and work on it in a 4 to 5 person team.

It wasn't until the final project that I was able to get the basics under my belt.

Based on my group mates, I learned a lot about professional practices on set during my second to last project in Cinema Notebooks/Image and Process, and during both projects in Production Fact/Fiction.

Cinema Notebooks Script Analysis

The cinema notebooks project 3, where we teamed up to make a short fiction film.

Nothing in the field I want. It would be nice if taking it was a choice so I didn't waste that time I had.

I don't remember learning hardly anything about Industry Practices and Standards except for maybe some minor information about Lighting.

When we worked on a group project and I saw that men do not listen to women as directors

Making production binders for Production & Editing.

Cam sem 1 with [REDACTED] taught me the most at this school and then [REDACTED] photo theory is one other class where I learned a lot.

It didn't really.

Failing class and watching my film turn out to be trash.

We were given a lesson and quiz about fair use and copyright which helped to understand what can and cannot be used, or the "rules" of sharing.

At the end of the class

My foundations didn't give me much in the way of industry standards but other classes I have taken at Columbia have given me invaluable information about the industry.

It's been awhile, but I do not recall ever learning that in foundations.

After week 3, having been on an MFA set, the whole world changed for me. Once you're on set for the first time you look at filmmaking a different way.

- Analysis - Cinema Analysis & Criticism (spring 2015) - Technical - Didn't really retain much of anything - Historical - Cinema Analysis & Criticism (spring 2015), World Cinema I (spring 2017) - Development notes and producer's mindsets - Script Analysis (fall 2017)

I'd honestly would say none of them. We only touched on the creative ways to tell a story and put it on screen. That's about it. No instruction about how to cast talent, how to operate a camera, how to produce a film in general, etc

That is not something foundations will ever teach meaningfully no matter how you change the curriculum.

The lighting lesson in the middle of the course was helpful, but I really only gained a lot of insight at the end of the course with the final project.

in producing 1 the next term

We were given occasional lectures from our teachers on simple industry standards.

Maybe when they talked a little about producing and working in different parts of the business

The third one (group project): collaborating and knowing all the roles on-set.

The final project in notebooks/process was incredibly rushed.

I would say the last project really brought up industry standards.

The second project. Around the beginning of the semester:

It didn't, not that I can remember.

short documentary was very enlightening

I don't know what you mean. That didn't happen.

I never learned that basic knowledge in class. I only learned it later on when I started working on sets (like at stage 1, independent projects, practicums, D3s)

Documentary

None

I transferred in with the basic knowledge, however it was converted mostly in Cinema Notebooks/Image & Process, and a little in World Cinema II.

The end

Producing the third project and keeping everything on track.

How to prepare script and production packets

The final project since I did it by myself and it turned out well.

None of them

Project 3 in the foundation courses, the non-dialogue short film, helped me learn the basic knowledge of the industry practices and standards. But it was because I met someone in my group that had a lot of experience so it wasn't the project that helped me learn, it was the person.

The four person group project (fiction short)

On project 3 I had to work with a group that didn't know much of what filmmaking is about, and I guess it helped me understand how to properly explain myself.

Most likely the narrative project but not to the full extent.

It was in the junior year where I found myself more serious and raised my own expectations.

N/A

It didn't.

The narrative project

Not until we got to the final project where we went through the whole process of pre production

Industry practices and standards were taught to me throughout my Cinema Notebooks and Cinema Image and Process classes; I could not specify an exact time.

Maybe my final in Cinema Notebooks, but thats it.

I actually have no idea.

The class as a whole ad we went through each part of film making from sound, camera, and lighting

The final project

I think when we got into more collaborative projects I gained an understanding of working as a team player. We also wrote reflections after each project was completed.

Probably the last project where we were allowed to do what ever we wanted. So we had the freedom to do more research in techniques.

N/A

I think we started really getting into the industry when we started on our short film projects.

I don't understand what this question is asking. I think that information about industry practices and standards were omnipresent throughout the courses.

It didn't really teach me anything about Industry Practice, D1 did though.

The second or third project? I guess? I honestly don't remember when we talked about getting in the industry

Just the basics, but I presume more advanced information will be addressed in future classes.

None

The final project, because we were left to do it on our own. I also had to go through the process of signing release forms for my actor.

Not really anything

None until I reached advanced classes

None of that came into play until Directing 1, These questions seem odd to ask about foundations

Q9 - 9) What did you find most helpful about the Foundations sequence?

9) What did you find most helpful about the Foundations sequence?

The feedback from the other students and professors.

The general all purpose information given to me about film as an industry.

Creating projects

The hands on experience, the lectures on story, the group work and the deadlines.

The most helpful was seeing the student and teacher responses to the projects; the nitty gritty stuff with studying was certainly helpful, but it was never as helpful as hearing feedback.

Each project was completely different and allowed us to add various project experience to our portfolios.

Critiques

Probably graduating. I am happy with my degree but not happy with the student relations/culture that is here. The culture is taught to be sensitive to what others say, especially when it comes to race, color, culture, or orientation. It gets exhausting having to hear the politics here. I am a bit angry at how political and beurocratic this school can be.

There was nothing I learned in the foundations classes, that helped me in my later courses.

Collaboration and the film screenings

The papers.

None.

World Cinema

The freedom to create whatever we wanted

Nothing lol

I'm not sure

It taught me humility more than anything else.

i was forced to make a short film before i was ready. experience is the best teacher.

None.

Understanding the process to make a film

The main benefit I had from that course was the general guidelines on how to tell a good story visually. Not about my own voice. But just the general story telling basics.

Allowing us to create a piece of work in a group together.

Meeting other students.

In Script Analysis we learned about the industry and we learned skills for jobs just starting out (coverage, etc.) In Cinema Notebooks/Image we learned a lot of basic technical skills in production. In World Cinema I gained context into the world of filmmaking.

The team work and collaboration process.

Learning how to edit my videos.

World Cinema opened my eye to cinema I had not thought of. It also taught me a new way of looking at film and paying attention to different aspects.

Not much, maybe basic stuff

[REDACTED]

That we were able to make a few films and the more we make and the more practice we get the better we will become

Useful feedback on projects

The horrible mistakes I made, and learning about every aspect of filmmaking and responsibilities of the different departments.

It gives insight to many different types of films

Listening to my professors experience during his time in the industry.

I think being able to work with new styles of film such as documentary really opened my eyes to the multiple possibilities offered in this career.

i didnt like the photo project

Jumping right into working on projects. Starting collaborative relationships early on.

n/a

It helped us get to know other people in our major and that starting point was decent to branch off from.

We got to meet some students in our field.

[REDACTED]

The flexibility of the projects that allowed me to push myself was helpful.

the reviews of other students films

Working on the final project in a group rather than doing a project by myself.

It wasn't as structured as far as writing, which is what I went into and just not as succinct as it should have been, but that was also because some students prolonged assignments, if they were late or what have you

The opportunity to pretty much have freedom to make whatever without any really formal pressures. It's also a very scattershot class, but the incredibly broad range of materials covered gave a pretty good indication of courses I could further take at Columbia.

It seems like a good starting point for people who have never made films.

The most helpful for me was learning how to work with others.

Creative freedom while there were some limitation it still allowed us to come up with our own ideas and flesh them out

I was able to take classes with actual value after being forced to take these foundation classes with teachers that had no idea what they were doing

hands on activities

It allowed me to sign up for better classes

Meeting people.

Collaborative skills

Feedback

I learned an organization system for my idea notebook.

Staying in touch with faculty and a very few of my fellow classmates.

The history of movies

The analysis part where we talked about good films and dissected scenes.

Nothing

Actually making films.

The instructors! [REDACTED] were WONDERFUL.

nothing.

The broad introduction made me more confident in my knowledge of film.

Teachers critique. The experience I had to go through to produce work.

N/A

Refamiliarized me with college routine.

The text was useful and the teachers gave good advice

Not much

The freedom to create and the fostering of creative collaboration.

collaboration, creating a vision with my group.

It did introduce me to thinking critically about film and changed the way I watch movies

The projects where we made films

My peers

Working in collaboration with classmates.

being around other film students at the same level as me

Introduce us to different variations of film

N/A

I think the most helpful thing was the feedback on projects from the instructors and the other classmates.

The broad nature of the courses.

The variety of projects we were given.

Feedback from teachers on projects

Having an emphasis on teamwork in the context of film production.

Use of camera

The practice of actually making films. It gave me firsthand experience which was extremely useful.

Self expression and getting to make a lot of films

I learned the basics of how to use the programs

The teachers were nice?

Q10 - 10) What did you find most challenging about the Foundations sequence?

10) What did you find most challenging about the Foundations sequence?

Sound specific equipment. We didn't end up covering it for very long.

The criticism of work that seemed less like a suggestion on how to improve and more like a way for me and my group to conform our idea into what the instructor at that time wanted out of us, instead of fostering reflection and improvement.

Collaborating schedules

Time management.

The most challenging aspect was schedule juggling. People's times to go out and film were always conflicted. Furthermore, splitting up the classes into two teachers made it hard to understand whose advice to follow when it came to projects.

Nothing really.

Working with other incompetent people

I commute for an hour, and Columbia does not provide discounted MetraRail services for college students. Long & Pricey commute and little room for improvement in my work.

The expectation to complete assignments that require prior knowledge, that most do not have. The point of a foundations class is to learn. And rather than learn we were told to execute things that many of us have never done nor know how to do. You can not expect a student to edit on a program they've never used before with only a brief overview from other students in the editing room. A student can't reach their full potential if they are not given the tools, and its unfair to grade them on a project when they have no idea what they are doing.

Collaborating and delegating as a director to peers

Getting stuff done in little time.

Nothing. B

Being patient with the program.

Being forced to work with other people whom did not take the practice as seriously

Figuring out what the fuck everything was and meant

Not knowing the basics of film

The fact that it's required when they won't teach each focus area within film. It was a waste of my time and tuition money to learn nothing about my industry, focus area, etc.

making friends with people i had nothing in common. not even my favorite films.

None.

Having enough time to work on projects

Learning adobe premiere and how it applies to film. Learning how to do a documentary style film.

Getting equipment together for the final project.

Not learning technical aspects of film.

I found Cinema Notebooks to be most challenging because I was not well-versed in the elements of production yet I had to learn the basics of lighting, audio, editing, etc.

Clashing ideas with group members and different work ethics.

Finding time to work with others outside of school and work.

I found it most challenging that it wasn't as challenging as I had hoped and sometimes felt like a waste of time.

Nothing. It was almost too easy

Group work, communication, deadlines

The film where we didnt film anything and had to do a "doc" on our partner's life story. I felt like there was no point and that the whole doc element wasnt really there.

Collaborating with students much younger than myself.

How fast paced the class was.

Teaching myself premiere. It was a good challenge though, I'm glad I pushed myself to learn.

Trying to work with other classmates that took it as serious as myself.

It wasn't challenging. I think maybe my teachers, often our stylistic differencenes clashed making it difficult to receive any sort of constructive

i didnt learn lighting at all

I felt like the curriculum had certain things in it that was not pertinent, and left out other things that would have been helpful. It's been over two years since I took it so I can't think of any specifics.

What I found most challenging was the idea of having to work with deadlines and dealing with permits with no prior experience.

Notebooks and Image & Process didn't give us a whole lot to work with and it was really repetitive. (Again, this is fall 2014 we're talking about, though.)

Working with students who have no sense of collaboration.

Realizing that I was spending thousands of dollars to take this waste of time class

Definitely trying to work with students who checked out halfway through the semester because they realized they don't like film anymore. I know you can't really do anything about this, but it was very very challenging.

Trying to edit videos. I've been editing for 5 years but trying to edit these videos was hell. I wish we would have a day where we worked on it in class.

Meeting up with other students to collaborate on class projects

Editing and not going over the technical side as long as we should have

It was my first time having to collaborate with people on a film, so that was a great but challenging experience

Finding patience

What I found most challenging was finding a time we could all meet and figure out our projects.

Working with different artist because I've never done it before and it was difficult to approach it at times

The contrasting teachings of the teachers.

finding the time to rent all the equipment out and scheduling

The people that don't want to collaborate

Meeting people that are good.

Finding time to work together

Students who were set in their ways and wouldn't realize that they were wrong.

Finding reliable collaborators, and inflexibility of the teacher when students weren't pulling their weight.

Not spending more time on camera operation.

Critiquing and having open discussions about the camera movements in movies and what they mean

Dealing with pretentious students who thought they knew everything.

Nothing

Making a film that my professors accepted.

Working with other students

working with people who don't know what they're saying.

We didn't really know anything about making films so when we were thrown into making them it was hard but we learned a lot.

Not getting critique from students or receiving shallow critiques. Finding like minded people. The classrooms don't have heated discussions, mainly around unimportant things there is heat.

Trying to match my teacher's personal taste.

Nothing.

Teamwork

On one project I was in a group with three other people who wanted to also be editors

Learning the new technology and creatively pushing myself.

Not being a film major, having to find a camera, download software that did not intertwine with my major

The projects where we were given no time and almost no help in completing them. AKA project 4.

Working with others

The lack of certain tools and information. I still managed to do well in the class but my experience could have been improved with labs, etc.

I sometimes felt like I wasn't in a respectful environment and communication from professors was sometimes poor.

the workload required and the lack of information provided

working with cameras and organizing time to shoot.

Trying to make it through the six hours without killing myself (we met on the 7th floor and I know a few of us who definitely wanted to jump out the window, you should probably bolt the windows).

The most challenging aspect of the Foundations classes was that because the class was split into two days, with two different instructors, the instructors didn't always agree with each other and sometimes gave contradicting feedback.

They were back to back and I wasn't fully prepared for that as an incoming freshman.

The group project was difficult to deal with many people having equal day on a project.

Collaborating, as people had their own ideas and didn't offer that much input with other group members

Having to balance showing my personal voice, but also to meet audience expectations.

Critiques

The unreliability of my classmates on certain projects and my own struggles with coming up with ideas for the final project.

Finding my voice

It goes so fast. We aren't graded on how we did, just if we did the work.

The length of the classes take atoll on the freshmen mind

Q13 - 11) Please feel free to share any observations and comments on any aspect of the Cinema Arts Foundations courses at Columbia College Chicago.

11) Please feel free to share any observations and comments on any aspect o...

Honestly, I just wish there had been more organization through the covered more aspects of creating film like--writing, producing, directing, lighting, cinematography. It focused more on only three things, and as someone who spent money on this course, I was very upset because this course made it more difficult for me to figure out what to do after because it wasn't specific enough.

The foundations courses seem to be more toward the very basics and beginnings of film, and in that they succeed relatively well.

Eliminate the requirement for experienced students to take this class

Make it easier for people to understand specific terms! I went into foundations not very clear on what roles are needed in cinema and I was so lost

I would again just recommend that there would be more focus and time given to student critique as well as a better establishment of who the head of the class is (if the class itself is divided into two, anyways). Overall, however, it was a pleasant experience.

My professors were great but the course is useless

Columbia has been around for ages, I find it sad that the IAM department and the Cinema Arts and Science dept JUST decided to merge with each other during my senior year. This is disappointing because freshman year at Columbia, I requested a Game minor, and it was not available at the time. Advisors weren't much help. My advisor switched twice over the four years I was here. I was even unsure of who to even contact for a while. Not to mention that [REDACTED] was barely available at the times I needed [REDACTED] most. I find it sad that the community has really downgraded over the past couple years. I did not make the BEST connections at this school, and I am disappointed at how unwilling Columbia is to change for their students.

I absolutely hated the way the foundation courses were set up. I figured it'd be easiest to combine all my answers in one space and it'd make more sense than doing what is above in this survey. I felt as though the classes were a complete waste of my money. While there are obviously various levels of film knowledge in incoming students, I was expecting to learn what I needed to know for my classes down the line and to give me a basic understanding of films and what goes into them. Instead I sat through classes where I felt like I was expected to know things that weren't even being taught. We watched videos every single class and wasted time. I can watch videos on my own time. I would love to spend class time being taught something. I also hated the fact that these classes were combined but we get two individual grades for them. I was a good student even though I hated the classes and my overall GPA suffered because one professor gave me a B on participation which gave me a B+ for both classes. This gave me a 3.72 overall. I can understand that each individual class needs a grade but when the classes are the same exact thing and being graded together, I shouldn't be getting two separate grades for them. Not only did I hate the setup but the way the projects were set up was also horrible in my opinion. Instead of giving us projects to work on and teaching us stuff, we would be shown examples of projects until ours were due. My suggestion would be to create projects based on specific film elements. For example, project #1 needs to focus on lighting and use of color. Project #2 could focus on sound and editing and so on. By doing this kind of thing, I feel like students would be able to learn from their mistakes but also learn the proper or expected elements of film. This could also help lead up to a final project where we combine all the elements we've learned and make something out of it. I just feel as though the set up of this class made it so that I didn't learn anything and it was really upsetting to me due to the fact that I didn't have much film experience going into the program. I was extremely disappointed with these classes.

The Foundations courses seem nothing more than a waste of time, and only a pre requisite to the classes people really want to take. Personally I learned nothing. In fact I learned more in the class, Producing I than I ever did in the Foundations classes. In that class I learned about budget and crew roles. Everything needed to make the films and projects required of us in the foundations classes. It was very backwards. While I appreciate the idea of allowing students to dive in with film making, the foundations classes offered absolutely no structure to accomplish anything of quality.

I feel that the instructors were too easy on the students. Students won't be successful if the teacher baby them and allow them to turn assignments in late, show up whenever they want, and fall asleep in class. Students are in for a rude awakening if they think this is safe practice.

The syllabus always goes out the window and also the teachers sometimes go off on rants about other things in cinema that don't apply to what we're supposed to be learning in class. Although every piece of knowledge helps the students don't get time to learn what needs to be learned for the next project or assignment.

They should be optional and or allow you to spend the semester creating your own short film from start to finish.

The course seems like they just throw freshman into projects without any real learning or lecturing beforehand.

Sometimes... People don't come in knowing everything

Assign DECENT professors to them. Please. I know other people who HAVE actually dropped out after foundations because basically no one has had a positive experience from foundations

I could've done without the class and substitute it with a different introductory course.

The foundations courses only apply to film students not going into animation. It provides very little benefit for animation students.

I wish there was more career planning.

Critiques could have been more evenly balanced for people.

I took it for years ago. Was okay. Barely remember it.

The Foundations classes need to be rethought. World Cinema classes I think are good but the other two felt unnecessary. The classes didn't really teach us how to do anything. We were just told to go make films and that's what we did. But many people didn't really know how to work a camera. Sure we watched a video on it...I didn't come to Columbia to watch videos on how to do things. I can do that at home. Foundations classes should be an actual stepping stone for students to decide what they might want to go into. I believe things that should be taught in foundations are the basics of how cameras work and how to work one, very basic lighting (this was taught), a taste of what is taught in Image Design, a taste of Editing I and a taste in Script writing. It should provide students with an idea of everything they will be getting into. There was zero instruction on how to edit anything or write script or a treatment but we were expected to just go out and make films. That seems a bit off to me and many students who didn't know how to do anything complained about this and Foundations basically ended up being student who knew things teaching students who didn't know things.

Fix moodle/canvas, organize it better. I think the tv program is really well laid out for 1st year students, though it could stand to be more organized. I get that things are in flux but the discrepancies between what he heard from teachers and what was on Moodle/Canvas is one thing that should definitely be fixed.

[REDACTED] camera seminar 1 class was the best class i took as far as information retention goes, i remember everything from that class and i learned a ton of useful things. Lighting 1 and 2 are great too but i wish that in lighting 1 there was one for cinematography majors and one for all the directors, editors, and other people taking it to learn about basic lighting so that dp's can learn more intensely about things and be put more to the test than the other students.

Fantastic instructors, but I feel the curriculum could use some reevaluation.

Def had some beef with foundations. This was like reopening suppressed wounds for me. That and we've had the same contextless scenes for D1&D2 forever. Everyone is so sick of them. Also, I think there needs to be more intermingling acting and filmmaking classes, even if just for little workshops. We did a little in D1 or D2, but not enough. I think film and theater should be more tight-knit. Start introducing filmmakers and actors in foundations. Don't assign actors to films, but make sure classes work together a few times and the theater department knows about auditions, because foundations should learn how to hold an audition. It would benefit both departments. There can be more opportunities for networking all around. Another thing, they're NEEDS to be some acting for cinema classes. It would encourage more filmmakers to act, and teach theater majors how not to over-act. Plus, give them all the opportunity to have class together. As both an actor and director, I've learned the theater department is filled with talented actors who are dying to break into film, but don't know how to find auditions, and filmmakers who are always in desperate need for actors, but can't find them. Other than that, I think our film program is BO\$\$.

I think that the foundation's classes need to be more controlled on how its taught because some student had a great experience and they learned a lot where as a student like me really didn't benefit from the class as much as I could have. I also think that there should be foundations that are separated by teacher's original focus, so that students who are advanced in screenwriting can get a foundations that helps them excell in screenwriting along with the other elemets so they can help the student to apply their focus to the rest of the major.

i think the foundations classes shouldnt be too detailed

I think the directing courses should go over all of the things a director does to prepare for a shoot (i.e. script breakdown/character breakdowns, shot list, overheads, scene beats) sooner and in more depth.

It should be more hands on. The idea of filming a micro short a week doesn't seem too far fetch to me. I feel like it's something that I would've definitely loved to have experienced.

I wish there were more analysis and film studies classes.

The foundations classes really should tell you about the multiple facets of the movie industry instead of just throwing you three films to make. Since it's meant to show prospective cinema and television arts students what part of the industry they would be interested in pursuing, show them the roles of each member on set/production.

If you are a transfer student you should be allowed to skip this class. In fact transfers should be advised before hand not to take it. It is a huge waste of credits for transfer students who are already on incredibly tight deadlines to graduate and get value out their education.

I think that the professor's honesty with the students was very helpful.

I wish the teachers would have been more involved in helping us figure out what area of film was best for us. Almost all of us had to take multiple into courses because we didn't understand the roles clearly enough.

I just think they tried to do too much and it all ended up like a mishmash. I learned way more about the different filmmaking jobs from Script Analysis than Foundations - I left the class still confused about the roles of certain people that Script Analysis then cleared up for me. Not sure if there's a way to focus the range of information the class tries to cover, or at least alleviate the amount of projects required so they can take the time to learn everything without a lot of pressure to complete those projects at the same time.

It would have been nice to have (or been made aware of) an option to skip Cinema notebooks and Image & Process because I had previously been in a video/film production program at another school, and these classes were a large step backwards for me. (transferred credits did not count toward foundations) I was bored with the entry level projects and pace of the class. It felt like a huge waste of time having to start all the way back at the beginning instead of being able to continue building on what I had already learned.

My cinema notebooks and cinema image & process (I believe they were the names to the combined foundations classes) were an absolute trainwreck. Our classes were technically separate but they were back-to-back in the same room, just with different teachers. Both of those teachers did not seem to get along and they evidently never communicated with each other because numerous times we would get instructions that went against what the other teacher was saying (like for assignments). They themselves even called us the 'guinea pig class' because these foundations classes were apparently new. I found out from other friends that go here that they actually LEARNED things in their foundations courses, like how to properly use a camera and other things, while our class barely learned anything. It was terrible and all of us in the class had a bond on that bad experience. It left a bad taste in my mouth for the rest of my time at Columbia.

I tried to be very candid as myself and others did not like cinema foundations. Take this information as you will.

Include 4-5 people per group for projects in Cinema Notebooks/Image & Process versus only 3.

As far as cinema goes, I think it's quite nice. As for how poorly so many write and communicate, it's a joke that a degree is given at all.

They expect students to have an understanding of cinema techniques and directors

It should be a lot more diverse in terms of films studied and positions in film.

I think the cinema foundations class should include a basic run down of everything in film- including how to do a budget, call sheet etc.

The course has incredible faculty. However, I feel that the curriculum is too broad in its attempt to cover so many topics in the span of 15 weeks.

The foundations classes need to introduce us to what the business is all about, not only complete 4 projects that don't help us learn anything.

Please paint colors on the walls and remove that cold grey color that reminds us of a senior house. Define qualities for students better so they can know what judgment they would go under before producing work!

It is not a good introduction to the program.

I would have loved to learn more about the history and past technology of cinema

I find it incredibly odd that animation students are required to take them, whereas figure drawing classes and design are just recommended. I feel that it should be the other way around.

Need to work more on showing editing skills and technical aspects. Liked the notebooks part where we critically looked at films but sometimes it felt like a waste of my time because I wasn't getting the practical application knowledge.

I feel that if students are working on Television as well, regardless of year, they should be able to request to have their major listed as the combined departments (Cinema Arts and Television)

It's obvious we shouldn't have the current foundations course

I came to Columbia as a transfer student and had already taken an intro to film production course. Most of my learning in the foundations courses were repeated information, and it felt like I was paying for a waste of 6 credits.

Perhaps find a nice balance between introducing basics and challenging the students to do more than expected

Can I get a refund on my foundations courses? I ended up not taking the recommended classes and spent the money on a camera and learned more on my own. I also switched my minor into a major so now I'm double majoring and much happier. My other major is NOT in the cinema/tv department. By the way, the IAM department is pretty well-run (that's not my other major but I've taken classes connected to it through cinema/tv).

It might be cool if it were possible for the foundation classes to visit the set of some of the more advanced student films.

They're not bad at all, just not very helpful if you already know the basics of film

Please show more films outside of Western Europe, America and Japan as there is more to art than these three areas.

It was a fun class

Most classes are basic, you need to take more specialized classes to learn anything worth while in my opinion

Appendix E: Cinema Studies III Rubric

The Department of Cinema and Television Arts, Columbia College Chicago Critical Studies Evaluation Rubric—Fall 2017

Paper title _____

Course name _____

Reviewer name _____

1. There is a clear thesis that states the paper's subject in terms of the television show or film's temporal, historical, cultural philosophical, and geographical significance, its emotional effect and its social and/or psychological themes.

<i>no competence</i>	<i>emerging competence</i>	<i>highly competent</i>	
<i>inspired</i>			
1	2	3	4

2. The paper is organized into a coherent argument that supports the paper's thesis by analyzing how the television show or film's stylistic and story components produce its emotional effects and themes.

<i>no competence</i>	<i>emerging competence</i>	<i>highly competent</i>	
<i>inspired</i>			
1	2	3	4

3. Historical, cultural and geographic assertions and analytic arguments are supported by specific examples from films, television shows and other media.

<i>no competence</i>	<i>emerging competence</i>	<i>highly competent</i>	
<i>inspired</i>			
1	2	3	4

4. Historical cultural and geographic assertions and analytic arguments are supported by quotations from authorities, referenced as footnotes and listed in a bibliography.

<i>no competence</i>	<i>emerging competence</i>	<i>highly competent</i>	
<i>inspired</i>			
1	2	3	4

5. The paper's conclusion accurately summarizes the paper's assertions and arguments.

<i>no competence</i>	<i>emerging competence</i>	<i>highly competent</i>	
<i>inspired</i>			

Appendix F: Production and Editing I Video Story Project Rubric

VSP GRADING CRITERIA

PICTURE	Composition <ul style="list-style-type: none"> Are your images thoughtfully composed (as opposed to just following action), with consideration for rule of 3rds, screen direction, etc.? Are your shots in focus? Have you captured a variety of angles, movement, and framings (WS vs. CU, developing shots vs. simple shots) Did you shoot ample and engaging b-roll to cover your interview edits and make the story visual? Have you effectively used depth, depth of field, mixed focus, and other devices to make your images aesthetically pleasing? 	15
	Lighting <ul style="list-style-type: none"> Are your shots properly exposed? Have you applied the principals of 3-point lighting effectively (where appropriate) so that your shots are nicely lit (using either natural or artificial light sources)? Are your images properly white-balanced? 	10
AUDIO	Sound Recording <ul style="list-style-type: none"> Is your microphone close enough to your subject to maximize clarity and minimize background noise? Was your audio recorded at the correct volume? 	15
	Sound design <ul style="list-style-type: none"> Are background sound & effects present when necessary to make scenes feel authentic? Have you made appropriate music choices and used them effectively? (well used music should set the tone you want without competing with dialogue or other sound) Are your sound and music in-cues/out-cues clean? (music should have clear in-points and out-points or fade in/out subtly; music tracks must last long enough to feel complete) Is all of your sound mixed properly in the edit? Is your dialogue level correct relative to your music? Have you monitored your overall volume level using the VU meter in FCP? (as opposed to just turning your headphone volume up or down until it sounds ok) 	10
EDITING	Narrative clarity & effectiveness <ul style="list-style-type: none"> Does the story have a beginning, middle and end? Is the narrative clear and easy to follow? Have you effectively used creative editing devices discussed in class (e.g. pauses between segments, music cues at the beginning/end of segments, etc.)? 	15
	Precision <ul style="list-style-type: none"> Are your shots trimmed as precisely as they could be? Is your story tight and free of unnecessary shots or verbage? Does the edit feel "finished" or sloppy? 	15
OVERALL	<ul style="list-style-type: none"> Is the story clear? Was your concept practical from a production standpoint? Was your concept fully realized? 	20

<ul style="list-style-type: none">• <i>Is the VSP entertaining/enlightening and/or otherwise compelling to watch?</i>	
TOTAL	100