

DC 310 Digital Cinema Production II

Winter 2015 | Tuesday 2:00-5:15 | Cinespace Studios

Instructor: Wendy Roderweiss Office: CDM 460

Email: wroder@cdm.depaul.edu (best way to reach me)

Office hours: 12:00-1:30 online via skype and by appointment

Skype name: roder734

Type of Instruction: Lecture/discussion/lab

January 16, 2015 Last day to drop classes without penalty

February 20, 2015 Last day to withdraw from WQ2015 classes

This syllabus is subject to change (Document date 1/5/15)

Course Description:

This course expands on topics covered in DC 210 Production I. Students will refine their skills in the areas of line-producing, pre-production, cinematography, lighting, sound recording, and post production work flow.

PREREQUISITES:

DC 210 Digital Cinema Production I

DC 215 Introduction to Sound Design

DC 220 Editing I

DC 275 Cinematography I

Learning Outcomes:

On satisfactory completion of the Production II, through practice and critique, the student will be able to:

1. Analyze the quality and significance of short films through a variety of critical measures and approaches
2. To illustrate, through your work, an understanding of your role and influence as a filmmaker.
3. Critically analyze technical applications and theoretical issues within film production
4. Communicate information, ideas and proposals in visual, written, and oral forms effectively
5. Present a preproduction notebook that includes explorations, ideas and plans for the final class project.
6. Collaborate in a team to generate a polished film.
7. Generate ideas and develop productive work habits independently of course structures and assignments

How learning Outcomes Will Be Met

One individual short film will be produced, putting each student in the director's chair. Two larger productions will be planned and executed in groups with specific assigned roles. Students will be pitching to direct these projects and a panel made up of the instructor and two other students will decide which projects will be "green lit". We will use class time for production meetings, exercises and exploration of the short film format. Please be aware, this class will be very challenging and will require solid time-management, organizational and problem-solving skills.

Course Management:

This course is housed and managed on **D2L**. This will be your go-to place for assignment parameters and due dates.

Textbooks and printed resources

The Filmmaker's Handbook: A Comprehensive Guide For The Digital Age: (2014 Edition)

By Steven Ascher & Edward Pincus (ISBN: 978-0-452-28678-8)

Widely acknowledged as the “bible” of film and video production, this is an indispensable guide to making movies. It's a clear and comprehensive handbook and is a reliable reference for all aspects of filmmaking. It will be a tremendous supplement to the in-class lectures/demos and help with time-tested approaches to your projects (now and into the future).

Software needed to complete assignments:

Word processing program for written assignments

Editing system such as Adobe Premiere, Avid or Final Cut (Though you really should be phasing this out. It is dead people...move on. If you are wondering why, look in your pocket at your iphone.)

Conversion program for submitting files. Please note, Premiere does a TERRIBLE job of converting to .h264 so don't use it for that. Encoder works much better, or you can export the project at the current settings and then convert in quicktime pro or compressor.

Suggested software (but not required):

Quicktime 7 pro (The best program that Apple ever made.)

Required Supplies:

External Hard Drive: You will need some form of external drive to store your project files on. You will need at least 500gb of free space. The classroom computers have USB & Thunderbolt ports, so I would suggest your drive is compliant. I would recommend a Thunderbolt connection, a Firewire 800 to Thunderbolt connection via adapter, and/or USB 3.0. A USB 2.0 connection will likely not be fast enough to edit much of what you create in this class. If it is an HDD drive, I would recommend it being 7200 rpms. You will use this drive for this class and beyond. Also, please note, you are responsible for backing up all of your work (on set and off)!

I will discuss production supplies and ditty bag materials in lecture, per job/department.

Additional Costs:

Producing digital content is rarely a cheap endeavor. Such costs potentially will include items for art direction (costumes, make-up, set decoration), production (gaff tape, black wrap, camera media), post-production (primary external hard drives and a back-up) and general necessities (transportation costs and on-set food/drinks). All project budgets should include a 10% contingency fee that will help account for cost overruns. We will be preparing modest budgets for the major productions and the cost of any necessary items will be distributed equally among the crew. All budgets must be approved by the instructor prior to production.

Required Safety Course:

If you have not taken the online Film Skills Safety Training course please see me at the break. It is required to use Cinespace.

Laptops/Cell Phones:

Use of cell phones in the class is prohibited. Please turn your phone off before entering class. Mistakes will happen (to me too), but repeated failure to turn your phone off will result in a lowered grade for the class and confiscation of the device during the class period. NO TEXTING! Laptops/ipads are also not allowed in class unless you have a university sanctioned reason for using one.

Classroom procedure:

Please make sure you arrive on time for the transportation bus from The Loop Campus. If you miss the shuttle, you can reach Cinespace via the pink line or by driving. If you plan to drive please see me for a parking pass. When on the Cinespace Chicago Film Studios Campus, you must make sure you wear your Identification Lanyards that you will receive. No matter what, please respect this treasured production facility and those working around & within. We have worked hard to build a good relationship with our neighbors, please do your part to maintain it.

Grading policy:

Professional filmmakers must adhere to strict deadlines. Students are expected to turn in all assignments by the established deadlines. Late work will not be accepted. I will not accept the excuse of technological failure. Do not leave your work until the last second. This is your warning. All grades will be kept current on D2L.

Attendance:

Classes will consist of lecture, screenings, discussion, and creative exercises. Attendance is mandatory. An absence is defined as not showing up for class, or arriving more than 15 minutes late, or missing any 15 minute period during class time. I take attendance every class. If you arrive less than 15 minutes late, and do not hear your name called, make sure you let me know you are present so I do not mark you absent. Any absences will result in a reduction of the attendance/participation grade. Anyone who misses 3 classes will automatically drop a letter grade. Anyone who misses 4 classes will automatically fail. However, if you are legitimately sick, I mean really sick, please stay home. We don't want your evil germs, BUT...Please email me before class if you are going to miss a session.

Class Participation:

Along with showing up, you are expected to join in class discussions, critique other people's work, and participate in workshops. Class participation and attendance are worth 10% of your total grade.

E-mail policy:

You are expected to read all e-mails from the class instructor because you are responsible to know the information they contain. You should check your e-mail at least once every 24 hours! Type DC 310 PRODUCTION II in the subject of all e-mails to the instructor about this class. Please DO NOT JUST REPLY to my all-class e-mails because your response might get lost in the shuffle—Send me an individual e-mail. I will do my best to get back to you in short-order, but please allow up to 24hrs for the instructor to respond.

Project File Labeling + Format Policy:

Label all movie files as such (ex. Student is JIM JARMUSCH and he is turning in FILM 1):
JARMUSCH_FILM01.mov

Label all Pre-Visualization Projects as such (ex. Student is Andrea Arnold and she is turning in

the Pre-Visualization Packet for the FILM 2): ARNOLD_PREVIZ.pdf

All project movies should be submitted in H.264.mov format, at least 3000kbps. All Pre-Visualization Packets should be submitted in .PDF format. Projects NOT submitted in the proper format or properly labeled WILL NOT BE ACCEPTED.

Assignment submission policy:

All work submitted for this class should be original work made specifically for this class. If you are found to be submitting work you have made for another class you will receive zero credit for that particular assignment. I will grade the first project file that is submitted. Check and double-check the work you are submitting. Do not submit the wrong file, an incomplete file, a corrupted file, etc. And submit the correct project file by each deadline. Most work will be submitted through D2L Dropbox. Do not leave this until the last second—upload several hours before the deadline to be safe! Again, no late work is accepted!

Excuses I.E. Lack Of Professionalism (borrowed from Brian Zahm):

My classes are designed to teach professional conduct and particular skill-sets. Time management skills are essential for all endeavors. The wonders of modern technology make it easy and simple to stay organized, on time and on task. Please remember, an excuse is just that—an excuse. Here are just a few examples of excuses for not meeting class obligations that I won't accept (and do not add to this list):

- a. I have a life...
- b. I forgot...
- c. I didn't realize...
- d. It slipped my mind...
- e. I mixed up the dates...
- f. I don't "do" books...
- g. My alarm didn't go off...
- h. I was busy working on other projects...
- i. My job called me in so I had to work and I couldn't do my assignment...
- j. I would have made the deadline if the deadline wasn't when it was...
- k. It's just easier to do it my way, so I did it my way...
- l. Other classes don't have me do it this way, so I did it their way...
- m. I was not aware of class policy...
- n. I didn't read the e-mail you sent out, so I didn't know...
- o. The cage checked me out bad equipment, so I couldn't...
- p. My hard-drive crashed and I didn't back up my work...
- q. The internet was slow when I tried to turn in my project...
- r. I accidentally submitted the wrong project file, but it was on time...
- s. I have to go on vacation...
- t. I was at a bar and...
- u. I didn't look on the syllabus...

Alterations:

The professor reserves the right to alter the syllabus at any time. Students will be apprised of any and all changes with clear instructions should they occur.

Grading:

Late work will not be accepted.

Attendance and Participation 10%

Pitch packet evals 10%

Film #1 15%

Sound Map Assignment 10%

Previz/Prepro packets 15%

Film #2 30%

Crew and self evaluation 10%

Pitch Packet—5% extra credit

A = 100-93 A- = 92-90

B+ = 89-88 B = 87-83 B- = 82-80

C+ = 79-78 C = 77-73 C- = 72-70

D+ = 69-68 D = 67-63 D- = 62-60

F = 59-0

Standards for Achievement:

Grade A:

Student performs in an outstanding way. Student exhibits achievement and craftsmanship in all work. Student exhibits commitment to expanding ideas, vocabulary and performance.

Grade B:

Student performs beyond the requirement of the project. Student exhibits above average progress and craftsmanship. Student exhibits above average interest in expanding idea, vocabulary, and performance.

Grade C:

Criteria of assignment is met, and all requirements are fulfilled. Student shows average quality work and minimum time and effort on projects. Student shows moderate interest.

Grade D:

Student performance is uneven and below average. Requirements for projects are only partially fulfilled. Minimal interest is shown and attendance, participation and involvement are inadequate.

Grade F

Student fails to meet minimum course requirements and shows no interest. Levels of participation and craftsmanship are extremely poor. Student's attendance is inadequate.

Schedule:

Week 1: 1/6

IN CLASS:

- a) Syllabus Review
- b) Film #1 Assignment parameters
- c) Film #2 Assignment parameters
- d) Pitch Packets
- e) Crew Position Review
- f) Questionnaire
- g) Pitch Committee formed
- h) Film Screenings and Analysis

READINGS: Filmmaker's Handbook-Pg. 1-101

D2L – Firearms/Filming Policy/Check Out Policy

D2L – Matchcuts

HOMEWORK: If pitching to direct a final project, prepare all materials for submission by class next week.

Week 2: 1/13

DUE: PITCH PACKETS BY PITCHING DIRECTORS

IN CLASS: a) Lecture: Editing - The Invisible Art
b) Lecture: Directing and Casting
c) Screen and Analyze short films

READINGS: Filmmaker's Handbook-Pg. 332-344, 524-540

D2L – Matchcuts

D2L – Notorious Blocking Breakdown

HOMEWORK: Review all pitch packets and submit completed Pitch review forms

Week 3: 1/20

DUE: PITCH PACKET REVIEWS

IN CLASS: a) Lecture: Blocking
b) Blocking Exercise
c) Pitches
d) Pitch committee discusses and makes selections

HOMEWORK: Work on Film #1, put together pitch for crew position interviews

Week 4: 1/27

DUE: CREW POSITION PITCH MATERIALS

IN CLASS: a) Lecture Prepro/Previz for all departments
b) Script table reads, notes
c) Crew position pitches and interviews

READINGS: Filmmaker's Handbook-Pg. 354-365

HOMEWORK: Shooting Scripts due Week 5

Film #1 Due Week 5

Week 5: 2/3

DUE: FILM #1, SHOOTING SCRIPTS FOR FINAL PROJECTS

IN CLASS: a) Lecture/Demo/Practical Exercise: Location Audio Recording
b) Watch some of Film #1s and discuss
READINGS: Filmmaker's Handbook-Pg. 402-470
HOMEWORK: Sound Map Assignment Work on Prepro packets, Casting for Directors/Producers

Week 6: 2/10

DUE: PREPRO PACKETS

IN CLASS: a) Watch the rest of Film #1s
b) Production meetings to present Prepro/previz to crews

HOMEWORK:

DPs, Gaffers, Grips and Directors select 1 shot for lighting/camera test on the stage for class next week
Prep for production for all other departments

Week 7: 2/17

DUE: SOUND MAP ASSIGNMENT, Casting for final films

IN CLASS: a) Directors present cast
b) Lighting/Camera tests on the stage

HOMEWORK: SHOOT YOUR FILMS!

Week 8: 2/24

IN CLASS: a) Lighting/Camera tests on the stage
b) Production Design

HOMEWORK: SHOOT YOUR FILMS!

Week 9: 3/3

DUE: Assembly of final projects

IN CLASS: a) Screen assemblies or dailies and critique

Week 10: 3/10

DUE: 2nd cut of final projects

IN CLASS: a) Screen Fine cuts
b) Lecture: Color Correction and Sound Mix

HOMEWORK: Picture lock by Thursday 3/12 at noon, all materials delivered to Sound team and Colorists

Week 11: 3/17

IN CLASS: a) Screen Finished Projects

HOMEWORK: SUBMIT FILMS TO PREMIERE

Course Policies (from the university)

Academic Integrity and Plagiarism

This course will be subject to the university's academic integrity policy. More information can be found at <http://academicintegrity.depaul.edu/>. If you have any questions be sure to consult with your professor.

Online Course Evaluations

Evaluations are a way for students to provide valuable feedback regarding their instructor and the course. Detailed feedback will enable the instructor to continuously tailor teaching methods and course content to meet the learning goals of the course and the academic needs of the students. They are a requirement of the course and are key to continue to provide you with the highest quality of teaching. The evaluations are anonymous; the instructor and administration do not track who entered what responses. A program is used to check if the student completed the evaluations, but the evaluation is completely separate from the student's identity. Since 100% participation is our goal, students are sent periodic reminders over three weeks. Students do not receive reminders once they complete the evaluation. Students complete the evaluation online in [CampusConnect](#).

Academic Policies

All students are required to manage their class schedules each term in accordance with the deadlines for enrolling and withdrawing as indicated in the [University Academic Calendar](#). Information on enrollment, withdrawal, grading and incompletes can be found at: cdm.depaul.edu/enrollment.

Excused Absence

In order to petition for an excused absence, students who miss class due to illness or significant personal circumstances should complete the Absence Notification process through the Dean of Students office. The form can be accessed at <http://studentaffairs.depaul.edu/dos/forms.html>. Students must submit supporting documentation alongside the form. The professor reserves the sole right whether to offer an excused absence and/or academic accommodations for an excused absence.

Students with Disabilities

Students who feel they may need an accommodation based on the impact of a disability should contact the instructor privately to discuss their specific needs. All discussions will remain confidential. To ensure that you receive the most appropriate accommodation based on your needs, contact the instructor as early as possible in the quarter (preferably within the first week of class), and make sure that you have contacted the Center for Students with Disabilities (CSD) at: csd@depaul.edu.

Lewis Center 1420, 25 East Jackson Blvd.

Phone number: (312)362-8002

Fax: (312)362-6544

TTY: (773)325.7296