Course: DC 310
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DC 310: Production II

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.

Course Goals:

- Analyze and evaluate the quality and significance of short films through a variety of critical measures and approaches
- Ability to successfully operate industry standard budgeting and scheduling software to effectively and accurately budget a short film, from pre-pro through post
- Develop essential pre-production materials to support a project
- Ability to produce and complete a short film that demonstrates technical proficiency, creative ambition and an increasing understanding of camera, editing, lighting and sound aesthetics
- Knowledge of resources and industry infrastructure within Chicago needed to create a professional film

The goal of this course is to prepare and enable students to collaborate on and produce a short (10-15) film in a manner that mimics industry expectations. Students will engage in an accelerated pre-production, including but not limited to: script work-shopping, script breakdowns, budgeting, casting, storyboarding, assembling a crew, location scouting, etc. Every student will be required to serve in a capacity integral to the creation of a film (if not directing, then producing, casting, or lighting/shooting). In a workshop environment, students will also be expected to constructively critique the projects of their classmates and the work of of their fellow team members. A challenging and rigorous course, this class will require solid time management, organization and problem solving skills.

Prerequisites*
DC 210: Digital Cinema Production I DC 220: Editing I
DC 275: Cinematography
DC 215: Introduction to Sound Design

*If you have not fulfilled the prerequisites, you will find this class very challenging. You may not understand what is being asked of you and it will diminish your educational experience. I strongly encourage you to take this class when all prerequisites have been fulfilled.

Textbooks and Printed Resources
REQUIRED:

The Filmmaker's Handbook: A Comprehensive Guide for the Digital Age, 2013 Edition Authors: Steven Ascher & Edward Pincus
Publisher: Peng Rand
ISBN: 9780452297289

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 will help with time-tested approaches to your projects (now and into the future).

SUGGESTED:

The Filmmaker's Eye: Learning (and Breaking) the Rules of Cinematic Composition Author: Gustavo Mercado
Publisher: Focal Press
ISBN: 9780240812175

This is a very special book, ideal for anyone involved with the creation and assembly of moving images. It shows how nothing in a motion- picture frame should be taken for granted.

Supplies

REQUIRED:

1 External Hard drive (500 GB minimum), Thunderbolt or USB 3.0

1 USB flashdrive for project backups and submissions (8 GB)

Grip Gloves

SUGGESTED:

Audio- Closed Back Headphones (no earbuds)

G&E- Multi-tool, Flashlight, Gaff Tape, Black Wrap, Gels, Diffusion

Camera- Lens Tissue, Lens Fluid, Lens Cloth, Lens Blower Bulb, Allen Wrench tool, Paper Tape, Sharpie, MEMORY CARDS

Additional Costs

Producing digital content is rarely a cheap endeavor. Such costs will potentially 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 craft services). All project budgets should include a 10% contingency fee that will help account for cost overruns.

Software

This course will use EP's Budget and Scheduling as part of it's assignments. These industry standard programs are available in several of the CDM Mac classrooms and labs. Make sure to budget the time necessary to work with them into your schedules.

Course Management System

D2L   https://d2l.depaul.edu

Additional Website Content

Netflix   www.netflix.com
Hulu   www.hulu.com
Vimeo   www.vimeo.com

Grading

Pitch	5%
Pre-Visualization Packet	10%
Production Bible	10%
Midterm	20%
Rough Cut	5%
Final Project	30%
Class attendance and participation	20%

LATE WORK WILL NOT BE ACCEPTED.

Grading Scale:

93-100: A	90-92: A-		A indicates excellence
87-89: B+	83-86: B	80- 82: B-	B indicates good work
77-79: C+	73-76: C	70-72: C-	C indicates satisfactory work
67-69: D+	60-66: D		D work is unsatisfactory in some respect
59-0: F			F is substantially unsatisfactory work

Assignments

Pitch: Each student is required to make a 3-4 minute pitch on the first day of class. The Pitch should include: the title, the logline, the plot, the genre, the theme, and what makes the film unique. Students can use visual aids, graphics, images, handouts, music, etc. to help sell the idea. Students CANNOT show videos or trailers of films that have already been made. The class will vote on the top 5 pitches and those films will be produced in groups.

Pre-Visualization Packet: Near the end of the quarter, each group must turn in a Pre- Visualization Packet in order to have their project "greenlit" by the instructor. It should contain all of the documentation specified on the assignment sheet including: the treatment, the approved shooting script, a photographic storyboard, a color script, a "look book" with costume/prop images, cinematography style frames, location stills, crew list, preliminary budget, production schedule, casting schedule, and gear reservation sheet.

Production Bible: At the end of the quarter, each group must turn in a copy of their Production Binder or "Bible". It should contain all of the pre-production, production and post-production documentation specified on the assignment sheet. It should also contain an initial budget estimate along with a final account as based upon the assignment sheet's Budget Attachment. Lastly, each group member must complete a final reflection statement.

72 Hr Midterm: In groups, students will have 72 hours to complete a POLISHED 4 - 7 minute short film using specific guidelines and restrictions. It must be less than 7 minutes, including credits.

Rough Cut: In groups, students will have prepared rough assemblies of their Final Project to be screened and discussed one-on-one with the instructor. These cuts should clearly indicate the direction the edit is headed in and reflect the intentions laid out in the pre-vis stages.

Final Project: In groups, students will screen a POLISHED short film for the entire class. Grading of this film will be rigorous and based on aesthetics, story, technique and execution. Students should consider this final project as a prime candidate for their demo reels (directing, editing, cinematography, sound design) and the final cut should reflect that.

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All assigned readings are to be completed by the following class.

Week 1   (9/14)
Introduction, expectations in the course, Pitches, films chosen and groups assigned

DUE: Pitches
READ: Filmmaker's Handbook – Pg. 1-91, 96-106, 763-769

Week 2   (9/21)
Script Workshop and critique

DUE: Script Feedback and Notes

Week 3   (9/28)
Pre-Production and intials steps, Pre-Visualization, Attainable Goals

DUE: Prelim Schedule and Budget
READ: Filmmaker's Handbook – Pg. 141-229

Week 4   (10/5)
EP Budget and Scheduling, budgeting resources, Production Insurance and what/who you need to know about filming in Chicago

Week 5   (10/12)
Unions, unions, unions... production companies and getting a job, Status Meetings with Groups

READ: Filmmaker's Handbook – Pg. 250-253, 275-367, 443-485

Week 6   (10/19)
72 HR. MIDTERM - **DUE ON OCTOBER 21st**
PLAN YOUR SCHEDULES ACCORDINGLY!!!

Week 7   (10/26)
Watch and critique Midterms

READ: Filmmaker's Handbook – Pg. 368-442, 726-762

Week 8   (11/2)
Greenlight Meetings with Pre-Visualization Packet
DUE: Pre-Visualization Packet

Week 9   (11/9)
Is having a good film enough? Festivals strategies and the market, digital distribution

Week 10   (11/16)
Rough Cut screenings and critique

DUE: Rough Cuts screened in class (Vimeo link uploaded to D2L)

Week 11   FINALS WEEK
Exam date and time: **MONDAY, NOVEMBER 23rd 9:00am - 12:15 p.m.**

DUE: Production Bibles and Final Films
<u>**Attendance at the scheduled final is mandatory- no exceptions.**</u>

Course Policies

Student responsibilities and the Syllabus:
Each student is responsible for their time management and for meeting the all expectations in the syllabus. The instructor is not responsible for reminding students of assignment deadlines listed on the syllabus. In the event of an absence, it is the student's responsibility to contact the instructor regarding the absence and remain up-to-date regarding the topics covered in class. If an assignment is listed on the syllabus, students are still responsible for completing the assignment on time. I will not accept excuses for ignoring class or project obligations.

Attendance:
Each weeks class consists of lectures and screenings; attendance is mandatory. All absences will result in a reduction of the participation grade. Students are allowed one (1) unexcused absence. Each additional absence will result in a full letter grade deduction from your final grade. Excessive tardiness (more than 10 minutes late) will also be penalized. Excused absences are handled through the Dean of Students Office after completing an Absence Notification Form here.

Deadlines:
Video production requires strict adherence to deadlines, therefore late assignments will not be accepted for grading without prior consent of the Instructor. To be clear, this prior consent is not only rare, it is only given days in advance of the due date, not hours. You will not be eligible for an A in the class unless you turn in all assignments on time.

Phones, Texting, Facebook, Email, Chatting:
NO*.* Do not surf the web during class. You will be asked to leave and considered absent. If you must use a cell phone or electronic device for any reason, leave the classroom.

Food Policy:
No food or beverages are allowed on the Stage- please leave it outside***.***

Email Policy:
Please type **DC 310 PRODUCTION II** in the subject of all e-mails to the instructor about this class to ensure that they are responded to in a timely fashion.

Assignment & Project Labeling/Format Policy:
Please label all assignments as NAME_ASSIGNMENT (ex. PSATHAS_MIDTERM.mov).

Assignment Submission Policy:
All films should be submitted in **H.264.mov** format **WITH** a working Vimeo link. All Pre- Visualization Packets should be submitted in .**PDF format as ONE SINGLE FILE**. Projects not submitted in the proper format or properly labeled WILL NOT BE ACCEPTED.

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. Submit the correct project file through D2L by each deadline. Do not leave this until the last second. You should upload several hours before the deadline to be safe. No late work will be accepted.

Cinespace Campus:
Please make sure you arrive on time for the transportation bus from the Loop Campus. The bus leaves 30 minutes before class starts. When on the Cinespace Chicago Film Studios Campus, you must make sure you wear your DePaul/Cinespace Identification Badge. When on the Cinespace campus, please respect the production facility as well as those working around and within. Guidelines for travel to and from Cinespace, reserving equipment, shooting on the stage and contact info can be found on the Production Resources Website here.

Equipment Checkout Policies:
Students are expected to follow all equipment policies when checking out gear from the Cage, Stage or Cinespace. All of these polices as well as the REQUIRED FilmSkills Safety Training can be found under "Equipment" on the Production Resources Website.

REQUIRED FilmSkills Safety Training:
All students taking classes or shooting at Cinespace REQUIRED to complete the FilmSkills Safety Training course online. These training modules mimic the industry standard OSHA Guidelines for students in film school. Links to the modules can be can be found under "Equipment" on the Production Resources Website.

Use of Prop Firearms:
Rules and regulations MUST be followed when using prop firearms. The instructor must approve the appearance of a prop gun in any student film. An approved/signed Prop Firearm Request Form must be submitted to the Production Office prior to filming. It can be found under "Equipment" on the Production Resources Website.

ABC - Always Be Careful:
Film and video production shoots can be hazardous. Above all, work safely in all situations and always think before you act. Please don't hesitate to ask me if you're unsure about anything regarding your shoot, in or out of class.

Group Evaluations:
All of the assignments in this class will require you to work in a team. At the end of the quarter, each group member is required to turn in a written evaluation of their team members. If all evaluations are uniformly positive, all group members will share the grades; if evaluations are negative, the grades of the group member's in question will be docked. These evaluations will be **HEAVILY** factored into your grade for your midterm (worth 20% of your final grade) and final film (worth 30% of your final grade).

Original Work:
All work submitted for this class should be original and 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.

Academic Integrity Violations:
Plagiarism or cheating on assignments or tests are serious offenses and earn the student a failing grade for the class. There are no exceptions to this rule. If you are in doubt about the definitions of plagiarism or cheating, consult your student handbook and the University's Academic Integrity Policy. All students will be held to the Code of Student Responsibility.

Content Changes:
Depending on time factors, the assignments projected for the term may require alteration or rescheduling. You will be notified of all changes. If a change occurs, it will be thoroughly addressed during class, posted under Announcements in D2L, and/or sent via email. As the quarter progresses, some items may change at the instructors discretion, but the overall workload will not. Make sure you pace yourself accordingly.

Classroom Decorum and the Student Handbook:
All policies as specified in the student handbook will be adhered to in this class. Please be respectful of your fellow students and their work.

University Policies

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 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.

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.

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.

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