

## DC 310-502 Production II

Winter 2017 | Monday 1:30pm – 4:45pm | 14EAST 214

Instructor: James Choi

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Office Hours: Monday 11:00am – 1:30pm 4:45pm – 6:30pm / Tuesday 11:40am – 1:30pm,  
4:45pm – 6:30pm in CDM Room 515 or by appointment

*\*\*This syllabus is subject to change*

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### 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:

- Develop essential pre-production materials to support a project
- Ability to produce and complete several short films that demonstrate an understanding of story and genre conventions, 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
- Knowledge of industry standard budgeting and scheduling software needed to effectively and accurately budget a short film, from pre-pro through post

The goal of this course is to help students develop their own individual style and voices as filmmakers through constant practice of the craft on a variety of projects.

Students will collaborate and produce several short (5-10 minute) films in a manner that mimics industry expectations with highly accelerated time tables. These short film assignments are designed to push students in terms of creativity and project management. Students will engage in repeated and swift pre-production processes, including but not limited to: script workshoping, script breakdowns, budgeting, 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, editing, sound/lighting and shooting).

In a workshop environment, students will also be expected to constructively critique the projects of their classmates and the work of their fellow team members. A highly challenging and rigorous course, this class will require solid time management, teamwork, communication, 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:**

Handouts provided by the Instructor.

### *SUGGESTED READINGS:*

#### ***How Not to Make a Short Film: Secrets From A Sundance Programmer, First Edition***

Author: Roberta Marie Munroe  
Publisher: Hachette Books  
ISBN: 978-140130954

An interesting book in terms of discussing what film festival programmers see year in and year out- with some insight on how to tell a story that will stand out from the crowd. The majority of the book is devoted to some pretty standard filmmaking advice (i.e. hire the best crew and have a lot of money) but seeing the film through a festival's eyes is immensely helpful.

#### ***Inside Track for Independent Filmmakers, First Edition***

Author: Adam Leipzig  
Publisher: Bedford/St. Martin's  
ISBN: 978-1319013189

Written by a former producer, studio executive and financier, this is a great book for an understanding of the "business" of filmmaking. It has a clear but comprehensive description of the process that investors, financiers, studios and distributors go through when weighing projects as well as step-by-step instructions on how to make your project as appealing as possible, starting at the very beginning. When you find yourself at the initial stages of developing a project that you'd like sell or distribute down the road, this book is a must.

***Filmmaking in Action: Your Guide to the Skills and Craft, First Edition***

Authors: Adam Leipzig, Barry S. Weiss & Michael Goldman

Publisher: Bedford/St. Martin's

ISBN: 978-0312616991

A fantastic, up-to-date and comprehensive “bible” of film and video production for the beginning filmmaker, this is an indispensable guide to making movies. It’s a clear and comprehensive handbook and is a reliable and current 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).

***The Filmmaker’s Eye: Learning (and Breaking) the Rules of Cinematic Composition***

Author: Gustavo Mercado

Publisher: Focal Press

ISBN: 978-0240812175

**Supplies:**

**REQUIRED:**

1 External Hard drive (500 GB minimum)

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

**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). As a general guideline, all project budgets should include a 10% contingency fee that will help account for cost overruns.

**Software:**

This course will use discuss EP’s Budget and Scheduling as part of it’s lectures. These industry standard programs are available in several of the CDM Mac classrooms and labs. They are explored in depth in DC 323: Pre-Production.

**Course Management System:**

D2L <https://d2l.depaul.edu>

**Additional Website Content:**

Netflix [www.netflix.com](http://www.netflix.com)

Hulu [www.hulu.com](http://www.hulu.com)

Vimeo [www.vimeo.com](http://www.vimeo.com)

Short of the Week [www.shortoftheweek.com](http://www.shortoftheweek.com)

**Grading:**

Film 1 15%

Film 2 15%

Film 3 15%

Film 4 15%

Final Film 20%

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

65-0: F F is substantially unsatisfactory work

**Assignments:**

**Films 1 - 5:** In groups, students will write, produce and edit 5 POLISHED short films every two weeks. As an advanced course, grading of these films will be rigorous and based on story, style, aesthetics, technique and execution. Students should consider these films as prime candidates for their demo reels (directing, editing, cinematography, production design, sound design) and their final cuts should reflect that goal.

**Schedule:****Week 1 – 1/2**

Introduction and Course Expectations. Script Outlines

ASSIGNMENT: Film 1 Outline

READ: How Not to Make a Short – Pg. 24 - 44

Filmmaking in Action – Pg. 19 - 31

**Week 2 – 1/9**

Script Outlines, Scheduling, Budgeting and production binder requirements

**DUE: Film 1 pre-production/Outlines**

**Week 3 – 1/16 – NO CLASS**

Screening and discussion of Film 1.

**DUE: Film 1** – Screening of Film 1

ASSIGNMENT: Film 2

READ: How Not to Make a Short – Pg. 1 - 23, 120 - 131

Filmmaking in Action – Pg. 43 - 67, 97-118

**\*Everyone will watch Film 1 online and provide critiques**

**Week 4 - 1/23**

**DUE: Film 2 pre-production/Outlines**

Budgeting Resources, Production Insurance and Permits

**Week 5 – 1/30**

**DUE: Film 2** – Screening of Film 2

Story, Tone. Avoiding cliché and engaging your audience. Plot driven films, holding interest and withholding information. Misdirection.

ASSIGNMENT: Film 3

READ: Filmmaking in Action – Pg. 199 - 247

**Week 6 – 2/6**

**DUE: Film 3 pre-production/Outlines**

Taste- why do we like something? Critical thinking about film and filmmakers, reflections in our own work. Unintentional vs. Intentional messages. Film school analysis (intellectual elitism) vs. storytelling (i.e. it's ok to like movies). Filmmaking as a journey.

**Week 7 – 2/13**

**DUE: Film 3** - Screening of Film 3.

Having a look that defines your film. Production Design.

ASSIGNMENT: Film 4

READ: Filmmaking in Action – Pg. 69 - 96

**Week 8 – 2/20**

**DUE: Film 4 pre-production/Outlines**

Characters and Representation. Do they mean anything? How do they define them? Audience perspective and the audience as author.

**Week 9 – 2/27**

**DUE: Film 4** - Screening of Film 4.

Mythology and Message - what is the message of a film? Subtlety and Storytelling - when do we stop mimicking and start telling?

ASSIGNMENT: Film 5

READ: How Not to Make a Short – Pg. 173-198

**Week 10 – 3/6**

**DUE: Final Film pre-production/Outline**

Is having a good film enough? Festivals strategies and the market, digital distribution. Producing today - being a filmmaker and the professional environment.

**\*\*FINAL WEDNESDAY, MAY 13th 2:30pm - 4:45 p.m.\*\***

Final Film

Attendance at the scheduled final is mandatory

**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 week's 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.

**Group Evaluations:**

All of the assignments in this class will require you to work in a team. After each assignment, 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 each assignment.

**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. CHOI\_ASSIGNMENT\_1.mov).

**Assignment Submission Policy:**

All films should be submitted with a working Vimeo link that enables the video to be downloaded. Projects not submitted in the proper format or properly labeled WILL NOT BE ACCEPTED. 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.

**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 policies 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.

**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](http://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](mailto:csd@depaul.edu).

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