

DC 210 Digital Cinema Production I
Fall Quarter 2017
Thursdays 1:15 – 4:30
Cinespace 101

Professor: Shayna Connelly
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Office hours:
W 3:30 – 5:30
R 12:45 – 1:15 & 4:30 – 5 (Cinespace)

COURSE DESCRIPTION:

This course is a beginning workshop in narrative film production. The course provides an introduction to the fundamentals of cinema, including camera and lens technology, composition, lighting, directing and sound recording. Utilizing digital technology, students will produce several films with an emphasis on visual storytelling and personal expression.

PREREQUISITE: DC 220 Editing 1 – editing software is not taught in DC 210

COURSE OBJECTIVES:

To understand the language of cinema and to employ basic shooting and editing techniques to express a story visually. To be able to successfully operate video cameras and non-linear editing programs in order to create a total of three required projects. To be able to enter more advanced courses including Digital Cinema Production II with a solid foundation of technical proficiency as well as the development of an individual style and expression.

LEARNING OUTCOMES:

Upon successful completion of this course students will:

- Recognize aspects of the filmmaking process from concept through completion (producing, cinematography, lighting, basic sound recording, directing).
- Create and construct narrative films in groups and individually.
- Apply visualization and organizational skills in developing film projects
- Prepare written materials such as: treatment or screenplay; pre-visualization documents including storyboards, overheads, shot list; producing materials including script breakdowns, releases, call sheets, and production schedules.
- Operate camera, light kits, and field recording equipment.
- Evaluate peer work during class critiques through both rough and final stages.

TEXTBOOKS AND READINGS:

Filmmaking in Action Adam Leipzig
On Directing Film David Mamet
 Additional handouts provided by instructor

COURSE MATERIALS TO BE OBTAINED BY THE STUDENT:

- Reliable Internet access
- A portable FIREWIRE drive for editing
- Grip gloves

GRADING

Grades will be given for each assignment. Late work will not be accepted for grading. An assignment worth 10 points (10%) is equal to one full letter grade. In my experience, students who neglect to turn in even one assignment have difficulty passing the class. Extra credit (up to a letter grade per assignment) will be given to students who meet with the instructor during office hours to get individual feedback of their creative work.

GRADE BREAKDOWN:

Character Assignment	5%	
Location portrait storyboards	5%	
Location portrait film	5%	
Group Scavenger Hunt	5%	
Group key scene pre-production	10%	
Edited scenes	10%	
Group final film	10%	pre-production
	10%	peer review & self-evaluation
	10%	rough cut
	5%	fine cut
Active participation	10%	
Mid-term exam & practical	15%	

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.

SYLLABUS

CLASS MEETING	DUE	READ	HOMEWORK
9/7: INTRODUCTION TO COURSE; VISUALIZATION & SHOT SELECTION; CINESPACE SAFETY TRAINING; CHARACTER AND STORY.	INFORMATION SHEET	MAMET 1 & 2 LEIPZIG 2 SCA PRODUCTION HANDBOOK	LOCATION PORTRAIT STORYBOARDS CHARACTER DESCRIPTION; D2L SUBSCRIPTIONS; RESERVE EQUIPMENT FOR LOCATION PORTRAIT
9/14: PRODUCTION TEAMS ASSIGNED; COMPOSITION; CAMERA FUNCTIONS; COVERAGE; SCAVENGER HUNT	LOCATION PORTRAIT STORYBOARDS CHARACTER DESCRIPTION	MAMET 3 LEIPZIG 6 & 7; XF100 CAMERA SETTINGS	SHOOT LOCATION PORTRAIT; FINISH & UPLOAD SCAVENGER HUNT
9/21: STORY DEVELOPMENT; SCENE CONSTRUCTION	LOCATION PORTRAIT FILM; SCAVENGER HUNT	LEIPZIG 3 & 4 PA HANDBOOK (D2L) 7ARTS ARTICLE (D2L)	GROUP PRE-PRODUCTION FOR KEY SCENE; FINAL FILM TREATMENT; BUY GRIP GLOVES
9/28: LIGHTING AESTHETICS AND DEMO	BRING GRIP GLOVES; GROUP PRE- PRODUCTION FOR KEY SCENE; FINAL FILM TREATMENT	LEIPZIG 8 & 9	FINAL FILM TREATMENT REWRITES; PRE-PRODUCTION FOR FINAL FILMS; SHOOT KEY SCENES
10/5: DIRECTING; PRE-PRODUCTION MATERIALS AND RUNNING A SET	TREATMENT REWRITES	MAMET 4 & 5 LEIPZIG 5	SHOOT KEY SCENES; START FINAL FILM PRE-PRODUCTION
10/12: SOUND AESTHETICS AND RECORDING; IN-CLASS SHOOT <i>AMERICAN BEAUTY</i>	BRING GRIP GLOVES TO CLASS	LEIPZIG 10	EDIT KEY SCENES; WORK ON FINAL FILM PRE-PRODUCTION
10/19: EDITING AESTHETICS; PRE-PRODUCTION MEETINGS	FINAL FILM PRE- PRODUCTION DUE IN FULL @ NOON	LEIPZIG 11	REVIEW FOR EXAM; SHOOT FINAL FILM
10/26: INTRODUCTION TO CRITIQUING; SCREEN KEY SCENES; REVIEW FOR FINAL EXAM	EDITED KEY SCENE DUE @ NOON	LEIPZIG 14 & 15	REVIEW FOR EXAM; SHOOT FINAL FILM
11/2: EXAM AND CAMERA PRACTICAL	--	--	EDIT FINAL FILM; PEER REVIEWS AND SELF-EVALUATION
11/16 FINAL EXAM PERIOD: SCREEN FINE CUTS ATTENDANCE IS MANDATORY	FINE CUT EXPORTS DUE @ NOON	--	PLAN AN END-OF-QUARTER CELEBRATION FOR YOURSELF!

COURSE POLICIES:

In addition to the DePaul University course policies (see student handbook), the following policies apply to this course:

DESIRE TO LEARN – The course uses D2I to post notes and assignments. Please visit <https://d2i.depaul.edu> and use your campus connect ID to enter the site.

INTERNET ACCESS AND EMAIL – Students must have 24-hour Internet access and are responsible for reading all communications from the professor via email, news items and discussion boards. Update your email address in campus connect and check your junkmail box regularly.

STUDENT RESPONSIBILITIES – Each student is responsible for knowing what is in the syllabus. Students must be pro-active, manage their time and meet the obligations stated on the syllabus. The instructor will not remind students of assignment deadlines. In the event of an absence it is the student's responsibility to get the assignment details from d2i and turn the assignment in on time. If you have questions about a missed assignment, contact classmates or post in the FAQ questions discussion on d2i.

DEADLINES – Late assignments will not be accepted for grading and written feedback will be given at the instructor's discretion. You will not be eligible for an 'A' in the class unless you turn in all assignments on time.

ATTENDANCE – Attendance and attention in class are mandatory. Any absence (missing more than 15 minutes of class time per session) will impact your grade. Each student is allowed ONE absence (equal to two tardies) before your grade is affected. Missing a rough cut critique will lower your grade by one letter grade. The final exam period is required. Missing the final exam period will result in a grade of 'F' for the final film.

ILLNESS – Do not attend class if you have the flu (heavy cough, fever, vomiting) or think you might be coming down with something more than a cold. If you show up visibly sick, you will be asked to go home. In order to prevent a consequence with the attendance and deadline policies, contact me by email prior to missing a class due to illness and continue to keep me posted until you return. As long as I am aware of your situation and you take an active role in catching up, allowances will be made for your situation. Every situation will be handled according to individual circumstance at the instructor's discretion. Students who will miss more than 3 class periods due to illness should contact the Dean of Students office to inquire about a medical withdrawal. **Absolutely no consideration will be given for those who request special treatment without advance notice, even with a doctor's note.**

INCOMPLETES – No incompletes will be given.

COMPUTER/SMART PHONE USE – I can tell the difference between using your laptop to take notes and using it for other purposes. Set your phone to silent and put it away during class.

EXAMINATIONS – Students who do not take exams during the regularly scheduled time will receive a failing grade for the exam.

PLAGIARISM – Plagiarism on assignments or cheating on exams are serious offenses and earn the student a failing grade for the class and can lead to an Academic Integrity Violation.

READING ASSIGNMENTS – The assigned readings supplements the lectures. Lectures will introduce material not available in the readings, and the readings will explore concepts not mentioned in class. The exam will cover both lecture and reading materials. At least one essay question on the required Mamet reading will be on the final exam.

INSTRUCTOR AVAILABILITY – Please email any time you have a question or concern about the class. If you do not hear back from me within 24 hours, it means I did not receive your message so please check the address and contact me again. If you are unable to meet during my offices hours, contact me to make other arrangements.

CONTENT CHANGES – This syllabus may be amended as the course proceeds. You will be notified of all changes.

STUDENTS WITH DISABILITIES – Students who feel they may need an accommodation based on the impact of a disability should contact me privately to discuss their specific needs. All discussions will remain confidential. To ensure that you receive the most appropriate reasonable accommodation based on your needs, contact me 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 +1 (773) 325-1677, Student Center #370.

ADDITIONAL ACCOMMODATIONS – This course includes instructional content delivered via audio and video. If you have any concerns about your ability to access and/or understand this material in its default format, please notify me within the first week of the course so accommodations can be made.

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ADDRESSING THE INSTRUCTOR – Please call me by my first name in both emails and in person. If my kids' friends call me Shayna (rhymes with Dana), you can, too.