

Instructor

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Office Hours: Mon 12 – 1pm (cinespace) | Tue 11am–1pm (loop)

Course Information

DC 210-501 Winter Quarter 2018

Mon: 1:15pm – 4:30pm Cinespace

COURSE WEBSITE D2L**COURSE OVERVIEW**

Welcome to DC 210 a.k.a. Production I. This class is an opportunity to learn the basics of the art, craft, trade and community of Film (except we're all digital). It's a place to take the gallant, yet possibly awkward steps that will someday grace the extras on a BluRay (or whatever is in season at the time) of famous directors' first films. It's a chance to experiment on things just *because*. It's an intense storm of information and exercises to prepare you for further study in digital cinema.

What do you want this experience to be? It's you who ultimately define this for yourself. So, take chances. Take it seriously, but don't forget that cinema is an insanely dicey and challenging field; if you don't enjoy it, harbor some passion for it somewhere inside you that tingles your spine at the thought of all you can possibly do with this thing called "Filmmaking", you're probably wasting your time. Unlike a murky pond, the best way to test these waters is to just dive in. You're not alone, but ultimately your success is up to you. Good luck and remember to have fun!

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**COURSE OBJECTIVES:**

To understand the language of film and video 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 II with a solid foundation of technical proficiency as well as the development of an individual style and expression.

TEXTBOOK and Course Materials:

Handouts will be posted on D2L. It is your responsibility to download the handouts and the assignment guidelines.

Required: *Filmmaking in Action* by Adam Leipzig

Recommended: *On Directing Film* by David Mamet

COURSE MATERIALS TO BE OBTAINED BY THE STUDENT:

A portable drive (Firewire / USB 3) for editing. You will need this by the end of the first week.

GRADE BREAKDOWN AND EVALUATIONS

Detailed assignment guidelines are available on D2L.

| Exercises | | 20% |
|--|----|-------------|
| Scavenger Hunt (still shots) | 5 | |
| Group lighting exercise (In-Class) | 5 | |
| Chase Sequence (group): | 10 | |
| · Storyboards – 4 | | |
| · Edited film – 6 | | |
| Films | | 45% |
| Midterm - Character Study | 15 | |
| Final - Theme Film | 30 | |
| Quiz/Exams | | 20% |
| Quizzes – 3 (Online, equal weight) | 10 | |
| Final Exam (Online) | 10 | |
| Other | | 15% |
| Attendance & Participation: | 15 | |
| <i>Shoot to script exercise (In-Class- if time)**</i> | | |
| TOTAL | | 100% |
| <i>Extra credit per film – Meet instructor for individual feedback during office hours</i> | | |
| | 2% | |

Grades will be given for each assignment. An assignment worth 10 points (10%) is equal to one full letter grade. This class requires a time commitment outside of class hours. Please make a note of production weeks and In-class exercises. **Late work will not be accepted.**

GRADING SCALE

| | | |
|---------------|---------------|---------------|
| 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. |

GROUP EVALUATIONS:

Most of the assignments in this class will require you to work in a team. Group/Self evaluations are due at the time of the final screening of each project. If all evaluations are uniformly positive, all group members will share the grades in all assignments; if evaluations are negative, the grades of the group members in question will be docked. These evaluations will be **HEAVILY** factored into your grade for attendance and participation. They also affect your midterm and final film grades.

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; previzualization 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.

| | TOPICS | ASSIGN | DUE TODAY |
|-----------------------|--|--|--|
| WEEK 1 1/8 | Course Introduction: Syllabus, Assignments Basic Principles of Cinematography. Equipment: Camera functions (Set-up, White Balance, Focus, Iris, Depth of Field, Sound Recording.) | Production Groups Read Mamet 1 & 2 + Handouts on D2L Shoot Scavenger Hunt. Storyboards for Chase Sequence | |
| Week 2 1/15 | NO CLASS Martin Luther King Day Story Structure Visualizing the film - Shot selection (shot sizes, angles) | Character Description (in groups) Read Handouts on D2L | Scavenger Hunt Storyboards for Chase Sequence |
| WEEK 3 1/15 | Stages / Roles of Production Visualizing on paper – treatments, scripts. Sound Recording | Character Study <u>treatment</u> (1-2 pages) and storyboards Chase Sequence | |
| WEEK 4 | SCREEN Chase Sequences. Pitch Character Study | Read Handouts on D2L Character Study. | Chase Sequence final edits. (1 min. max) Character Study visual <u>treatment</u> & storyboards |
| WEEK 5 | Lighting aesthetics – Character, environment and mood. Lighting Exercise | Treatment – Final Film | |
| WEEK 6 | SCREENING: Character Study Pitch Final Film | Group Evaluations (D2L) 1 Final Film treatment | Final Film treatment Group Evaluations (D2L) |
| WEEK 7 | Production meetings with groups Editing and structure | Pre-production package – Final Film Shoot Final Film. | Preproduction packages for Final Film |
| WEEK 8 | Final Exam review | Bring Props on 2/19 Read Handouts on D2L | Preproduction packages for Final Film |
| WEEK 9 | Screen : Rough cuts & feedback. | Pickups, if needed. | Rough Cuts |
| WEEK 10 | Screen: Fine Cuts. | | |
| Week 11 | Final Exam | Self evaluation & peer review | |

CONTENT CHANGES – This syllabus may be amended as the course proceeds. You will be notified of all changes. As the semester progresses, some items may change at the instructor’s discretion, but the overall workload will not. Make sure you pace yourself accordingly.

COURSE POLICIES:

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

STUDENT RESPONSIBILITIES – Each student is responsible for their time management and meeting the expectations in the syllabus. The instructor is not responsible for reminding students of assignment deadlines in class. In the event of an absence it is the student’s responsibility to contact the instructor for details of the homework. If an assignment is listed on the syllabus, you are responsible for completing the assignment on time.

DEADLINES – Media production requires strict adherence to deadlines, therefore 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 – This class requires class participation. 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 (1) unexcused absence (or two tardies). After that, each absence will incur a one letter grade deduction from your grade. Tardiness will also be penalized. Two tardies is equal to one absence. If you are sick, please email me before class to let me know, and keep me updated until you return to class.

As long as I am aware of your situation and you take an active role in catching up, absences may be excused and extensions may be granted. Every situation will be handled according to individual circumstance at the instructor’s discretion. Absolutely no consideration will be given for those who request special treatment without advanced notice, even with a doctor’s note.

COMPUTER USE – Using the computer during class time for any reason other than taking notes will have a negative impact on your participation grade. I can tell the difference between using your laptop to take notes and using it for other purposes. Phones should be in your bag. If you are texting during class, you are not participating.

EXAMINATIONS – Students who do not take exams during the regularly scheduled time will receive a failing grade for the exam unless they have contacted the instructor in advance to arrange for a make-up exam. Students contacting the instructor after the exam has been given will not be allowed to make-up the exam for any reason. Make-up exams will be administered by the College according to its make-up exam schedule.

ACADEMIC INTEGRITY – Plagiarism on assignments or cheating on exams are serious offenses and earn the student a failing grade for the class. Please read the Academic Integrity Policy (AIP) at: <http://studentaffairs.depaul.edu/handbook/code16.html>.

READING ASSIGNMENTS – The assigned readings offer an opportunity for independent learning that 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.

INSTRUCTOR AVAILABILITY – Please email or text if you have a question or concern about the class. During the week, I respond promptly to emails. If you do not hear back from me within 24 hours, it means I did not receive your message so please check the address or phone number and contact me again.

If you are emailing with a question the night before an assignment is due, do not expect an extension on the assignment. No late work will be accepted.

Equipment checklist for DC 210:

Camera & Basic Equipment:

_____ Canon XF 100 * Ask for the camera by model number, not brand.

_____ Tripod

_____ Headphones

• Battery, 2 CF card,s AC adapter and charger included. Check battery charge before shooting.

Sound Equipment (ask for each separately or make sure your kit has all)

_____ Unidirectional Microphone(s)

_____ Boom Pole

_____ Shock mount

_____ XLR cable

Lighting kit (choice of the following):

_____ Lowell mix: 2x 250 watt & 1x 500 watt

_____ Mini omni: 2x 500 watt & 1x 800 watt

_____ Omni 2: 2x 500 & 2x 800 watt

_____ VIP: 1x 500 & 2 (250)

Check kit contents against list on side.

Check operation of stands, plug in all fixtures to check operation.

Lighting extras:

_____ Stingers

_____ C-stands and flags

_____ Reflectors or bounce cards