

DC 210 DIGITAL CINEMA PRODUCTION I

Syllabus

Term: Spring 2018
 Section: 603
 Class#: 34047
 Location: Cinespace – Classroom 101 / Stage 16
 Class Times: Tuesday 1:15pm ~ 4:30pm

Instructor: Sanghoon Lee
 Phone: N/A
 Email: slee198@depaul.edu
 Office: Cinespace
 Office Hour: Tuesday 11:45am ~ 1:15pm

COURSE DESCRIPTION:

This course is a beginning workshop in narrative film production. It will explore the fundamentals of production including: organization and preparation, camera and lens technology, composition, lighting, cinematography, sound recording, and directing. Utilizing digital technology, students will work together to produce several films with an emphasis on visual storytelling and personal expression.

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.

PREREQUISITES:

DC 220 Editing 1

** Please note that editing software is not taught in DC 210*

LEARNING OUTCOMES:

Upon successful completion of this course, students will be able to:

- Create and construct narrative films in groups and individually.
- Recognize aspects of the filmmaking process from concept through completion: producing, cinematography, lighting, basic sound recording, directing, and editing.
- 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.
- Describe the roles, responsibilities, and hierarchy of a working film production.
- Employ basic shooting and editing techniques to express a story visually.
- Evaluate peer work during class critiques through both rough and final stages.

TEXTBOOKS AND READINGS:

Ascher, Steven & Pincus, Edward. *The Filmmaker's Handbook*. New York, NY: Penguin Books, 2012
 Schenk, Sonja. *The Digital Filmmaking Handbook (6th Edition)*. Los Angeles, CA: Foreing Films Publishing, 2017
 Mamet, David. *On Directing Film*. New York, NY: Penguin Books, 1992

RESOURCES:

For DePaul Production Resources, please visit:

<http://www.cdm.depaul.edu/Current%20Students/Pages/Production-Resources.aspx>

COURSE MATERIALS TO BE OBTAINED BY THE STUDENT:

A portable Firewire, USB 3, or Thunderbolt drive for editing.

SOFTWARE NEEDED TO COMPLETE ASSIGNMENTS:

- Word Processing Program for written assignments.
- Computer/reliable internet access and D2L.
- Editing software, Premiere preferred, either at home or in a lab at school to edit assignments.

ASSIGNMENTS:

Grades will be given for each assignment. This class requires a *significant* time commitment outside of class hours. Please make a note of production weeks and in-class exercises.

- WRITTEN ASSIGNMENTS: Must be typed and uploaded to D2L.
- DIGITAL ASSIGNMENTS: All assignments handed in digitally must have a slate with your name and title of assignment and uploaded to D2L.

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. Do not use class time to finalize your projects. All assignments are due BEFORE CLASS.

GRADING:

Grading Scale

A: 93-100, A-: 90-92, B+: 87-89, B: 83-86, B-: 80-82, C+: 77-79, C: 73-76, C-: 70-72, D+: 67-69, D: 63-66, D-: 60-62

Grade A:

Student performs in an outstanding way. Student exhibits achievement and craftsmanship in all work. Design criteria is exceeded and student challenges him/herself in project design. 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. A design criterion is exceeded. 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 is extremely poor. Student's attendance is inadequate.

Attendance: 10%

Active Participation (in-class and group work): 10%

Frame It - Still Photo (Individual): 5%

Group Lighting Assignment 10%

Documentary: 10%

48-Hour Film: 15%

Final Narrative Project: 40%

- Pitch Packet: 3%
- Final narrative film script – draft I: 4%
- Final narrative film script – Final draft: 5%
- Pre-Production Packet for the final project: 5%
- Casting Video: 5%
- Rough cut: 8%
- Final cut: 10%

COURSE POLICIES

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

EMAIL:

Email is the primary means of communication between faculty and students enrolled in this course outside of class time. Students should be sure their email listed under "demographic information" at <http://campusconnect.depaul.edu> is correct. Some guidelines for your emails:

- Always include the course # in your subject line: DC210
- Be clear and concise in your subject line; ex: "DC210 question about assignment X"
- Don't reply to class-wide email unless it pertains specifically to the subject of that email
- To that end, begin a new email thread for any new question, notification, etc.
- If you don't get a response within 1 business day, please resend as there may be an email issue

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.

Please notify the instructor via email at your soonest convenience after attending to an emergency that has necessitated an absence. In special circumstances, a student may make arrangements to miss class by emailing the instructor in advance.

A student who misses a class is expected, regardless, to turn in projects that are due on or before the due date. Any missed assignments or tests cannot be made up. Your mark for participation is linked to your attendance. If you're not here, you're not participating. This grade is affected even if an absence is excused.

CLASS PARTICIPATION:

Along with showing up, you are expected to join in class discussions, critique other people's work, and participate in workshops. Employment in the film and television production industries requires reliability and the full participation of all involved: we want to underscore this professionalism in the academic context. It should go without saying that this encompasses all personal conduct and the respectful

treatment of your fellow students.

Student participation in class discussions will be measured in two ways. First, students are highly encouraged to ask questions and offer comments relevant to the day's topic. Participation allows the instructor to "hear" the student's voice when grading. Secondly, students will be called upon by the instructor to offer comments related to the assignments. Students must participate in class discussion related to their projects.

Remember, this is YOUR class, you get more out if you put more in it. Class participation and attendance are worth 20% (10% each) of your total grade.

SPECIAL ACCOMMODATIONS:

If you have any special considerations, please see the instructor.

BACK UP YOUR WORK:

Failure of computer software and or Hardware will not be accepted as an extenuating circumstance for late projects or incomplete grades. Please *BACK UP YOUR WORK DAILY*.

WORKING IN GROUPS:

For Production Assignments in this course you will be working in groups. A major component of film production is teamwork. In this course, many of you will be working as a creative team for the first time. Most student teams work very well together. But sometimes personality conflicts or creative conflicts can arise. It is your job as a team to work through these conflicts, because if you don't, your project will suffer. If things get really difficult you can come to me and I will help mediate/resolve the situation. I encourage you to come to me early and often. A big part of your success in this class will be your ability to work with your group. If there is an issue, we need to address it right away.

FINAL FILMS & PRESENTATIONS – Students who are not prepared to present during the regularly scheduled time will receive a failing grade for the final unless they have contacted the instructor in advance to arrange to present early. Students contacting the instructor after the final presentation will not be allowed to make-up the points for any reason.

ATTITUDE:

A professional and academic attitude is expected throughout this course. Measurable examples of non-academic or unprofessional attitude include but are not limited to: talking to others when the instructor is speaking, mocking another's opinion, cell phones ringing, emailing, texting or using the internet whether on a phone or computer. Out of respect to fellow students and the professor, texting and other forms of technological socializing is not allowable in class. If any issues arise a student may be asked to leave the classroom. I will work with the Dean of Students Office to navigate such student issues.

CRITIQUES:

Due to limited class time, not everyone's work will get a full review during class. If you'd like more feedback, arrange to discuss your work with me during my office hours. However, we will view and discuss everyone's final project during the last class.

CELL PHONE, COMPUTER, ELECTRONIC DEVICES:

Use of cell phones and electronic devices including laptops and tablets in the class is prohibited. Please turn your phone off before entering class. Mistakes will happen, 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. This includes the time that we will be in workshop.

If you are using any personal or school electronic equipment during class for anything other than class-related work, *you will be asked to leave and will be counted as absent for that class*. The only exception to

this rule is a university-sanctioned reason for using one.

COURSE LECTURES/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. It is not my intention to overwhelm you with reading, but rather to use the textbook as a way to support and reinforce the concepts we learn in class. I will not be giving quizzes so it is up to you to keep up on the reading.

CLASS ATTIRE:

Come dressed for work. Certain clothing is required for production. You will be climbing ladders, picking up hot lamps and lifting heavy equipment, therefore no open toe shoes, NO FLIP FLOPS, and it is recommended that you do not wear dresses or skirts. Always have your work gloves.

THE STAGE:

Our workshop/Lab time will be held on the production stage. Let's take good care of this fantastic space. There is no eating or drinking allowed on the stage. Wrap all equipment when finished and return to the designated area. The entire class will be held responsible to return the stage to the order it was in when found. NO STUDENT LEAVES CLASS until the stage is in the proper condition, even if your group has finished first.

SAFETY TRAINING:

In order to use the stage for productions, safety training is required (mandatory). This is an industry standardized training course that will be something you can add to your resumes. Many of the advanced classes also require it, and you will have completed it here!

Schedule for Safety Training (Spring 2018)

April 13, Friday 10am

April 13, Friday 12pm

GUNS AND STUNTS:

DePaul has a very strict policy concerning guns and/or stunts in student productions. No guns of any kind are allowed in a student production unless a proper permit has been obtained by the City of Chicago, and a police officer is present on your set. This includes toy guns! If you have a gun that fires blanks, you must also have a trained firearm handler on your set. No live ammunition is ever allowed. No stunts will be performed without a licensed stunt coordinator. If I see a gun of any kind, or a stunt performed in your film and I have not seen and signed off on your permits, you will automatically receive a failing grade for this class. No exceptions.

CERTIFICATES OF INSURANCE:

If the location you are shooting at requires that you get a certificate of insurance, or you plan to rent equipment that requires an insurance cert, please plan WAY ahead. The school can provide you with proof of insurance but it takes 2-4 weeks. I recommend you choose locations that are not going to call too much attention to your shoot and avoid having to show the formal paperwork. Places to avoid: The CTA, parks and streets.

EQUIPMENT:

Reserve your equipment really far in advance-especially Canon XF100 camera. There is a high demand for the equipment at this school. All your assignment except for the first assignment, should exhibit beginning lighting technique and your final projects must have well planned lighting, appropriate for your piece. If a light kit is not available, you must check out individual lights.

You may use the stage at Cinespace for your projects, but reserve EARLY to ensure a location for use. You

must have completed the Safety Course to reserve space and/or equipment at Cinespace.

CONTENT CHANGES:

Depending on time factors, the assignments projected for the term may require slight alteration or rescheduling.

DEPAUL 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 on computers and/or mobile devices. There will be time set aside during class to complete these evaluations.

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 under Enrollment Policies.

CIVIL DISCOURSE:

DePaul University is a community that thrives on open discourse that challenges students, both intellectually and personally, to be Socially Responsible Leaders. It is the expectation that all dialogue in this course is civil and respectful of the dignity of each student. Any instances of disrespect or hostility can jeopardize a student's ability to be successful in the course. I will partner with the Dean of Students Office to assist in managing such issues.

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 office hours, contact me to make other arrangements.

CHANGES TO SYLLABUS:

This syllabus is subject to change as necessary during the quarter. If a change occurs, it will be thoroughly addressed during class, posted under Announcements in D2L and sent via email.

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

CLASS SCHEDULE & COURSE OUTLINE:

Week 1 (3/27)

In-Class:

- Introduction to students, syllabus & course goals
- Safety training (TBD)
- The filmmaking process
- Core production roles
- Shot selection (shot sizes, camera angles)
- Pre-visualization (storyboard)

Week 2 (4/3)

In-Class:

- Cinematography
 - Camera functions: set-up, white balance, focus, iris, shutter speed, ISO
 - Principles of cinematography: lenses, depth of Field, camera movement, Continuity, 180 degree rule
- Lighting
 - Aesthetics, types of lights, controlling light, safety
 - Character, environment and mood
 - Three-point lighting set ups
- Hands-on camera and lighting exercises (*Bring Gloves!!)
- Assign groups for LIGHTING PROJECT

Readings:

- Ascher & Pincus Chapter 1, 2
- Crew position handout

DUE:

- "FRAME IT" still exercise (individual)

Week 3 (4/10)

In-Class

- Sound Aesthetics and Recording techniques
- Development
 - Writing synopsis & treatment
 - Understanding story & plot
 - Visual characters
- Pre-production package
 - Breakdowns
 - Scheduling
 - Overheads, shot list, locations and etc.
- Assign Groups for DOCUMENTARY PROJECT

Readings

- Ascher & Pincus Chapters 3, 4, 9, 12, 14

DUE:

- Group LIGHTING PROJECT

Week 4 (4/17)

In-Class:

- Screen Documentary projects.
- Directing: casting, working with actors, rehearsals

- Select Groups for FINAL NARRATIVE PROJECT and start brainstorming=

Readings:

- Ascher & Pincus Chapters 10, 11, 13, 15

DUE:

- DOCUMENTARY PROJECT

Week 5 (4/24)

In-Class:

- Pitch final films projects
- Writing a short screenplay: formatting, tips, etc.
- Screen short films
- Pre-production meetings w/ groups: working on Scripts
- In-Class production workshop *Subject to change

Readings:

DUE:

- PITCH PACKET for the final narrative film project.

***FRIDAY 4/27, 2PM 48 HOUR FILM PROJECT WILL BE ASSIGNED - DUE @ SUNDAY 4/29 2PM**

Week 6 (5/1)

In-Class:

- Screen 48-hour Films
- Feedback on draft I scripts
- Mamet method
- Post-production workflow
- Pre-production meetings with Groups: working on scripts & pre-production packet

Readings:

- Mamet Chapters 1, 2

DUE:

- FINAL NARRATIVE FILM SCRIPT – DRAFT I

Week 7 (5/8)

In-Class:

- Read Scripts out loud in class (table reading)
- Group meetings: working on pre-production packet
- Feedback on Draft II Scripts

DUE:

- FINAL NARRATIVE FILM SCRIPT – FINAL DRAFT

Week 8 (5/15)

In-Class:

- Screen short Films
- Directing styles and tips
- Production trouble-shooting roundtable
- Prepare for casting sessions
- Review and revise pre-production packets
- Pre-Production Meetings with Groups: casting

DUE:

- PRE-PRODUCTION PACKET

Week 9 (5/22)

In-Class:

- Film Festivals, Digital Platforms, and Distribution

- Continuity Editing vs. Elliptical Editing
- Navigating Film School and Beyond as an Independent Artist
- Review Casting Videos
- Pre-production meetings with Groups

DUE:

- CASTING SESSION VIDEOS

Week 10 (5/29)

In-Class:

- Screen and critique rough cut of Final Films
- Meetings with groups: working on editing

DUE:

- ROUGH CUT OF FINAL FILM

Week 11 (6/5)

In-Class:

- Screen and Critique Fine Cut of Final Films

****ATTENDANCE IS MANDATORY. Missing final class will result in a grade of "F" on FINAL NARRATIVE PROJECT (0% out of 40%).**

DUE:

- FINAL CUT FOR FINAL NARRATIVE FILM