

DC 210 DIGITAL CINEMA PRODUCTION I
WINTER QUARTER 2012
MONDAY, WEDNESDAY 11:50 – 1:20
LL107

Instructor: Shayna Connelly

Office: CDM 408

Office hours: MW 10:30 – 11:45 &

W 5 – 5:30

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Phone: 312-362-8907

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.

TEXTBOOKS AND READINGS:

The Filmmaker's Handbook Ascher and Pincus (2008 edition)

On Directing Film David Mamet

Additional handouts provided by instructor

COURSE MATERIALS TO BE OBTAINED BY THE STUDENT:

- A **dedicated** USB drive for class projects that you can leave over a weekend
- A portable FIREWIRE drive (no USB drives) for editing
- FCP 7 plug-in to use with the Canon XF100 camera (required) on your own computer.

http://usa.canon.com/cusa/professional/products/professional_cameras/hd_video_cameras/xf100#Overview

Click on Drivers & Software.

Select the proper Operating System (Mac, we'd assume) and version.

You can find your version number by click on the little Apple symbol at the top left of your Desktop's main toolbar, and selecting 'About This Mac'.
Click Software, and select Canon XF Plug-in for Final Cut Pro 1.3.

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:

Location portrait and storyboards: 10%

Scavenger Hunt 5%

Group lighting exercise: 10%

Scene analysis exercise: 10%

Group key scene (5 pre-production, 10 individually edited scenes): 15%

Group final film: 30% (10 peer review, 10 pre-production, 10 post production & fine cut)

Attendance: 10%

Mid-term exam: 10%

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.

WEEK 1

1/7 Introduction to students, syllabus & course goals. Introduction to visualization: storyboards. The significance of shot selection (Mamet).

Assignment: Storyboards for Location Portrait

1/9 Camera functions (Set-up, white balance, focus, iris and depth of field), composition and basic sound recording. Shooting for the edit. What is coverage?

Due: Storyboards for Location Portrait (keep a copy for yourself!)

Read prior to class: Mamet 1 & 2, Handout #1

**** Download Handout #1 from d2l****

WEEK 2

Assign production teams

1/14 Composing the shot. Scavenger hunt.

Assignment: Shoot Location Portrait (solo), Scavenger hunt (groups)

Read: Ascher & Pincus 3, 4 & 5

1/16 Visual writing for film and the short screenplay The importance of story and character.

Assign: Character Assignment

Due: Scavenger hunt

Read: Mamet 3 & Handout #2

**** Download Handout #2 from d2l****

WEEK 3

1/21 **MLK HOLIDAY – NO SCHOOL**

1/23 Scene Analysis and Construction

Assign: Scene Camera Plot/Overhead

Due: Location Portrait & Character Assignment

Read: Handout #3

**** Download Handout #3 from d2l****

WEEK 4:

1/28 Lighting aesthetics – what lighting tells your audience about character, environment and mood.

Assignment: Treatments and Storyboards for Key Scene

Read: Ascher & Pincus Chapter 12

1/30 Setting the lights, how to do a camera and lighting test.

Assignment: Group Lighting Exercise and Final Film Treatments

Due: Scene Camera Plot/Overhead

Read: Ascher & Pincus Chapter 1

WEEK 5:

2/4 Pre-production materials and running a set.

Due: Treatments and Storyboards for Key Scenes/Final Film Treatments

Read: Ascher & Pincus Chapters 2 & 9

2/6 Sound Aesthetics and Recording Techniques

Assignment: Shoot Key Scenes & Revise Final Film Treatments

WEEK 6:

2/11 Crash Course in Directing

Assignment: Pre-production for Final Films

Due: Final Film Treatment Revisions

Read: Mamet Chapters 4 & 5

2/13 Continuity vs. elliptical editing – purpose of each and how to shoot for the editing style you want.

Due: Group Lighting Exercise

Read: Ascher & Pincus Chapter 13 & 14

WEEK 7:

2/18 Pre-production meetings with groups.

2/20 Pre-production meetings with groups

WEEK 8:

2/25 Exam

2/27 Screen *Hearts of Darkness* – note: the film goes 6 minutes over class time. Students are encouraged but not required to stay until the end. The official class ending will be announced.

Assignment: Self-evaluation

Due: QuickTime of edited Key Scenes

WEEK 9**Shoot pick-ups and edit rough cuts of final films**

3/4 Edit in class

3/6 Screen raw footage (all groups)

Due: Self-evaluation

WEEK 10

3/11 Screen rough cuts

3/13 Screen rough cuts

WEEK 11/ FINALS WEEK:

*******Wednesday, March 20th 11:45 – 2 pm*******

- Screen fine cuts of final films.

Attendance is mandatory. Missing the final class meeting will result in a grade of 'F' for the final film.

COURSE POLICIES:

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

STUDENT RESPONSIBILITIES – Students are responsible for meeting the expectations in the syllabus. The instructor will not remind students of assignment deadlines. In the event of an absence it is the student's responsibility to contact the instructor for homework assignments. You are still responsible for getting the assignment details and turning it in on time.

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.

ILLNESS – Do not attend class if you are ill (heavy cough, fever, vomiting) or think you might be coming down with something. If you show up visibly sick, you may 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 with long-term illnesses 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 advanced 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. Turn off your phone during class.

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. Not all requests for make-up exams will be granted.

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.

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.

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.