

DC210 – 801
DIGITAL CINEMA PRODUCTION 1

Mon: 5:45 – 9:00pm
14 E. Jackson LL107 / LL106

Instructor: ANURADHA RANA
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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. If you need printed copies, please email me and request the printouts and I will be more than happy to get them for you.

Recommended : *On Directing Film* by David Mamet

COURSE MATERIALS TO BE OBTAINED BY THE STUDENT:

A portable FIREWIRE drive (no USB drives) for editing.

GRADING

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.

GRADE BREAKDOWN:

In-Class Exercises	15%
▪ Group lighting exercise	5
▪ Shoot to script exercise	5
▪ Scavenger Hunt	5
Films	60%
▪ Chase Sequence (group):	15
▪ Midterm - Character Study (group):	20
▪ Final - Theme Film (individual):	25
Quiz/Exams	15%
▪ Quizzes – 3 (equal weight)	5
▪ Final Exam	10
Other	10%
▪ Attendance & Participation:	10
▪ <i>Optional extra credit essay:</i>	5%
TOTAL	100%

GROUP EVALUATIONS:

Most of the assignments in this class will require you to work in a team. At the end of the quarter, 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 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 your midterm (worth 15% of your final grade) and final film (worth 30% of your final grade).

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.	

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. 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.

Assignment Checklist:

ASSIGNMENT	POINTS	DUE	Completed?
SCAVENGER HUNT (In Class)	50 (5%)	Week 2 – 1/14	
Screen Footage		Week 3 – 1/21	
CHASE SEQUENCE:	150 (15%)		
Storyboards	40	Week 2 – 1/14	
FILMING	40	Week 2 (1/14 – 1/20)	
Screen Fine Cut	70	Week 4 – 1/28	
MIDTERM - CHARACTER STUDY:	200 (20%)		
Idea PITCH	20	Week 4 – 1/28	
Treatment	20	Week 4 – 1/28	
Storyboards	20	Week 5 – 2/4	
Final Treatment	20	Week 5 – 2/4	
FILMING		Week 5 – (2/5 – 2/10)	
Rough Cut	40	Week 6 – 2/11	
Fine Cut	60	Week 7 – 2/18	
Group Evaluation	20	Week 7 – 2/18	
LIGHTING EXERCISE (In Class)	50 (5%)	Week 5 – 2/4	
FINAL – THEME FILM	250 (25%)		
Pitch	20	Week 6 – 2/11	
Treatment	20	Week 6 – 2/11	
Preproduction Package & Meeting	50	Week 7 – 2/18	
FILMING		Week 8 – Week 9	
Rushes		Week 9 – 3/4	
Rough Cut	35	Week 10 – 3/11	
Fine Cut	100	Week 11 – 3/18	
Evaluation	25	Week 11 – 3/18	
Set Etiquette Shoot (In Class)	50 (5%)	Week 8 – 2/25** (EC)	
EXAM & Quiz	150 (15%)		
Quiz Online	50	Various / online	
Final	100	Week 9 – 3/4	
ATTENDANCE & PARTICIPATION	100 (10%)		
TOTAL	1000		
EXTRA CREDIT	50 (5%)	Announced in class	

WEEK 1

1/7 **Topics:** Course Introduction, Syllabus
 Stages of Production
 Production Roles
 Review Story, Plot - Story Arc, Protagonist, Antagonist, Conflict
 Visualizing the film - Shot selection (Shot sizes, angles, 180, continuity)
 Assign: Storyboards for Chase Sequence (Keep one copy for yourself)
 Production Teams
 Idea for Character Study.

WEEK 2

1/14 **Topics:** Basic Principles of Cinematography
 Camera functions (Set-up, White Balance, Focus, Iris, and Depth of Field,
 Composition and basic Sound Recording.)
 Shooting for the edit. In-camera edit.
 In Class - Scavenger Hunt
 Read: Mamet 1 & 2
 Due: Storyboards for Chase Sequence (Keep one copy for yourself)
 Assign: **Shoot Chase Sequence (Production Teams)**

WEEK 3

1/21 **Topics:** Visualizing on paper.
 Treatment writing / short scripts.
 Visual characters.
 Screen – Character Study samples.
 Read:
 Due: **Scavenger Hunt**
 Chase Sequence Rushes
 Assign: Character Study treatment

WEEK 4

1/28 **Topics:** Pitch Character Study
 Lighting aesthetics – Character, environment and mood.
 Due: **Chase Sequence final edits.**
 Production Groups, Final treatment and storyboards for Character Study

WEEK 5

2/4 **Topics:** Grip/Electric - Lighting setups, tests.
 Due : **Storyboards and Final treatment for Character Study**
 Assign: Final Film

WEEK 6

2/11 **Topics:** Pitch Final Film
 Pre-production package requirements
 Due: **Character Study Rough Cuts**
 Assign: Preproduction Packages – Final Film.

WEEK 7

2/18 **Topics:** MIDTERM SCREENING – Character Study
 Pre-production meetings with groups
 Prep for In Class Shoot – Short script.
 Due: Preproduction packages for Final Film
 Assign: Bring props and costumes for In Class shoot.

WEEK 8

2/25 **Topics:** In Class Shoot – Short script. Set etiquette.
 Due: Exam Prep
 Assign: Self evaluation & peer review

WEEK 9

3/4 **Topics:** **Exam**
 Due: Screen - Rushes/Assembly

Film screening: TBD

WEEK 10

3/11 **Topics:** Screen rough cuts.
 Rough cut revisions & feedback.

WEEK 11/ FINALS WEEK:

3/18 **FINAL SCREENING – Theme Film**
 Due : Evaluations
 Screen fine cuts of final films. Attendance is mandatory.
 Missing this class will result in a grade of 'F' for the final film.

EQUIPMENT CHECK OUT POLICIES

Winter Quarter 2013

The Digital Cinema Equipment Center, "The Cage"
Suite 930
243 S. Wabash Ave.
312-362-5733

Hours of Operation

- Monday through Thursday, **9:00 am to 9:30 pm**
- Friday, **9:00 am to 5:30 pm**
- Saturday, **10:00 am to 4:00 pm**
- Sunday, **CLOSED**
- **NOTE: The Cage is closed Monday through Friday from 12 noon to 1 pm while we conduct inventory.**
- December Intersession, Spring Break and Summer term hours vary.

Equipment Reservations

- Equipment reservations may be made in person or by telephone
- Reservations must be made at least 24 hours before the pick-up date, but no more than 30 days prior to the pick-up date
- **The student's enrollment will be verified for any course-specific equipment.**

Reservation Cancellations

- Please contact the Cage by phone at least 24 hours in advance of pick-up date if you must cancel a reservation
- Consistent failure to pick-up reserved equipment at the designated time may result in a suspension of reservation privileges.

Check Out/Check In

- Equipment may be checked out for a period of 2 days. For example, equipment picked up on Monday will be due on Wednesday.
- As the Cage is not open on Sundays, equipment picked up on Friday must be returned on Monday.
- Exceptions and special requests may be accommodated if approved by the CIM Equipment Center Manager.
- **Check In times are from 9 am to 12 noon. Equipment not returned by 12 noon will be considered late.**
- Check Out times are from 1 pm to 9:30 pm. Equipment will not be checked out prior to 1 pm unless arranged ahead of time with the CIM Equipment Center Manager.
- Students checking out equipment should verify that all items are present and in working order. The Cage staff will go through each package with the student upon check out.

Equipment Return

- **Equipment must be returned before 12 noon the date due.**
- Equipment must be returned in its entirety, in fully operational condition, clean, and undamaged. The condition of the equipment will be assessed by the DC Technician on duty at the time of return. A grace period of one week may be given to find and return any missing equipment or components.

Equipment Extension Requests

- Students may request a 48-hour extension on equipment in their possession, either by phone or in person.
- The request for an extension must be made no later than 11 AM on the day the equipment is due. Requests made after this time will be denied.
- **A request does not guarantee fulfillment. If the equipment in question is reserved by another student, the request will be denied and failure to return on time will be considered a violation of these policies.**
- Students are limited to one 48-hour extension per Check Out.
- Short-term extensions for delays beyond the student's control, such as delayed public transit, may be granted over the phone. Such requests must be made before 12 noon.

Late Equipment Violations

- Any equipment not returned by 12 noon on the due date will be considered late. The CIM Equipment Center Manager will notify the student and the violation will be recorded.
- If, upon return, equipment is found to be missing any component or item, said missing equipment must be found and returned by the original due time and date, or it will be considered a violation.

Penalties for Late Returns

- Any student who fails to return equipment by its due date and time will be fined as follows:
First violation in any quarter: \$50
Each successive violation in the same quarter: \$100.
- **An additional \$25 fine will be levied for each 7-day period the equipment remains overdue, and/or if the equipment is scheduled to go out to another student before it is returned.**
- If a student has outstanding fines unpaid at the end of any given quarter, CIM Operations Staff will place a financial hold on the student's University account, preventing registration for future classes until the fines are paid in full

Check Out Privilege Probation

- Students who repeatedly abuse CIM equipment, or are repeatedly in violation of the policies contained in this document, may be placed on probation.
- For the duration of the following quarter in which the student is enrolled in a CIM class, the student's check out privileges will be placed on probation. Any single violation of these policies will result in the suspension of the student's check out privileges for the remainder of that quarter.
- Students in violation of their probation will be placed on probation again for the subsequent quarter.
- If a student violates his or her second probation, his or her check out privileges will be suspended indefinitely.

Financial Penalties for Loss or Damage

- The student named on the check out form is solely responsible for the equipment so entrusted, regardless of group work or any other user.
- Should a student lose any equipment, or if any equipment is damaged while in his or her possession, he or she will be held responsible for its replacement or repair costs, up to a deductible of \$250.00.

- If equipment is stolen from the student, he or she must file a report with the appropriate Police Department *and* DePaul Public Safety (if the event occurred on campus) within 14 days of the theft.
- Any equipment returned damaged will be assessed by the DC Technician on duty and reported to the CIM Equipment Center Manager. The CIM Equipment Center Manager will determine an appropriate cost of replacement. The student will be responsible for costs.
- Failure of any student to voluntarily pay in full or make payments on replacement or repair costs will result in a financial hold on the student's DePaul account, preventing class enrollment until the debt is paid. Extended failure to make payments may result in the involvement of collection agencies, private investigators or other means deemed necessary to collect payments.
- *Any financial penalties for loss or damage are separate from, and will be levied in addition to, any late fines the student accrues.*

Request for Arbitration

- Requests for arbitration by a committee of faculty, staff, and student representation in lost or damaged equipment cases must be made in writing to the CIM Equipment Center Manager no more than 14 days after notification. If a request for arbitration is not made within 20 days, the student will forfeit their opportunity for arbitration.
- Arbitration dates are set by the committee in advance, and all students making arbitration cases will be notified.
- The student is responsible for making his or her case to the committee for a reduced or commuted financial penalty in cases of lost or damaged equipment.

Entry to Equipment Rooms

- Students may not enter the equipment check out room(s) at any time unless so instructed by the CIM Equipment Center Manager.

Priority of Reservation Requests

- Faculty access to equipment and/or labs for CIM courses has priority over all other equipment reservation and usage.
- Certain equipment has restrictions on reservations. Only students enrolled in the class to which that equipment is dedicated may make reservations for the equipment. If equipment is unreserved, however, students may check out the equipment on a first come, first served basis.
- First Priority: During regular academic quarters, undergraduate and graduate students currently enrolled in CIM production courses (including Independent Studies).
- Second Priority: During regular academic quarters, students finishing incomplete course work from previous quarters, undergraduate and graduate students currently enrolled in CIM non-production courses
- Third Priority: DePaul undergraduate and graduate students who have successfully taken and passed CIM production courses, but are not currently enrolled in any CIM courses. *Note: these students will only be allowed to check out equipment with permission of CIM Equipment Center Manager who will consult with the student's former instructor(s) to determine the appropriate level of equipment.*
- Experience Requirement: Students may only check out equipment for which they have the appropriate training and experience. A student must currently be enrolled in, or have successfully completed, a CIM course that utilizes the equipment they wish to check out.

Equipment Access During Term Breaks and Summer Sessions

- Access to equipment during term breaks will be limited to MFA students and undergraduate students finishing incomplete projects from the previous quarter.
- Access during summer sessions will be limited to MFA students and undergraduate students currently enrolled in a summer session Digital Cinema production course or finishing incomplete projects from the previous quarter.
- Access may be subject to further limitations due to summer Blue Light productions and staffing levels.

Repeated violation of the above rules and regulations can result in penalization up to and including temporary or permanent suspensions of check out privileges as determined by the CIM Equipment Center Manager and CIM Faculty.

The student's signature on the check out form verifies that he or she understands and accepts as binding the above rules and regulations. Students should feel free to ask for clarification from Cage staff or CIM Operations Staff.

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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