

SCHOOL OF CINEMA AND INTERACTIVE MEDIA
FALL QUARTER - 2014-2015
DC 310 – DIGITAL CINEMA PRODUCTION II

INSTRUCTOR:	Brian Zahm	SECTION:	401
OFFICE HOURS:	TU/TH 12:30-2:00	CLASS #:	10361
OFFICE LOCATION:	CDM 455	CLASS TIME:	MON 9:00AM-12:15 PM
E-MAIL:	bzahm@cdm.depaul.edu	CLASS LOCATION:	CINE PST 15

COURSE DESCRIPTION & OBJECTIVES

DC 310 is designed to put the student in the director's chair. Students will be responsible for directing three original short films, all with distinctly different story structures, emotional context, editing rhythms, production values and target audiences. These skills will inform all aspects of your filmmaking from here on out, so upon completion of this class you will not only be a stronger visionary filmmaker, but will be a more capable crew member and have a greater understanding of the media culture in which we live. Please be aware, this class will be very challenging and will require solid time-management, organizational and problem-solving skills. No matter what, please consider the class projects prime candidates for your all-important demo reels.

PREREQUISITES

DC 210 – Digital Cinema Production 1
DC 220 – Editing 1
DC 275 – Cinematography

REQUIRED TEXT

» THE FILMMAKER'S HANDBOOK: A COMPREHENSIVE GUIDE FOR THE DIGITAL AGE (THIRD EDITION) by STEVEN ASCHER & EDWARD PINCUS (ISBN: 978-0-452-28678-8)
Widely acknowledged as the "bible" of film and video production, this is an indispensable guide to making movies. It's a clear and comprehensive handbook and is a reliable reference for all aspects of filmmaking. It will be a tremendous supplement to the in-class lectures/demos and help with time-tested approaches to your projects.

» DESIRE2LEARN (D2L): Some additional readings will be posted on D2L

SUGGEST TEXT (BUT NOT REQUIRED)

» THE FILMMAKER'S EYE: LEARNING (AND BREAKING) THE RULES OF CINEMATIC COMPOSITION by GUSTAVO MERCADO (ISBN: 978-0-240-81217-5) This is a very special book, ideal for anyone involved with the creation of images. It shows how nothing in a motion-picture frame should be taken for granted.

REQUIRED SUPPLIES

» **EXTERNAL HARD DRIVE:** You will need some form of external drive to store your project files on. You will need at least 500gb of free space. The classroom computers have USB & Thunderbolt ports, so I would suggest your drive is compliant. I would recommend a Thunderbolt connection, a Firewire 800 to Thunderbolt connection via adapter, and/or USB 3.0. A USB 2.0 connection will likely not be fast enough to edit much of what you create in this class. If it is an HDD drive, I would recommend it being 7200 rpms. You will use this drive for this class and beyond. Also, please note, you are responsible for backing up all of your work.

SUGGESTED SUPPLIES (BUT NOT REQUIRED)

» “CLOSED-BACK” HEADPHONES: Closed-back headphones generally have better sound isolation and frequency range than earbuds. Make no mistake, earbuds are not sufficient for recording professional-quality audio. Also, when working in any of the computer labs, you should use some form of headphones to monitor the sound when you are working. Listening to your project sound through the computer speakers is distracting and disrespectful to your fellow classmates when working in the lab. Know that you will potentially use these headphones for the duration of your career (or however long they last). And remember, when doing final audio mixes, you should work through professional audio speaker monitors.

I would highly recommend having on set, at the very least, a MULTI-TOOL, FLASHLIGHT, LIGHTING GLOVES, ALLEN WRENCH, GAFF TAPE, BLACK WRAP, COLOR-CORRECTION GELS and DIFFUSION for general lighting/grip work. On set, for any sort of camera work, I would recommend LENS TISSUE, LENS FLUID, LENS CLOTH, LENS BLOWER BULB, FLASHLIGHT, ALLEN WRENCH, GAFF TAPE, PAPER TAPE, SHARPIE and your own memory devices to record to, especially if you’re using an SD CARD! With your SD cards for any sort of camera/audio recording, you should make sure the card has a “Class 10” Rating

ADDITIONAL COSTS

Producing digital content is rarely a cheap endeavor. Such costs will include items for art direction (costumes, make-up, set decoration), production (gaff tape, black wrap, gels, camera media), post-production (primary external hard drives and a back-up) and general necessities (transportation costs and on-set food/drinks). All project budgets should include a 10% contingency fee that will help account for cost overruns.

CLASSROOM PROCEDURE

Please make sure you arrive on time for the transportation bus from The Loop Campus. When on the Cinespace Chicago Film Studios Campus, you must make sure you wear your Identification Lanyards that you will receive. No matter what, please respect this treasured production facility and those working around & within.

ASSIGNMENTS/GRADING

» **ATTENDANCE & PARTICIPATION:** 15%

You are required to attend class and participate in the day’s activities. This active engagement will ensure you get the most from the class. You will be working in small groups most of the time, and cooperation is key. Your Group Evaluations will factor into this grade.

» **“HEART” PROJECT** (1-3min): 20% *Who are you?*

» **“MUSCLE” PROJECT** (1-4min): 25% (LIMITED TO 12 HRS LOCATION TIME) *Active Conflict Resolution!* Included in this grade will be Pre-Visualization Packets.

» **“MIND” PROJECT** (:30sec-1min): 40% (LIMITED TO 12HRS LOCATION TIME) *Make Society Think.* This project should feature solid production values. Included in this grade will be Pre-Visualization Packets.

A = 100-93, A- = 92.9-90, B+ = 89.9-87, B = 86.9-83, B- = 82.9-80, C+ = 79.9-77, C = 76.9-73,
C- = 72.9-70, D+ = 69.9-67, D = 66.9-63, D- = 62.9-60, F = 59.9+Below.

“A” indicates Excellence, “B” indicates Very Good, “C” indicates Satisfactory,
“D” indicates Poor, “F” indicates the student has NOT accomplished the objectives of the course.

GRADING POLICY

Professional filmmakers must adhere to strict deadlines. Students are expected to turn in all assignments by the established deadlines. Late work will not be accepted. I will not accept the excuse of technological failure. Do not leave your work until the last second. This is your warning. All grades will be kept current on D2L.

ATTENDANCE POLICY

You are expected to be on time, and if you plan on missing or being late to a class are expected to notify the instructor before that particular class. The instructor reserves the right to determine whether an absence or tardy is “excused.” Also, please see **Course Policies as Suggested by the Dean of Students Office** at the end of the syllabus.

E-MAIL POLICY

Type **DC 310 PRODUCTION II** in the subject of all e-mails to the instructor about this class. *I will do my best to get back to you in short-order, but please allow up to 24hrs for the instructor to respond.*

PROJECT FILE POLICY

All project movies should be submitted in **H.264.mov** format! All Pre-Visualization Packets should be submitted in **.PDF** format! Projects NOT submitted in the proper format WILL NOT BE ACCEPTED.

Please label all movie files as such (ex. Student is JIM JARMUSCH and he is turning in the Movie for the “MIND” PROJECT): **JARMUSCH_MIND-PROJECT.mov**

Please label all Pre-Visualization Projects as such (ex. Student is Andrea Arnold and she is turning in the Pre-Visualization Packet for the “MIND” PROJECT): **ARNOLD_MIND-PREVIZ.pdf**

WORK WITH CAUTION & RESPECT THE SCHOOL’S EQUIPMENT & POLICIES

Film/video production areas in general can be hazardous. First and foremost, make sure you work safely. Have spotters holding ladders, always making sure you have someone to help you out in rigging situations. And remember, the lights get extremely hot so wear gloves when working with them. And all lighting runs off of electricity (AMPS=Watts/Volts), so you must always look out for potentially hazardous situations. On set, make sure all cables are kept orderly and run along walls, under furniture, and are properly secured to ensure no harm comes to yourselves or the school’s equipment. And never leave the equipment in a car. One it can get stolen, but two temperature extremes are very hard on equipment. *Remember, if you lose or damage the school’s equipment, you will need to pay for its replacement (See-Check Out Policy).* And don’t forget to turn in all equipment on time! And please respect the school’s property and your shooting locations. Mounting, rigging, taping etc. can all cause damage to property, so work with the utmost caution and care. And finally, there is a lot of heavy lifting in production, so lift with your knees and get some help—there’s no need to be a hero. The bottom line is THINK BEFORE YOU ACT. Don’t hesitate to ask me if you aren’t sure about something, in or out of class. AND, please treat all the equipment room employees with respect! They are busy folks trying to help ensure your shoot is a success. *FINALLY, you must re-read all equipment/school policies/procedures that you must follow that are posted on D2L (they include: 3 PDFs titled Firearms/Filming Policy/Check Out Policy).*

DC 310: CLASS SCHEDULE

All assigned readings are to be completed by the following class. All assignments have strict **DUE** deadlines noted in the schedule.

Week 01_09/15/14

IN CLASS: Questionnaire/Syllabus Review/Inspiration Screening/"Heart" Project Assigned
BEFORE NEXT CLASS: FH-Pg. 1-91, 96-106, 763-769
D2L – Firearms/Filming Policy/Check Out Policy

Week 02_09/22/14

IN CLASS: Groups Assigned/Lecture_The Invisible Art
BEFORE NEXT CLASS: FH-Pg. 141-229
D2L – Matchcuts

09/28/14 by 5PM - DUE: "Heart" Project Link (Vimeo or YouTube) E-mailed to Instructor

Week 03_09/29/14

DUE: "Heart" Project at Beginning of Class (H.264 Quicktime Movie Only!)
IN CLASS: Critique_"Heart" Projects/"Muscle" Project Assigned
BEFORE NEXT CLASS: FH-Pg. 250-253, 275-367, 443-485

Week 04_10/06/14

DUE: "Muscle" Project Elevator Pitch (2 Different Ideas)
IN CLASS: Pitches_"Muscle" Project/Lecture_Pre-Production i.e. "Knowledge is Power"
BEFORE NEXT CLASS: FH-Pg. 368-442, 726-762

10/10/14 by 10AM - DUE: "Muscle" Pre-Viz Packet (PDF Format Only!) E-mailed to Instructor

Week 05_10/13/14

IN CLASS: Lecture/Demo_Advanced Production Skills

Week 06_10/20/14

IN CLASS: Lecture/Demo_Advanced Production Skills

10/26/14 by 5pm – DUE: "Muscle" Project Link (Vimeo or YouTube) E-mailed to Instructor

Week 07_10/27/14

DUE: "Muscle" Project at Beginning of Class (Bring H.264 Quicktime Movie to Class!)
IN CLASS: Critique_"Muscle" Project/"Mind" Project Assigned

Week 08_11/03/14

DUE: "Mind" Pre-Visualization Packets (PDF Format Only!)
IN CLASS: Present/Critique_"Mind" Pre-Viz Packets/"Mind" Production Planning

Week 09_11/10/14

IN CLASS: Lecture/Demo_Advanced Production Skills

Week 10_11/17/14

DUE: "Mind" Rough Cuts (H.264 Quicktime Movie Only!)
IN CLASS: Critique_"Mind" Project Rough Cuts

FINALS 11/24/14 @ 8:45-11am

DUE: "Mind" Finished Projects (H.264 Quicktime Movie Only!)/Group Evaluations (.PDF)
IN CLASS: Critique_"Mind" Finished Projects

Note On Requirements

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.

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](#).

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 at: cdm.depaul.edu/enrollment.

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: Lewis Center 1420, 25 East Jackson Blvd.
Phone number: (312)362-8002
Fax: (312)362-6544
TTY: (773)325.7296

Course Policies as Suggested by the Dean of Students Office (optional)

Attendance: Students are expected to attend each class and to remain for the duration. Coming 15 minutes late or leaving 15 minutes early constitutes an absence for the student. The overall grade for participation drops one-third after any absence. Three absences for any reason, whether excused or not, may constitute failure for the course.

Class Discussion: 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 papers. Secondly, students will be called upon by the instructor to offer comments related to the reading assignments. Students must keep up with the reading to participate in class discussion. 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. If any issues arise a student may be asked to leave the classroom. The professor will work with the Dean of Students Office to navigate such student issues.

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. The professor will partner with the Dean of Students Office to assist in managing such issues.

Cell Phones/On Call: If you bring a cell phone to class, it must be off or set to a silent mode. Should you need to answer a call during class, students must leave the room in an undistruptive manner. Out of respect to fellow students and the professor, texting is never allowable in class. If you are required to be on call as part of your job, please advise me at the start of the course.