

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

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<b>INSTRUCTOR:</b>	Brian Zahm	<b>SECTION:</b>	502
<b>OFFICE HOURS:</b>	TH 12:30-5:00	<b>CLASS #:</b>	26941
<b>OFFICE LOCATION:</b>	CDM 455	<b>CLASS TIME:</b>	WED 9:00 AM-12:15 PM
<b>E-MAIL:</b>	bzahm@cdm.depaul.edu	<b>CLASS LOCATION:</b>	CINE PST 15

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**COURSE DESCRIPTION & OBJECTIVES**

DC 310 is an advanced digital cinema production course designed to put the student in the director's chair. Students will be responsible for directing two original short films. The skills learned and honed in this course and while creating these films will inform all aspects of your filmmaking from here on out. Upon completion of this class you will not only be a stronger visionary filmmaker, but will be a more capable crew member and will have a greater understanding of the media culture in which we live. Please be aware, this class will be quite 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 (directing, editing, cinematography, sound design).*

**PREREQUISITES\***

DC 210 – Digital Cinema Production 1  
DC 220 – Editing 1  
DC 275 – Cinematography  
DC 215 – Introduction to Sound Design

*\*If you have not fulfilled the prerequisites, you will find this class very challenging and risk not understanding what is being asked of you, thusly diminishing this educational experience. I strongly encourage you to take this class when all Prereqs have been fulfilled.*

**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 will help with time-tested approaches to your projects (now and into the future).

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

**SUGGESTED 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 and assembly of moving 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. CDM's 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 (on set and off)!*

## **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, 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, 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 potentially include items for art direction (costumes, make-up, set decoration), production (gaff tape, black wrap, 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.

## **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.

» **SOUND MAP:** 5%

Engage your “critical listing” by sonically depicting the world around you.

» **MATCH CUT QUIZ:** 5%

A quiz to solidify your knowledge of match-cuts—film's DNA.

» **FILM 1** (1-3 min): 25%

Make a film where winter weather (gray, cold, snowy, crappy) plays a central role. This can be narrative, documentary, experimental or a combination therein. Cherish and respect the artistic liberties you've been given with this assignment.

» **FILM 2 - PREVIZ PACKET:** 15%

Pre-Production is the name of the game. This packet contains: a photographic storyboard (created with photos), location photos, shotlist, costume and prop images, color palettes, cinematography inspirations, film style and music inspirations.

» **FILM 2** (1-4min): 35% (LIMITED TO 10 HRS LOCATION SHOOT TIME)

The crescendo to this class is a short narrative film featuring strong directing, clear storytelling (based upon 3-act structure), and high-production values. This film should feature no more than two characters and two locations. This is all about creating one magical moment in time centralized around CLEAR CONFLICT.

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.

### 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 Badges that you will receive. No matter what, please respect this treasured production facility and those working around and within.

### 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 or absent-mindedness (you all have phones...set alarms for due dates!). *Back up your work and 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." Unexcused absences or tardiness will negatively affect your grade. *Please see **Course Policies as Suggested by the Dean of Students Office** at the end of the syllabus to see how your grade will be affected.* Attendance will be kept current on D2L. If you want to question a recorded absence or tardiness, it must be done within a week of the recorded occurrence. **DO NOT COMPLAIN** about your final grade if you have skipped class and your final grade was reduced. This is your warning!

### COMPUTER/CELLPHONE/I-PAD ELECTRONIC DEVICE POLICY

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.*

### E-MAIL POLICY

You are expected to read all e-mails from the class instructor because you are responsible to know the information they contain. *So, you should check your e-mail at least once every 24 hours!*

Type **DC 310 PRODUCTION II** in the subject of all e-mails to the instructor about this class. Please DO NOT JUST REPLY to my all-class e-mails because your response might get lost in the shuffle—*Send me an individual e-mail. 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 LABELING + FORMAT POLICY

Label all movie files as such (ex. Student is JIM JARMUSCH and he is turning in FILM 1):  
**JARMUSCH\_FILM01.mov**

Label all Pre-Visualization Projects as such (ex. Student is Andrea Arnold and she is turning in the Pre-Visualization Packet for the FILM 2): **ARNOLD\_PREVIZ.pdf**

All project movies should be submitted in **H.264.mov** format! All Pre-Visualization Packets should be submitted in **.PDF** format as ONE SINGLE FILE! **Projects NOT submitted in the proper format or properly labeled WILL NOT BE ACCEPTED.**

## ASSIGNMENT SUBMISSION POLICY

All work submitted for this class should be original work made specifically for this class. If you are found to be submitting work you have made for another class you will receive zero credit for that particular assignment.

I will grade the first project file that is submitted. Check and double-check the work you are submitting. Do not submit the wrong file, an incomplete file, a corrupted file, etc. Submit the correct project file by each deadline. Most work will be submitted through D2L Dropbox. Do not leave this until the last second—upload several hours before the deadline to be safe! *Again, no late work is accepted!*

## EXCUSES (i.e. LACK OF PROFESSIONALISM)

My classes are designed to teach professional conduct and particular skill-sets. Time management skills are essential for all endeavors. The wonders of modern technology make it easy and simple to stay organized, on time and on task. Please remember, an excuse is just that—an *excuse*. Here are just a few examples of excuses for not meeting class obligations that I won't accept (and do not add to this list):

- a. I have a life...
- b. I forgot...
- c. I didn't realize...
- d. It slipped my mind...
- e. I mixed up the dates...
- f. I don't "do" books...
- g. My alarm didn't go off...
- h. I was busy working on other projects...
- i. My job called me in so I had to work and I couldn't do my assignment...
- j. I would have made the deadline if the deadline wasn't when it was...
- k. It's just easier to do it my way, so I did it my way...
- l. Other classes don't have me do it this way, so I did it their way...
- m. I was not aware of class policy...
- n. I didn't read the e-mail you sent out, so I didn't know...
- o. The cage checked me out bad equipment, so I couldn't...
- p. My hard-drive crashed and I didn't back up my work...
- q. The internet was slow when I tried to turn in my project...
- r. I accidentally submitted the wrong project file, but it was on time...
- s. I didn't do the assignment as you asked, but don't worry, I got it all worked on in my head...
- t. I have to go on vacation...
- u. I was at a bar and...
- v. I didn't look on the syllabus...

## 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 or you will be subject to fines!* 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**).\*\*\*

\*\*\*You should avoid dangerous film activities such as using real weapons of any kind, and/or filming in or from moving cars unless you have clearance and professional supervision.

### **FILMING WITH GROUP MEMBERS POLICY (FOR FILM 2)**

You are not to have group members acting in your films!!! Group members are there to be your crew in order to help you make high-quality work. You are not to act in and direct your own film! You will learn far more directing other people. Go through DePaul's actor database (<http://www.cdm.depaul.edu/Current%20Students/Pages/Production-Resources.aspx> - under CASTING & CREW), find good friends and/or work with local actors ([backstage.com](http://backstage.com)) who love to build their demo reels. *The goal is to make high-quality work you can put on your demo reel.*

### **DC 310: COURSE SCHEDULE**

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

#### **Week 01\_January 7<sup>th</sup>**

- IN CLASS: a) Questionnaire  
b) Review: Syllabus  
c) Inspiration Screening  
d) "Film 1" Assigned

READINGS:

Filmmaker's Handbook – Pg. 1-91, 96-106, 763-769  
D2L – Firearms/Filming Policy/Check Out Policy (under First Week Policy Read)

#### **Week 02\_January 14<sup>th</sup>**

- IN CLASS: a) Lecture: Editing – Exploring Cinematic Language

READINGS:

Filmmaker's Handbook – Pg. 141-229  
D2L – Matchcuts/Crew Positions

#### **Week 03\_January 21<sup>st</sup>**

- IN CLASS: a) **QUIZ**: Match-Cut Quiz  
b) Groups Assigned  
c) Lecture/Demo/Practical Exercise: Location Audio Recording  
d) Assign: Sound Map

READINGS:

Filmmaker's Handbook – Pg. 250-253, 275-367, 443-485

#### **Week 04\_January 28<sup>th</sup>**

- IN CLASS: a) **DUE**: Sound Map  
b) Lecture/Demo/Practical Exercise: Lighting Essentials

READINGS:

Filmmaker's Handbook – Pg. 368-442, 726-762

**February 3<sup>rd</sup> by 5pm – DUE**: "Film 1" SUBMITTED THROUGH D2L Dropbox (under FILM 1)

#### **Week 05\_February 4<sup>th</sup>**

- IN CLASS: a) **DUE**: Film 1 – Grade Sheet Filled Out  
b) Critique: Film 1 Movies  
c) Assigned: Film 2 (Grade Sheet Given Out)

**Week 06\_February 11<sup>th</sup>**

- IN CLASS: a) **DUE:** 2 Pitches—Film 2  
b) Pitch: 2 Pitches—Film 2  
c) Critique: Film 1 (If needed)  
d) Lecture: Pre-Visualization

**Week 07\_February 18<sup>th</sup>**

- IN CLASS: a) **DUE:** PreViz Packets (PRINTED/.PDF)  
b) **DUE:** PreViz Grade Sheets  
c) Present: PreViz (Music/Style)  
d) Sign Up: PreViz Green Light Meetings  
e) Production Group Planning

**February 19<sup>th</sup> and 20<sup>th</sup> – FILM 2 PREVIZ GREENLIGHT MEETINGS****Week 08\_February 25<sup>th</sup>**

- IN CLASS: a) Table-Screenings/Production Meetings: "Film 2"

**Week 09\_March 4<sup>th</sup>**

- IN CLASS: a) **DUE:** "Film 2" Rough Cuts (Bring H.264 Quicktime Movie to Class!)  
b) Critique: "Film 2" Rough Cuts

**Week 10\_March 11<sup>th</sup>**

- IN CLASS: a) **DUE:** "Film 2" Rough Cuts (Bring H.264 Quicktime Movie to Class!)  
b) Critique: "Film 2" Rough Cuts  
c) Lecture: Color Correction + Sound Mix

**March 17<sup>th</sup> by 5pm – DUE:** "Film 2" SUBMITTED THROUGH D2L Dropbox (under FILM 2)**FINALS March 18<sup>th</sup> @ 9-12:15pm**

- IN CLASS: a) **DUE:** "Film 2" Filled Out Grade Sheets  
b) Critique: "Film 2" Finished Projects  
c) Group Evaluations (.PDF)  
d) Guerilla Filmmaking Techniques (if time)

**Note On Requirements (and the Syllabus in General)**

This syllabus is subject to change as necessary during the quarter. If a change occurs, it will be thoroughly addressed during class and posted on D2L. AS A MEMBER OF THIS CLASS, YOU ARE REQUIRED TO KNOW AND FOLLOW THE GUIDELINES SET FORTH ON THE TOTALITY OF THIS SYLLABUS. These guidelines are established to ensure all students know what is expected of them, and so all students are treated equally by being held to the same standards.

**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](http://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**

**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 Attendance & Participation drops one-third (50pts) 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.