

DC 462 Directing Workshop
Spring Quarter 2017
R 5:45 - 9
CDM 924

Professor: Shayna Connelly
Office Hours: W 3 – 5, 9 – 9:30pm & R
4:45 – 5:15

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COURSE DESCRIPTION:

Emphasis on directing the production. Topics covered include blocking actors, blocking camera, directing a crew, coverage and locations. Projects include multiple setups and crews with, at the minimum, a producer, cinematographer and production designer.

PRE-REQUISITE: DC 461

COURSE OBJECTIVES:

This directing course challenges students to use the skills learned in 461 to sculpt their creative visions, direct actors toward an excellent performance and key crew toward creative choices that emphasize a film's theme. They will experiment with a variety of tools to become more effective communicators while directing cast and crew. Effective directing can shape how techniques such as cinematography, sound and editing are used within a film, thereby creating a more cohesive director's vision.

LEARNING GOALS:

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

- Analyze a screenplay for blocking actors and camera;
- Evaluate locations and sets for dramatic purposes;
- Collaborate effectively with a film crew, especially a producer, cinematographer and production designer; and
- Prepare storyboards, shot lists and overheads of scene coverage

TEXTBOOK:

The Film Director's Intuition Judith Weston

ADDITIONAL REQUIRED RESOURCES (BRING TO CLASS WEEKLY):

Pinterest account for Lookbooks
Director's Notebook or Journal
Colored pencils

Non-photo blue pencil (Blick)
Uniball 'Vision' fine tipped pen (Blick)

RECOMMENDED RESOURCES

Oblique Strategies app (free)

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.

GRADE BREAKDOWN:

In-class Exercises (Participation/Preparation)	20%
Photo Roman	10%
Script Analysis	10%
Aesthetic treatment	10%
Storyboards, overheads, shot lists	10%
Organizational Pre-production	10%
Rough Cut	20%
Fine Cut & Reflection	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.

SYLLABUS

WEEK 1

**Find your crew: producer, DP and production designer & scene or short.
Start gathering 100 pictures.**

3/29 Principles of a scene, principles of a film. The director's toolkit.

Assignment: 3-person scene with character movement & crew list; Photo Roman

Read: Weston Chapters 1 – 4

WEEK 2

Due TUESDAY 4/4 @ 11:30 pm: scene or short & crew list & photo roman prep

4/5 Visual design as directing: composition and blocking.

Assignment: Script analysis for final scene, Photo Roman, 100 pictures

Read: Weston Chapters 5 & 6

WEEK 3

Due TUESDAY 4/11 @ 11:30 pm: Script analysis for final scene & completed photo roman exercise

****Bring 100 pictures to class****

4/12 Translating script analysis to pre-visualization: storyboards and overheads.

Assignment: Storyboards, shot list & overheads for final

Read: Weston Chapters 7 & 8

WEEK 4:

Due TUESDAY 4/18 @ 11:30 pm: Storyboards, shot list & overheads for final

4/19 Aesthetic treatments: directorial voice, vision and decision-making.

Assignment: Aesthetic treatment & production design lookbook

Read: Weston Chapters 9 & 10 + Rehearsal Plans

WEEK 5:

Due TUESDAY, 4/25 @ 11:30 pm: Aesthetic treatment & production design look book

4/26 Dramatic impact of location vs. set.

Assignment: Organizational pre-production

Read: Weston Chapter 18

WEEK 6:

Begin rehearsal window (2 weeks prior to shoot). Hold pre-production meeting with crew

Due TUESDAY, 5/2 @ 11:30 pm: Organizational pre-production

5/3 Lighting, camera and performance.

Assignment: Storyboards & overheads converted to one-shot

Read: Weston Chapter 19

WEEK 7:

Due TUESDAY 5/9 @ 11:30 pm: Storyboards & overheads converted to one-shot

5/10 In-class blocking exercise.

Assignment: Dramatic objects & costume design ideas

Read: Weston Chapter 20 & 21

WEEK 8:

Due in class: 2 -3 dramatic objects from your scene and costume design ideas

5/17 Dramatic objects. Costumes as character.

Read: Weston Chapter 22

WEEK 9

Due TUESDAY, 5/23 @ 11:30 pm:

5/24 Editing, sound design and performance.

WEEK 10

Polished rough cuts due 5/31 @ 3 pm via wetransfer.com

5/31 Screen and critique

Read: Chapters 18 & 19

WEEK 11/ FINALS WEEK:

Polished rough cuts due 6/7 @ 3 pm via wetransfer.com

6/7 Screen & critique final scenes

******* Attendance is mandatory. No show = no grade. *******

COURSE POLICIES – THESE AFFECT YOUR GRADE, SO KNOW THEM:

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

DESIRE TO LEARN – The course uses D2I to post notes and assignments. Please visit <https://d2i.depaul.edu> and use your campus connect ID to enter the site.

FAQ DISCUSSION BOARD – Please post any questions you have about assignments, the course, logistics, etc. on the FAQ discussion board. Students are required to subscribe to this board (see d2i for instructions).

HANDOUT & ASSIGNMENT COPIES – Handout and assignment copies are available on d2i.depaul.edu. Written assignments will be submitted to a dropbox on d2i.

READING ASSIGNMENTS – “The man who does not read has no advantage over the man who cannot read.” – Mark Twain

STUDENT RESPONSIBILITIES – Each student is responsible for being pro-active, managing their time well and meeting the expectations stated on the syllabus and checklists. The professor will not remind students of assignment deadlines. In the event of an absence it is the student’s responsibility to look at the for homework assignments posted online. You are responsible for getting the assignment details and turning it in on time.

FILE NAMING CONVENTIONS – Students must name all files (word, pdf, mov, m4v, zip or folders) in the following way: lastname_firstname_assignment. Example: connelly_shayna_midterm.mov. In addition, the student’s name must appear on the document or alternately as a slate or credit in the film. Failure to comply with the file naming convention will result in a 1-letter grade reduction in the overall assignment grade.

ETIQUETTE – Students must practice respectful, professional behavior in person, online and via email communications. Part of respect in the classroom means being fully prepared for class and proofreading your work. Students may not speak when their work is being critiqued. Failure to listen during a critique will result in expulsion from the classroom for the remainder of the class period. A grade penalty may apply depending on the situation.

INTERNET ACCESS AND EMAIL – Students must have 24-hour internet access and are responsible for reading all communications from the professor via email, news items and discussion boards. Update your email address in campus connect and check your junkmail box regularly.

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. Deadlines are listed on the syllabus, assignment sheets and d2l. No emailed work will be accepted. Do not upload to d2l close to the deadline.

STALLING TACTICS – Submitting a blank document, incorrect document or corrupted document on d2l are thinly veiled ways to buy more time for an assignment. This will not be tolerated. If I cannot open your assignment, it is the same as not turning it in and it will receive zero credit.

ACCEPTED FORMATS – PDF and Word documents only. No JPEG, PNG or Pages files will be accepted. For film work .mov or .m4v files will be accepted via wetransfer.com. Test your exports on a Mac computer other than the one you created the project on before sending.

FILE NAMING CONVENTIONS – PDF, .docx, .mov and .m4v files must be named in a specific way: LastName_FirstName_assignment. In addition, the student's name must appear on the document or as a slate or credit in the film. Failure to comply with the naming convention will result in a 1-letter grade reduction in the overall assignment grade.

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.

ROUGH AND FINE CUT SCREENINGS – Attendance and participation in the rough and fine cut screenings is mandatory. Failure to show up or screen on these dates will result in a grade penalty determined by the professor. Filmmakers must be present in order to have their work shown and critiqued. Attending the critique but not screening will be a different penalty than skipping the critique altogether. Missing the final class period or assignment deadline will likely result in failure of the class.

INCOMPLETES – No incompletes will be given.

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.**

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.*

PLAGIARISM – Plagiarism on assignments or cheating on exams are serious offenses. Students caught plagiarizing earn a failing grade and/or fail the course depending on the egregiousness of the infraction. All cases of plagiarism result in an Academic Integrity Violation. Students are expected to understand what constitutes original research and how to use proper citation methods. All papers are automatically run through anti-plagiarism software turnitin.com.

INSTRUCTOR AVAILABILITY – I am **available** during my office hours, which are listed at the top of the syllabus and online. You may email me at any time. Please note that I check my email and d2l several times a day, however I do not keep student hours. I am early to bed, early to rise. If you need specific help with your work, give me at least 24 hours notice. I cannot help with last minute questions. If you notice a problem on d2l (incorrect deadline, something locks before it should, etc.) or if you have a general question about an assignment or policy, post in the **FAQ discussion board**. Students who answer questions on the FAQ board earn extra credit.

ADDRESSING THE PROFESSOR – 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. The only time you should address me as 'Professor Connelly' is if you are writing an email to multiple professors and are using titles for others.

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 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.

DEADLINES AND ACCOMMODATION REQUESTS – Deadlines are non-negotiable and will not be altered. All deadlines are on the syllabus. Please work ahead and budget your time to ensure meeting the deadline. Should you require additional time to complete an assignment, I can provide the assignment in advance of when it would normally be given in class.