DC 310 PRODUCTION 2

FALL 2017   **Instructor: Daniel Klein**
T 1:30-4:45pm   **Office: 505**
Office Hours: T 10:00am-1:00pm   **Email: daniel.klein@depaul.edu**

<u>**This syllabus is subject to change at professor's discretion**</u>

Course Description

This course expands on topics covered in DC 210 Production 1. Students will refine their skills in the areas of line-producing, pre-production, production, cinematography, lighting, sound recording, and post-production work flow.

Course Goals

- Develop essential pre-production skills to support a production

- Develop production skills via the completion of several short films that demonstrate an understanding of story and genre conventions, technical proficiency, creative ambition and an increasing understanding of camera, editing, lighting and sound aesthetics

- Further knowledge of resources and industry infrastructure within Chicago needed to create a professional film

- Further knowledge of the industry expectations and opportunities related to completed short films

The goal of this course is to help students develop their own individual styles and voices as filmmakers through constant practice of the craft on a variety of projects. Students will collaborate to produce several short (1-6 minute) films in a manner that mimics industry expectations with accelerated time tables. These short film assignments are designed to push students in terms of creativity and project management. Students will engage in repeated and swift pre-production processes, including but not limited to: script workshopping, script breakdowns, budgeting, storyboarding, assembling a crew, location scouting, etc. Every student will be required to serve in a capacity integral to the creation of a film (if not directing, then producing, acting and lighting/shooting). In a workshop environment, students will also be expected to constructively critique the projects of their classmates and the work of of their fellow team members. A highly challenging and rigorous course, this class will require solid time management, teamwork, communication, organization and problem solving skills.

Prerequisites*
DC 210: Digital Cinema Production I
DC 220: Editing I
DC 275: Cinematography
DC 215: Introduction to Sound Design

*If you have not fulfilled the prerequisites, you will find this class very challenging. You may not understand what is being asked of you and it will likely diminish your educational experience. I strongly encourage you to take this class after all prerequisites have been fulfilled.

Textbooks and Printed Resources
The Film Glossary (collected definitions by Daniel Klein)
Handouts provided by the Instructor.

Suggested Readings (Optional)

How Not to Make a Short Film: Secrets From A Sundance Programmer, First Edition
Author: Roberta Marie Munroe
Publisher: Hachette Books
ISBN: 978-140130954

An interesting book illustrating what film festival programmers see year in and year out — with some insight on how to tell a story that will stand out from the crowd. The majority of the book is devoted to "standard" filmmaking advice (i.e. hire the best crew and have a lot of money) but seeing the film through a festival's eyes is immensely helpful.

Inside Track for Independent Filmmakers, First Edition
Author: Adam Leipzig
Publisher: Bedford/St. Martin's
ISBN: 978-1319013189

Written by a former producer, studio executive and financier, this is a great book for an understanding of the "business" of filmmaking. It has a clear but comprehensive description of the process that investors, financiers, studios and distributors go through when weighing projects as well as step-by-step instructions on how to make your project as appealing as possible, starting at the very beginning. When you find yourself at the initial stages of developing a project that you'd like sell or distribute down the road, this book is a must.

Filmmaking in Action: Your Guide to the Skills and Craft, First Edition
Authors: Adam Leipzig, Barry S. Weiss & Michael Goldman
Publisher: Bedford/St. Martin's
ISBN: 978-0312616991

A fantastic, up-to-date and comprehensive "bible" of film and video production for the beginning filmmaker, this is an indispensable guide to making movies. It's a clear and comprehensive handbook and is a reliable and current 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).

The Filmmaker's Eye: Learning (and Breaking) the Rules of Cinematic Composition
Author: Gustavo Mercado
Publisher: Focal Press
ISBN: 978-0240812175

This is a 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.

SUPPLIES

REQUIRED:
1 External Hard drive (500 GB minimum)
1 USB flashdrive for project backups and submissions (8 GB) Grip Gloves

SUGGESTED:
Audio - Closed Back Headphones (no earbuds)
G&E - Multi-tool, Flashlight, Gaff Tape, Black Wrap, Gels, Diffusion
Camera - Lens Tissue, Lens Fluid, Lens Cloth, Lens Blower Bulb, Allen Wrench tool, Paper Tape, Sharpie, MEMORY CARDS

ADDITIONAL COSTS
Producing digital content is rarely a cheap endeavor. Such costs may 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 craft services). As a general guideline, all project budgets should include a 10% contingency fee that will help account for cost overruns.

ADDITIONAL WEBSITE CONTENT
ColTube	www.coltube.cdm.depaul.edu
Netflix	www.netflix.com
Hulu	www.hulu.com
Vimeo	www.vimeo.com
Short of the Week	www.shortoftheweek.com

GRADING
Assignment 1	10%
Film Project 1 (+ Crew Reports)	10%
Film Project 2 (+ Crew Reports)	10%
MIDTERM	20%
Film Project 3 (+ Crew Reports)	10%
Film Project 4 (+ Crew Reports)	20%
Class attendance and participation	20%

LATE WORK WILL NOT BE ACCEPTED.

Grading Scale:

A indicates excellence
B indicates good work
C indicates satisfactory work
D work is unsatisfactory in some respect F is substantially unsatisfactory work

93-100: A   90-92: A-   87-89: B+   83-86: B   80- 82: B-   77-79: C+
73-76: C   70-72: C-   60-66: D   67-69: D+ 65-0: F

ASSIGNMENTS

Group Assignments 1-4: In groups/crews, students will write, produce and edit 4 POLISHED short films. Three of the four group assignments will have specific restrictions in terms of style and technique that must be adhered to. The roles will be up to the group members' discretion but students will rotate positions between projects. Grading of these films will be based on story, style, aesthetics, technique, execution and, importantly, effort. Students should consider these films as prime candidates for their demo reels (directing, editing, cinematography, production design, sound design) and their final cuts should reflect that goal.

SCHEDULE

WEEK 1
Introductions and Course Expectations. Review the "language of film". Discuss how restrictions and obstacles can fuel creativity. Genre and Conventions, the economy of language. Mastery - Why are Shorts important? Clarifying the temporal investment. Networking exercise. Crew Requests.
PHOTO ASSIGNMENT: ONE FRAME
OPTIONAL READING: How Not to Make a Short – Pg. 24 - 44

WEEK 2
Pre-Production and initial steps, Pre-Visualization, and Attainable Goals. Review/Screen Assignment (One Frame). Crew Assignments. First Film Assignment. Walk through all four assignments and due dates. Students meet with crew to discuss films, method, schedule, etc.
FILM ASSIGNMENT 1: "NON-DIALOGUE" SCRIPT (write for table "reading" next week).
READ: The Film Glossary (LEARN THIS)

WEEK 3
Screening "notable" comedy shorts. Directing, Writing. What makes something comedy? Juxtaposition and Contrast. Visual comedy. Scripted vs. Improv.
Table-read FILM ASSIGNMENT #1 "NON-DIALOGUE" SCRIPT
Pre-visualization/Pitch, green-light (to be shot, edited and presented **next week**).
Must send me a functional link to the film by 11:59pm the night before class.
FILM ASSIGNMENT 2: "1 SHOT" SCRIPT (write for table "reading" next week)
OPTIONAL READING: How Not to Make a Short – Pg. 1 - 23, 120 - 131

WEEK 4
EP Budget and Scheduling, Budgeting Resources, Production Insurance and What/Who you need to know about filming in Chicago. Group Meetings.
Screen FILM ASSIGNMENT 1: SCREEN "NON-DIALOGUE" FILM
Table-read FILM ASSIGNMENT 2: "1 SHOT" SCRIPT
Pre-visualization/Pitch, green-light (to be shot, edited and presented **next week**).
Must send me a functional link to the film by 11:59pm the night before class.

Week 5
Story, Tone. What makes something Suspenseful? Avoiding cliche and engaging your audience. Plot driven films, holding interest and withholding information. Misdirection. Characters and Representation. Do they mean anything? How do they define them? Visual introduction of character and definition through action. Audience perspective and the audience as author. Group Meetings.
Screen FILM ASSIGNMENT 2: "1 SHOT"
FILM ASSIGNMENT 3: Write "HANDHELD" SCRIPT (write for table "reading" next week)
REVIEW The Film Glossary — MIDTERM REVIEW

Week 6
Table-read ASSIGNMENT 3: "HANDHELD" SCRIPT
Pre-visualization/Pitch, green-light (to be shot, edited and presented **next week**).
Must send me a functional link to the film by 11:59pm the night before class.
FILM ASSIGNMENT 4: Write "NO OBSTRUCTIONS" SCRIPT (5 pages/minutes or under)
MIDTERM
GROUP/CREW MEETINGS

Week 7
Having a look that defines your film. Production Design. Working within your means. How to achieve a genre's look with no money. Documentary techniques vs. traditional narrative. Discussion about the benefits and drawbacks to handheld and faux documentary.
Screen FILM ASSIGNMENT 3: "HANDHELD"
Table-read FILM ASSIGNMENT 4: "NO OBSTRUCTIONS" SCRIPT (5 minutes or under)
Pre-visualization/Pitch, green-light (to be shot, edited and presented **next week**).
Must send me a functional link to the film by 11:59pm the night before class.

Week 8
LECTURE: "THE BUSINESS OF FILM" — A brief but thorough overview of/introduction to various elements in the industry including (but not limited to): strategizing with short films, the currency of "calling card specs", the role of (and difference between) agents, managers and lawyers, film festivals and markets, the role of the internet and how the industry is changing.

Week 9
WORK WEEK — shooting or production week and individual crew meetings.

Week 10
Mythology and Message - what is the message of a film? Subtlety and Storytelling - when do we stop mimicking and start telling? Taste: why do we like something? Critical thinking about film and filmmakers, reflections in our own work. Unintentional vs. Intentional messages. Film school analysis (intellectual elitism) vs. storytelling (i.e. it's ok to like movies). Filmmaking as a journey.
Screen ROUGH CUTS OF FILM ASSIGNMENT 4: "NO OBSTRUCTIONS"
Take notes, enter fine cut (locked edit, sound design, color correction, credits)
OPTIONAL READ: How Not to Make a Short – Pg. 173-198

Week 11 — FINALS WEEK

Final lecture, final screenings. Review of successful "Calling Card Films".
Screen FINAL CUTS OF FILM ASSIGNMENT 4: "NO OBSTRUCTIONS"

COURSE POLICIES

Student responsibilities and the Syllabus

Each student is responsible for their time management and for meeting the expectations in the syllabus. The instructor is not responsible for reminding students of assignment deadlines listed on the syllabus. In the event of an absence, it is the student's responsibility to contact the instructor regarding the absence in advance of the class and remain up-to-date regarding the topics covered in class. If an assignment is listed on the syllabus, students are still responsible for completing the assignment on time. I will not accept excuses for ignoring class or project obligations.

Attendance

Each week's class consists of lectures and screenings. Attendance is mandatory. All absences will result in a reduction of the participation grade. Students are allowed one (1) unexcused absence. Each additional absence will result in a full letter grade deduction from your final grade. Excessive tardiness (more than 10 minutes late) will also be penalized. Excused absences are handled through the Dean of Students Office after completing an Absence Notification Form here.

Deadlines

Video production requires strict adherence to deadlines, therefore late assignments will not be accepted for grading without prior consent of the Instructor. To be clear, this prior consent is not only rare, it is only given days in advance of the due date, not hours. You will not be eligible for an A in the class unless you turn in all assignments on time.

Phones, Texting, Facebook, Email, Chatting

NO. Do not surf the web during class. You will be asked to leave and considered absent. If you must use a cell phone or electronic device for any reason, leave the classroom.

Food Policy

No food or beverages are allowed on the Stage or in the classroom.

Email Policy

Please type DC 310 PRODUCTION II in the subject of all e-mails to the instructor about this class to ensure that they are responded to in a timely fashion.

Assignment & Project Labeling/Format Policy

Please label all assignments as NAME_ASSIGNMENT (ex. KLEIN_ASSIGNMENT_1.mov).

Assignment Submission Policy

All films should be submitted with a working Vimeo link that enables the video to be downloaded. Projects not submitted in the proper format or properly labeled WILL NOT BE ACCEPTED. Do not submit the wrong file, an incomplete file, a corrupted file, etc. Post the file either via Youtube.com or Vimeo.com and double check the links. Do not leave this until the last second. You should upload several hours before the deadline to be safe. No late work will be accepted.

Cinespace Campus

When/if applicable, you must arrive **on time** for the transportation bus from the Loop Campus. The bus leaves 30 minutes before class starts. When on the Cinespace Chicago Film Studios Campus, make sure you have your DePaul ID. When on the Cinespace campus, please respect the production facility as well as those working around and within. Guidelines for travel to and from Cinespace, reserving equipment, shooting on the stage and contact info can be found on the Production Resources Website here.

Equipment Checkout Policies

Students are expected to follow all equipment policies when checking out gear from the Cage, Stage or Cinespace. All of these polices can be found under "Equipment" on the Production Resources Website.

REQUIRED Cinespace Orientation and Set Safety Training

Students who have not shot at Cinespace before MUST complete a Cinespace Orientation and Set Safety Workshop prior to being allowed to do so. An email to students with more information is forthcoming. If you have any questions, or need to schedule a workshop, please contact cinespace@cdm.depaul.edu.

Use of Prop Firearms

Rules and regulations MUST be followed when using prop firearms. The instructor must approve the appearance of a prop gun in any student film. An approved/signed Prop Firearm Request Form must be submitted to the Production Office prior to filming. It can be found under "Equipment" on the Production Resources Website.

ABC - Always Be Careful

Film and video production shoots can be hazardous. Above all, work safely in all situations and always think before you act. Please don't hesitate to ask me if you're unsure about anything regarding your shoot, in or out of class.

Original Work

All work submitted for this class should be original and 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. Academic Integrity Violations including plagiarism or cheating on assignments or tests are serious offenses and earn the student a failing grade for the class. There are no exceptions to this rule. If you are in doubt about the definitions of plagiarism or cheating, consult your student handbook and the University's Academic Integrity Policy. All students will be held to the Code of Student Responsibility. [MORE on the "Academic Integrity Policy" and Plagiarism below]

Content Changes

Depending on time factors, the assignments projected for the term may require alteration or rescheduling. You will be notified of all changes. If a change occurs, it will be thoroughly addressed during class, posted under Announcements in D2L, and/or sent via email. As the quarter progresses, some items may change at the instructors discretion, but the overall workload will not. Make sure you pace yourself accordingly.

Classroom Decorum and the Student Handbook

All policies as specified in the student handbook will be adhered to in this class. Please be respectful of your fellow students and their work.

UNIVERSITY POLICIES

ONLINE INSTRUCTOR EVALUATION

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 two weeks. Students do not receive reminders once they complete the evaluation. Students complete the evaluation online at https://mycti.cti.depaul.edu/mycti.

EMAIL

Email is the primary means of communication between faculty and students enrolled in this course outside of class time. Students should be sure their email listed under "demographic information" at http://campusconnect.depaul.edu is correct.

ACADEMIC INTEGRITY POLICY

This course will be subject to the academic integrity policy passed by faculty. More information can be found at http://academicintegrity.depaul.edu/

PLAGIARISM

The university and school policy on plagiarism can be summarized as follows: Students in this course should be aware of the sanctions that can be imposed against someone guilty of plagiarism. If proven, a charge of plagiarism could result in an automatic F in the course and possible expulsion. The strongest of sanctions will be imposed on anyone who submits as his/her own work any assignment which has been prepared by someone else. If you have any questions or doubts about what plagiarism entails or how to properly acknowledge source materials be sure to consult the instructor.

INCOMPLETE

An incomplete grade is given only for an exceptional reason such as a death in the family, a serious illness, etc. Any such reason must be documented. Any incomplete request must be made at least two weeks before the final, and approved by the Dean of the College of Computing and Digital Media. Any consequences resulting from a poor grade for the course will not be considered as valid reasons for such a request.

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