

DC-490 DIRECTING

Syllabus

GENERAL INFORMATION:

Term:	Fall 2018	Instructor:	Sanghoon Lee
Section:	701	Phone:	N/A
Class#:	16436	Email:	slee198@depaul.edu
Location:	Cinespace – Classroom 101	Office:	Cinespace – Classroom 101
Class Times:	Monday 6:00pm ~ 9:15pm	Office Hour:	Monday 4:30pm ~ 6:00p

COURSE DESCRIPTION:

Advanced study of directing for cinema. Students will continue exploration of directing concepts including: rehearsing, analyzing script, blocking and working with actors, blocking and moving camera, collaborating with crew members in pre-production through post-production and re-directing through editing and sound. Course will culminate in a final project directed by each student, using professional actors, professional equipment and/or facilities, and an original screenplay.

PREREQUISITES:

DC 461 Production Workshop

LEARNING OUTCOMES:

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

- Demonstrate how to do a scene analysis and beat breakdown.
- Comprehend the spine, objective, obstacle and subtext of a scene.
- Master a unique vision derived from through text analysis.
- Demonstrate execution of effective blocking for actors.
- Comprehend visual design into coverage with actors blocking.
- Comprehend cinematic space and special continuity through camera blocking and editing.
- Comprehend create and manipulate cinematic time.
- Rewrite the film through editing and sound design.

INSTRUCTIONAL MODALITIES:

Classes will consist of lecture, screenings, discussion, and creative exercises. The lecture will be followed by a question and answer period and extensive discussion. Assignments will be carried out and assessed in an environment of constructive criticism, mutual support, and teamwork.

TEXTBOOKS AND READINGS:

Textbook:

Rabiger, Michael. *Directing: Film Techniques and Aesthetics (5th Ed)*. Waltham, MA: Focal Press, 2014

Recommended Books:

Weston, Judith. *The Film Director's Intuition*. Studio City, CA: Michael Wiese Productions, 2003

Weston, Judith. *Directing Actors*. Studio City, CA: Michael Wiese Productions, 1999

Block, Bruce. *The Visual Story (2nd Edition)*. Waltham, MA: Focal Press, 2007

Katz, Steven D. *Film Directing Shot by Shot*. Studio City, CA: Michael Wiese Productions, 1991

Bordwell, David & Thompson, Kristin. *Film Art (11th Ed)*. New York, NY: McGraw-Hill Education, 2016

- Readings should be prepared for the day on which they are listed on the course schedule.
- Please bring the reading(s) to class. Read with a pencil or pen: annotate your text: indicate points that seem important, cross-reference examples from screenings, and pose questions. Come to class ready to discuss and ask questions. This will be a discussion-oriented course; your questions and ideas matter, so please bring them with you to class.

- Readings may be occasionally changed or swapped to accommodate speaker visits or course flow. Should you miss class, it is your responsibility to find out from a colleague whether any changes were made to the syllabus that day.

RESOURCES:

Course Management System (D2L)

<https://d2l.depaul.edu/d2l/home/648320>

For DePaul Production Resources, please visit

<http://www.cdm.depaul.edu/Current%20Students/Pages/Production-Resources.aspx>

FreePlayMusic.com: A great place to obtain ROYALTY FREE MUSIC for student work

<https://freeplaymusic.com/>

Breakdown Express: This is an interactive on-line casting tool that enables you to send out a casting notice to regional Chicagoland actors and set up/manage audition appointments on-line. See the production office staff for help setting this up.

<https://www.breakdownexpress.com/>

CineFlix: A useful, entertaining and inspiring YouTube channel for films and interviews.

<https://www.youtube.com/user/CineFix>

Every Frame I am Painting: Video essays on variety of aspects of art of filmmaking.

<https://www.youtube.com/user/everyframeapainting>

Must See Films: A stimulating collection of video essays that helps you see films.

<https://vimeo.com/user15233185>

Lynda: A useful collection of video tutorials specially for learning various software programs. All DePaul students have free access to Lynda.

<https://www.lynda.com/>

COURSE MATERIALS TO BE OBTAINED BY THE STUDENT:

A portable Firewire, USB 3, or Thunderbolt drive for editing.

SOFTWARE NEEDED TO COMPLETE ASSIGNMENTS:

- Word Processing Program for written assignments.
- Computer/reliable internet access and D2L.
- Editing software, Premiere preferred, either at home or in a lab at school to edit assignments.

GRADING:

Grading Scale

A: 93-100, A-: 90-92, B+: 87-89, B: 83-86, B-: 80-82, C+: 77-79, C: 73-76, C-: 70-72, D+: 67-69, D: 63-66, D-: 60-62

Grade A: Student performs in an outstanding way. Student exhibits achievement and craftsmanship in all work. Design criteria is exceeded and student challenges him/herself in project design. Student exhibits commitment to expanding ideas, vocabulary and performance.

Grade B: Student performs beyond the requirement of the project. Student exhibits above average progress and craftsmanship. A design criterion is exceeded. Student exhibits above average interest in

expanding idea, vocabulary, and performance.

Grade C: Criteria of assignment is met, and all requirements are fulfilled. Student shows average quality work and minimum time and effort on projects. Student shows moderate interest.

Grade D: Student performance is uneven and below average. Requirements for projects are only partially fulfilled. Minimal interest is shown and attendance, participation and involvement are inadequate.

Grade F: Student fails to meet minimum course requirements and shows no interest. Levels of participation and craftsmanship is extremely poor. Student's attendance is inadequate.

- Attendance: 10%
- Active Participation: 10%
- Sequence & Scene Analysis: 10%
- Directing Scene I: 10%
- Directing Scene II: 15%
- Final Project: 45%
 - Final Project Pre-Production Packet: 10%
 - Directing a scene of the Final Project: 20%
 - Final Project: 15%

ASSIGNMENTS:

Grades will be given for each assignment. This class requires a *significant* time commitment outside of class hours. Please make a note of production weeks and in-class exercises.

- WRITTEN ASSIGNMENTS: Must be typed and uploaded to D2L.
 - DIGITAL ASSIGNMENTS: All assignments handed in digitally must have a slate with your name and title of assignment and uploaded to D2L. (ex. Ford_Directing Scene I)
Note: Projects NOT labeled properly or submitted in any other format will be automatically rejected
1. Sequence & Scene Analysis: 10 % (Individual)
 Analyze *Ex Machina* with the structural Sequence-Scene analysis method.
 2. Directing Scene I: 10 % (Individual)
 Direct the assigned scene. All camera positions must be static. Editing is required. The script will be provided.
 3. Directing Scene II + Script Analysis: 10 % (Individual)
 Direct the assigned scene driven by visual. Editing is required. The script will be provided.
 4. Final Scene Pre-Production Packet: 20% (Individual + Group)
 Screenplay, scene breakdown, scene analysis, character descriptions, the storyboard, and the shot list.
 5. Directing a Scene for the Final Project: 20% (Individual)
 Direct, at least, one scene of the final project. assigned narrative scene, shoot and edit. No restriction or requirement for your visual plan. You must have a clear audible sound.
 6. The Final Project (Group)
 - Complete a 5 to 10-minute long short film as the group project.
 - Genre, A character, prop and a line of dialogue will be provided. A group will collaborate

the screenplay.

- Each member must direct, at least, one scene – prepare scene breakdown, scene analysis, the story board and the shot list of her/his own scene. All scenes must organically serve to the whole story
- Each group member will receive the same grade.

DEADLINES:

Film industry 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. Do not use class time to finalize your projects. All assignments are due BEFORE CLASS.

CLASS SCHEDULE & COURSE OUTLINE:

Week 1 (9/10)

- DISCUSS: Syllabus & Assignments
- LECTURE: Character development, result directing
- READING: I. Result Directing and Quick Fixes

Week 2 (9/17)

- LECTURE: Script analysis and scene breakdown: subtext, beats and story units
- WORKSHOP: Scene I analysis

Week 3 (9/24)

- LECTURE: Visual design – director's screen grammar
- SCREENING: Pan's Labyrinth
- **DUE: Sequence-Scene Analysis**

Week 4 (10/1)

- LECTURE: Directing Techniques – Acting fundamentals, Directing actors
- SCREENING: Ida

Week 5 (10/8)

- LECTURE: Working with actors – rehearsal and blocking
- WORKSHOP: rehearsal and blocking
- **DUE: Directing Scene I**
- Review and Critique

Week 6 (10/15)

- LECTURE: Collaboration with key crew members in production – Producer, cinematographer, production designer
- WORKSHOP: Performing a director on film set

Week 7 (10/22)

- LECTURE: Collaboration with key crew members in post-production – Producer, editor, sound designer and musician
- **DUE: Directing Scene II**
- Review and Critique

Week 8 (10/29)

- LECTURE: Form and Style
- SEMINAR: Continuity Editing and Long Take: Cohen Brothers vs Andrei Tarkovsky.
- SCREENING: Cohen Brother's films (excerpts) & Tarkovsky's films (excerpts)

- ACTIVITY: group meeting for the final project

Week 9 (11/5)

- WORKSHOP: Pitch the final project
- DUE: Final Scene Pre-Production Packet
- Meeting with the instructor (group)

Week 10 (11/12)

- SCREENING: Final Project
- DUE: Final Project
- Review and Critique

COURSE POLICIES

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

EMAIL:

Email is the primary means of communication between faculty and students enrolled in this course outside of class time. Some guidelines for your emails:

- Always include the course # in your subject line: DC490
- Be clear and concise in your subject line; ex: "DC490 question about assignment X"
- Don't reply to class-wide email unless it pertains specifically to the subject of that email
- To that end, begin a new email thread for any new question, notification, etc.
- If you don't get a response within 1 business day, please resend as there may be an email issue

CLASS PARTICIPATION:

Along with showing up, you are expected to join in class discussions, critique other people's work, and participate in workshops. Employment in the film and television production industries requires reliability and the full participation of all involved: we want to underscore this professionalism in the academic context. It should go without saying that this encompasses all personal conduct and the respectful treatment of your fellow students.

Students learn more when they participate in the process of learning, whether it's through discussion, practice, review, or application. Be an active listener, ask relevant question, engage in the class discussion and volunteer to help your classmates' project outside the class.

FILM & VIDEO CONTENT WARNING:

In this course, you are expected to watch selections of movies, fiction and non-fiction that deals with diverse and challenging social, political and cultural issues.

SAFETY TRAINING:

In order to use the stage for productions, safety training is required (mandatory). This is an industry standardized training course that will be something you can add to your resumes. Many of the advanced classes also require it, and you will have completed it here!

GUNS AND STUNTS:

DePaul has a very strict policy concerning guns and/or stunts in student productions. No guns of any kind are allowed in a student production unless a proper permit has been obtained by the City of Chicago, and a police officer is present on your set. This includes toy guns! If you have a gun that fires blanks, you must also have a trained firearm handler on your set. No live ammunition is ever allowed. No stunts will be performed without a licensed stunt coordinator. If I see a gun of any kind, or a stunt performed in your film and I have not seen and signed off on your permits, you will automatically receive a failing grade

for this class. No exceptions.

CELL PHONE, COMPUTER, ELECTRONIC DEVICES:

Use of cell phones and electronic devices including laptops and tablets in the class is prohibited. Please turn your phone off before entering class. Mistakes will happen, but repeated failure to turn your phone off will result in a lowered grade for the class and confiscation of the device during the class period. This includes the time that we will be in workshop.

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*. The only exception to this rule is a university-sanctioned reason for using one.

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 on computers and/or mobile devices. There will be time set aside during class to complete these evaluations.

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 under Enrollment Policies.

INSTRUCTOR AVAILABILITY:

Please email any time 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 and contact me again. If you are unable to meet during my office hours, contact me to make other arrangements.

CHANGES TO SYLLABUS:

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. 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.

STUDENTS WITH DISABILITIES:

Students seeking disability-related accommodations are required to register with DePaul's Center for Students with Disabilities (CSD) enabling them to access accommodations and support services to assist with their success. There are two office locations:

- Loop Campus – Lewis Center #1420 – (312) 362-8002
- Lincoln Park Campus – Student Center #370 – (773) 325-1677

Students who register with the Center for Students with Disabilities are also invited to contact Dr. Gergory

Moorhead, Director of the Center, privately to discuss how he may assist in facilitating the accommodations to be used in a course. This is best done early in the term. The conversation will remain confidential to the extent possible.

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 participation drops one-third after any absence. Three absences for any reason, whether excused or not, may constitute failure for the course.

Please notify the instructor via email at your soonest convenience after attending to an emergency that has necessitated an absence. In special circumstances, a student may make arrangements to miss class by emailing the instructor in advance. A student who misses a class is expected, regardless, to turn in projects that are due on or before the due date. Any missed assignments or tests cannot be made up. Your mark for participation is linked to your attendance. If you're not here, you're not participating. This grade is affected even if an absence is excused.

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. Out of respect to fellow students and the professor, texting and other forms of technological socializing is not allowable in class. If any issues arise a student may be asked to leave the classroom. I 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. I will partner with the Dean of Students Office to assist in managing such issues.