

DC 310 DIGITAL CINEMA PRODUCTION II

Syllabus

GENERAL INFORMATION:

Term	Winter 2019	Instructor	Sanghoon Lee
Section	501	Phone	N/A
Class#	25357	Email	Slee198@cdm.depaul.edu
Location	Cinespace Room 201 / Stage 15	Office	Cinespace Room 201
Date/Time	Thursday 1:15pm – 4:30pm	Office Hour	11:45am – 1:15pm

COURSE DESCRIPTION:

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

COURSE OBJECTIVES:

The goal of this course is to help students develop their own individual style and voices as filmmakers through constant practice of the craft on a variety of projects. Students will collaborate and produce several short (2-8 minute) films in a manner that mimics industry expectations with highly accelerated timetables. 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 workshoping, 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, editing, sound/lighting and shooting).

In a workshop environment, students will also be expected to constructively critique the projects of their classmates and the work 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 215 Sound Design 1, DC 275 Cinematography 1

LEARNING OUTCOMES:

Upon successful completion of this course students will:

- Develop essential pre-production materials to support a project
- Ability to produce and complete 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
- Knowledge of resources and industry infrastructure within Chicago needed to create a professional film
- Knowledge of industry standard budgeting and scheduling software needed to effectively and accurately budget a short film, from pre-pro through post

TEXTBOOKS AND READINGS:

Suggested Readings

- Schenk, Sonja. *The Digital Filmmaking Handbook (6th Edition)*. Los Angeles, CA: Foreign Films Publishing, 2017
- Leipzig, Adam. *Inside Track for Independent Filmmakers*. Boston, MA: Bedford/St. Marins, 2015
- Mercado, Gustavo. *The Filmmaker's Eye*. Burlington, MA: Focal Press, 2010
- Steven D., Katz. *Directing Shot by Shot*. Studio City, CA: Michael Wise Production, 1991

- Weston, Judith. *The Film Director's Intuition*. Studio City, CA: Michael Wiese Productions, 2003
- Block, Bruce. *The Visual Story (2nd Edition)*. Waltham, MA: Focal Press, 2007

RESOURCES:

- D2L: additional readings and handouts will be posted on D2L.
- For DePaul Production Resources, please visit:
<http://www.cdm.depaul.edu/Current%20Students/Pages/Production-Resources.aspx>
- DePaul has negotiated a great rate with ADOBE CREATIVE CLOUD, a tremendous production resource. Find out more information here:
<http://offices.depaul.edu/is/services/Software/Pages/Software-for-Personal-Computers.aspx>
- A great actor resource is through DePaul's ACTOR DATABASE.
<http://www.cdm.depaul.edu/Current%20Students/Pages/Production-Resources.aspx> - under CASTING & CREW.
- 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.

REQUIRED SUPPLIES:

- A portable Firewire, USB 3, or Thunderbolt hard drive. (recommended 1 TB, 500 GB minimum)
- A USB flash drive for backup

SUGGESTED SUPPLIES:

- 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

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.

- Attendance: 10%
- Active Participation (in-class and group work): 10%
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.
- 1st Short Film: 15% (Script: 5%, Film: 10%)
- 2nd Short Film: 20% (Script: 5%, Film: 15%)
- 3rd Short Film: 20% (Script: 5%, Film: 15%)
- Final Short Film: 25% (Script: 5%, Video Storyboard: 5%, Final Project: 20%)

GROUP PROJECTS:

- All assignments are group projects. Once your group will be organized in the first class, it will last until the end of the term. That said, you will work with the same group for all assignments including the final project.
- The group will be organized by the instructor considering each student's concentration and expertise.
- The role in your group must be rotated. One student CAN NOT take the same role (i.e. director) more than TWICE.

ASSIGNMENT POLICIES:

Project File Labeling:

- Label all files as such (ex. Student is John Ford. He is submitting the “Directing” project):
Ford_Directing
- Projects NOT labeled properly or submitted in any other format will be automatically rejected and a grade of zero will be automatically awarded. This is your warning!

Accepted Formats:

- All motion pictures should be submitted in **QuickTime format with H.264 codec.**
- Text files must be submitted in a **single PDF file only.**

Assignment Submission Policy:

- Production Binder [in PDF format]: Each film must be submitted with a production binder that includes: Script, Script Analysis, Storyboard, Crew List and Call Sheet.
- Casting: Students must cast professional actors for their Final Short Film.
- 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 be awarded zero credit for that particular assignment.
- The first project file that is submitted will be graded. 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 submission until the last second—upload several hours before the deadline to be safe.
- The film industry requires strict adherence to deadlines; therefore, **late assignments will not be accepted for grading.** 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.

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

CLASS SCHEDULE & COURSE OUTLINE:

Week 1 – January 10

Lecture: Introduction, syllabus review, grouping

Workshop: 1st short film script development

Week 2 – January 17

Lecture: Pre-production

Workshop (In-Class): Table reading 1st scripts followed by critique and peer review

Workshop (Studio): In-class production I

Submission: 1st script

Week 3 – January 24

Workshop (Studio): Shoot the 1st short film at the Studio 15

Week 4 – January 31

Workshop (In-Class): 2nd Short film script development

Screening & Critique: 1st short film

Submission: 1st short film + production binder

Week 5 – February 7

Workshop (In-Class): Table reading 2nd scripts followed by critique and peer review

Workshop (Studio): In-class production II

Submission: 2nd script

Week 6 – February 14

Workshop (In-Class): 3rd short film script development

Screening & Critique: 2st short film

Submission: 2nd short film + production binder

Week 7 – February 21

Workshop (In-Class): Table reading 3rd scripts followed by critique and peer review

Workshop (Studio): In-class production III

Submission: 3rd script

Week 8 – February 28

Workshop (In-Class): Final short film script development

Screening & Critique: 3rd short film

Submission: 3rd short film + production binder

Week 9 – March 7

Presentation: Final project

Workshop (In-Class): Table reading final scripts followed by critique and peer review

Submission: the final script

Week 10 – March 14

Workshop: Reviewing video storyboard followed by critique and peer review

Submission: Video storyboard

Week 11 – March 21

Screening: Final short film

Submission: Final short film, production binder

COURSE POLICIES

GENERAL NOTE:

- Please note that this course requires you to view films outside of class time.
- 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.
- Students are expected to be able to use Power Point or similar presentation software to deliver their presentations.

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. Some guidelines for your emails:

- Always include the course # in your subject line: DC310.
- Be clear and concise in your subject line; ex: "DC310 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.

ATTENDANCE:

Classes will consist of lecture, screenings, discussion, and creative exercises. Attendance is mandatory. An absence is defined as not showing up for class, or arriving more than 15 minutes late, or missing any 15 minute period during class time. If you arrive less than 15 minutes late, and do not hear your name called, make sure you let me know you are present so I do not mark you absent. Any absences will result in a reduction of the attendance/participation grade. Anyone who misses 3 classes will automatically drop a letter grade. Anyone who misses 4 classes will automatically fail.

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.

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.

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.

CRITIQUES:

Due to limited class time, not everyone's work will get a full review during class. If you'd like more feedback, arrange to discuss your work with me during my office hours. However, we will view and discuss everyone's final project during the last class.

BACK UP YOUR WORK:

Failure of computer software and or Hardware will not be accepted as an extenuating circumstance for late projects or incomplete grades. Please *BACK UP YOUR WORK DAILY*.

WORKING IN GROUPS:

For Production Assignments in this course you will be working in groups. A major component of film

production is teamwork. In this course, many of you will be working as a creative team for the first time. Most student teams work very well together. But sometimes personality conflicts or creative conflicts can arise. It is your job as a team to work through these conflicts, because if you don't, your project will suffer. If things get really difficult you can come to me and I will help mediate/resolve the situation. I encourage you to come to me early and often. A big part of your success in this class will be your ability to work with your group. If there is an issue, we need to address it right away.

FINAL FILMS & PRESENTATIONS – Students who are not prepared to present during the regularly scheduled time will receive a failing grade for the final unless they have contacted the instructor in advance to arrange to present early. Students contacting the instructor after the final presentation will not be allowed to make-up the points for any reason.

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.

COURSE LECTURES/READING ASSIGNMENTS:

The assigned readings offer an opportunity for independent learning that supplements the lectures. Lectures will introduce material not available in the readings, and the readings will explore concepts not mentioned in class. It is not my intention to overwhelm you with reading, but rather to use the textbook as a way to support and reinforce the concepts we learn in class. I will not be giving quizzes so it is up to you to keep up on the reading.

CLASS ATTIRE:

Come dressed for work. Certain clothing is required for production. You will be climbing ladders, picking up hot lamps and lifting heavy equipment, therefore no open toe shoes, NO FLIP FLOPS, and it is recommended that you do not wear dresses or skirts. Always have your work gloves.

THE STAGE:

Our workshop/Lab time will be held on the production stage. Let's take good care of this fantastic space. There is no eating or drinking allowed on the stage. Wrap all equipment when finished and return to the designated area. The entire class will be held responsible to return the stage to the order it was in when found. NO STUDENT LEAVES CLASS until the stage is in the proper condition, even if your group has finished first.

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.

CERTIFICATES OF INSURANCE:

If the location you are shooting at requires that you get a certificate of insurance, or you plan to rent equipment that requires an insurance cert, please plan WAY ahead. The school can provide you with

proof of insurance but it takes 2-4 weeks. I recommend you choose locations that are not going to call too much attention to your shoot and avoid having to show the formal paperwork. Places to avoid: The CTA, parks and streets.

EQUIPMENT:

Reserve your equipment really far in advance. There is a high demand for the equipment at this school. All your assignment except for the first assignment, should exhibit beginning lighting technique and your final projects must have well planned lighting, appropriate for your piece. If a light kit is not available, you must check out individual lights.

You may use the stage at Cinespace for your projects, but reserve EARLY to ensure a location for use. You must have completed the Safety Course to reserve space and/or equipment at Cinespace.

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.

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.

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. Please see <https://resources.depaul.edu/teaching-commons/teaching/Pages/online-teaching-evaluations.aspx> for additional information.

ACADEMIC INTEGRITY AND PLAGIARISM:

This course will be subject to the university's academic integrity policy. More information can be found at <https://resources.depaul.edu/teaching-commons/teaching/academic-integrity/Pages/default.aspx>

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:

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

INCOMPLETE GRADES:

An incomplete grade is a special, temporary grade that may be assigned by an instructor when unforeseeable circumstances prevent a student from completing course requirements by the end of the term and when otherwise the student had a record of satisfactory progress in the course. All incomplete requests must be approved by the instructor of the course and a CDM Associate Dean. Only exceptions cases will receive such approval. Information about the Incomplete Grades policy can be found at <http://www.cdm.depaul.edu/Current%20Students/Pages/Grading-Policies.aspx>

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. Please see <https://offices.depaul.edu/student-affairs/about/departments/Pages/csd.aspx> for Services and Contact Information.

PREFERRED NAME & GENDER PRONOUNS:

Professional courtesy and sensitivity are especially important with respect to individuals and topics dealing with differences of race, culture, religion, politics, sexual orientation, gender, gender variance, and nationalities. I will gladly honor your request to address you by an alternate name or gender pronoun. Please advise me of this preference early in the quarter so that I may make appropriate changes to my records. Please also note that students may choose to identify within the University community with a preferred first name that differs from their legal name and may also update their gender. The preferred first name will appear in University related systems and documents except where the use of the legal name is necessitated or required by University business or legal need. For more information and instructions on how to do so, please see the Student Preferred Name and Gender Policy at <http://policies.depaul.edu/policy/policy.aspx?pid=332>