DEPAUL UNIVERSITY
COLLEGE OF COMPUTING AND DIGITAL MEDIA

FILM110: PRODUCTION I

Section 501 (#34748) – Winter 2020-2021



Lecture Location: Online Hybrid (Sync/Async)
Day/Time: Wednesdays 1:15 – 4:30PM
Instructor: John Klein
E-mail: jklein38@depaul.edu
Office Location: Online via Zoom
Office Hours: Wednesdays 11:30AM – 1:00PM
TA: Gaurav Shah
Email: gshah10@depaul.edu
Office hours: Thursdays 1:30-3:30PM

COURSE DESCRIPTION

This course is a beginning workshop in narrative film production. This course will explore the fundamentals of production, including organization and preparation, camera and lens technology, composition, lighting, cinematography, sound recording and directing. Utilizing digital technology, students will produce several films with an emphasis on visual storytelling and personal expression.

Prerequisites: MCS274 (Diversity and Inclusion in Film and Television), POST110 (Editing I) – *Given the online nature of this class, your ability to do your own editing work is paramount, as these will rarely be group assignments.*

LEARNING OUTCOMES

By the end of the course, students will be able to:

- Identify filmmaking roles from concept through completion (producing, cinematography, lighting, sound recording, directing).
- Create short fiction projects.
- Illustrate basic principles of collaboration.
- Apply visualization and organizational skills in developing film projects.
- Utilize professional cameras, lights, and field recording equipment.
- Critique peer work constructively.

This is a hybrid online course with both synchronous and asynchronous components – lectures are pre-recorded, and live online sessions will allow students to discuss and engage with the topics and assignments.

REQUIRED TEXTS

- DESIRE2LEARN (D2L): Additional readings and weblinks will be posted on D2L, and lectures and films will be posted via Panopto. *Any element will be denoted as mandatory or not by whether or not there is a completion checkmark icon next to the link.* Much of the material posted is simply for your own benefit if you wish to dive deeper into the topics of the week! **A note**: I use D2L like a bible of sorts for the course, with slides and clips readily available from lectures; please consult it regularly, as all your assignments will also be submitted through here!
- *Filmmaking in Action: Your Guide to the Skills and Craft*, Leipzig & Weiss, MacMillan - ISBN-13: 9780312616991

SUGGESTED READINGS:

- *On Directing Film*, David Mamet. Penguin Group USA – ISBN-13: 9780140127225
- *Adobe Premiere Pro CC Classroom In A Book*, Maxim Jago, Adobe Press - ISBN-13: 9780136602200 (*This book is freely available via the DePaul library*: https://i-share-dpu.primo.exlibrisgroup.com/permalink/01CARLI_DPU/8tvalj/cdi_safari_books_9780136483939).

SUPPLIES

This online course is designed to be almost entirely remote, meaning that CDM resources such as computer labs and equipment will not be necessary to complete the assignments. However, you should have the following:

EQUIPMENT:

- Smartphone with an HD-capable camera
- Smartphone-friendly tripod (example: https://www.amazon.com/Flexible-Tripod-Smartphone-iPhone-Holder/dp/B07YQ1356W/)
- Hard drive or USB flashdrive for backing up files (at least 64GB)

If you have your own camera and tripod, such as a DSLR, or your own lighting equipment, that will work fine, but it is not a pre-requisite for completing the assignments.

SOFTWARE:

Zoom – online video conferencing program. Office hours and any live class sessions will take place via weekly Zoom links, which will be sent out the morning before class each week and posted on D2L.

IMPORTANT: Please note that Zoom sessions taking place during scheduled class time may be recorded and made available on D2L to students from this quarter and section only. **By enrolling in this class and taking part in the Zoom sessions, you consent to these sessions being recorded for the duration of the quarter.**

Downloadable apps:

- Filmic Pro – tutorial: https://www.youtube.com/watch?v=GzD1JMezNw0
- Shot Designer – tutorial: https://www.youtube.com/watch?v=maeTgha3RkA
- Storyboarder – tutorial: https://www.youtube.com/watch?v=gPurQv4rC1E

Editing software: Adobe Creative Cloud is available for free trials to DePaul students, and DaVinci Resolve Lite is free. If you do not have a computer capable of running this software, however, there are free phone- and tablet-based applications that will work for assignments:
https://www.oberlo.com/blog/best-free-video-editing-software

In addition, a basic scanning software such as Adobe Scan or ScannerPro - for exporting PDFs of filled-out sheets - may prove useful if you don't already have a scanner at home. Some options can be found here:
https://thewirecutter.com/reviews/best-mobile-scanning-apps/

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 craft services). *As a general guideline for all films that you make, your project budgets should always include a 10% contingency fee to help account for cost overruns.*

SUGGESTED ONLINE RESOURCES:

Short Of The Week: Every post is a new award-winning independent film, from all genres.

CineFix: A useful, entertaining and inspiring YouTube channel for video essays, interviews.

Every Frame a Painting: Tony Zhou's video essays on variety of aspects of art of filmmaking.

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

Fandor: An informing source for video essays.

The Directors Series: In-depth video essays on master directors.

Lynda: A useful collection of video tutorials for learning various software programs. All DePaul students have free access to Lynda via LinkedIn Learning. It is available by (free) subscription. It is highly recommended that you watch the essential training on Adobe Premiere CC.

GRADING

- **LABS AND QUIZZES** (25%) – Individually, students will complete various labs and assignments week to week focused on elements of Production, including quizzes based on the readings.
- **MATCH CUT ASSIGNMENT** (10%) - Individually, students will complete a Match Cut Assignment that demonstrates an understanding of the types of Match Cuts used in continuity editing. This assignment will be graded on composition and match cut

representation. Students will take high resolution still photos and use the assignment template to complete the assignment according to instructions.

- **SOUND MAP ASSIGNMENT** (10%) - Using a given short monologue, students will individually "map" the change in sound quality throughout various instructed locations in their homes, in detail. Students must describe the type of sound, its qualities, as well as its location. Along with the descriptions, a hand drawn map must be included. The in-depth descriptions and map must be scanned into a **single pdf**.
- **"THE ACTIVITY" ASSIGNMENT** (15%) - This film will portray ONE PERSON, in ONE SPACE, doing ONE THING (brushing teeth, eating an apple, juggling, etc), with the goal of creating a specific mood or genre around that activity. The activity should be portrayed in its entirety, from start to finish. Students will then edit the footage together into an assembled scene. A working, non-private, downloadable Vimeo or Youtube link must be uploaded to D2L before class time with an .h264. The class will screen all films.
- **PRE-VIZ ASSIGNMENT** (10%) – Students will need to create a Pre-Visualization packet as a proposal for "THE MEETING" film. Adapting an "Open Scene" into a script, students should be working on this throughout the quarter. This packet must include a logline, mood board, links to comparable examples, photographic storyboards, and a detailed shot list. Top pitch packets will be selected for production.
- **"THE MEETING" ASSIGNMENT** (20%) – In pairs, students will remotely complete "THE MEETING" film— an exercise in scene construction. ONE character, who is introduced to the audience visually through action, is met by a SECOND character. Through production design, lighting, and composition, despite being filmed in separate spaces, they must resemble each other enough to not break continuity, wherein they have a conversation. An "Open Scene" for this meeting will be provided by the Instructor and will be the basis for the Pre-Viz Assignment. A rough cut will be screened in class and reshoots will need to be completed for the final film. Students will then edit the footage together into an assembled scene. A working, non-private Vimeo or YouTube link must be uploaded to D2L before class time with an .h264. The class will screen all films.
- **ATTENDANCE AND PARTICIPATION** (10%) – Attendance at bi-weekly Zoom sessions is required. Feedback in groups on each set of films will be vital to the success of the course, as will watching the lectures and doing the readings each week. Reflections and discussion posts will also factor into this grade.

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.

WEEKLY SCHEDULE

Each week's material will be available on D2L that Wednesday morning, and will consist of a series of short lecture modules, films and clips, and online readings, all viewable on D2L. Each week also has assigned readings from the Filmmaking In Action textbook.

Readings and quizzes are due before the start of the next class from when they are listed on the syllabus. Specific assignments may have different due dates as specified by the instructor and/or on the assignment sheets.

Class will meet live once every two weeks on Zoom to go over assignments and facilitate discussions and further questions. This schedule is subject to change; advance notice on D2L, in the syllabus, and via email and lectures will be provided if such a change occurs.

You should expect to do roughly 4-6 hours of work per week for this class, between live discussions, lectures, readings, assignments, and films/clips.

Week 1 (1/6)

LIVE ON ZOOM (1:30pm):	Introductions, Syllabus, Software
LECTURE MODULES:	Intro to Production, Crew Roles and Responsibilities, Hierarchy, Order of Operations on Set
READ:	Filmmaking In Action, Ch. 1-2
WATCH:	*The Adventures of a Cardboard Box*
ASSIGNMENTS:	Online Cinespace Training Modules (via SCA Central) COVID Safe Sets Certification Quiz

Week 2 (1/13)

LECTURE MODULES:	The Lens, Exposure and Color Temp, Composition and Storytelling, Rules of Attention, Smartphone Filmmaking
READ:	Filmmaking In Action, Ch. 6-7
ASSIGNMENTS:	Camera Test Drive: "House Symphony" Exercise Quiz #1 on FIA Readings

Week 3 (1/20)

LIVE ON ZOOM (1:30pm):	Review Quiz #1, "House Symphony" feedback (groups)
LECTURE MODULES:	Film Language and Grammar, Camera Movement, Continuity Editing, Match Cuts
READ:	Filmmaking In Action, Ch. 3-4 Match Cuts PDF
WATCH:	*Words, Match Cut* video essay
ASSIGNMENTS:	"Match Cut" Photography Assignment

Week 4 (1/27)

LECTURE MODULES:	Pre-Viz: Lookbooks and Organizational Tools, Introducing Character Through Action
READ:	Filmmaking In Action, Ch. 11-12
ASSIGNMENTS:	"The Activity" Filmmaking Assignment Quiz #2 on FIA Readings

Week 5 (2/3)

LIVE ON ZOOM (1:30pm):	Review Quiz #2, Match Cut discussion, "The Activity" film feedback (in groups)
LECTURE MODULES:	Sound Design and Quality, Post-Production Audio, Microphones, Recording Practices, Phone Audio
READ:	Filmmaking In Action: Ch. 10 *(Also, it's not required, but Mamet's On Directing Film would slot in right here.)*
WATCH:	*Living In Oblivion*

ASSIGNMENTS: Sound Map Assignment

Week 6 (2/10)

LECTURE MODULES: Mamet on Directing, Character and Conflict, Story Structure, Visual Writing
READ: Filmmaking in Action, Ch. 8
WATCH: *"endless frozen dawn"* music video
ASSIGNMENTS: Reflection Paper on *Living In Oblivion*
Quiz #3 on FIA Readings

Week 7 (2/17)

LIVE ON ZOOM (1:30pm): Review Quiz #3, discuss *Living In Oblivion*
LECTURE MODULES: Basic Uses of Lighting, Describing Light, Electricity, Three-Point Lighting, iPhone Lighting
READ: Filmmaking In Action, Ch. 9
ASSIGNMENTS: Lighting Map Exercise

Week 8 (2/24)

LECTURE MODULES: Breaking down a script, scheduling, shot lists, set ups, location scouting, the Master Scene method; Groups for "The Meeting"
READ: Filmmaking In Action, Ch. 5
ASSIGNMENTS: Pre-Viz Packet for "The Meeting"
Quiz #4 on FIA Readings

Week 9 (3/3)

LIVE ON ZOOM (1:30pm): Review Quiz #4, assign pairs and pitches
LECTURE MODULES: Casting and Auditions, Working With Actors
READ: Filmmaking In Action, Ch. 14
WATCH: *Tangerine*
ASSIGNMENTS: Reflection Paper on *Tangerine*
Rough Cut of "The Meeting"

Week 10 (3/10)

LIVE ON ZOOM (1:30pm): Rough Cuts, discuss *Tangerine*
LECTURE MODULES: Film Festivals and Distro: What To Do With Your Films
READ: Filmmaking In Action, Ch. 15
Rogue One: The Verge article on reshoots
ASSIGNMENTS: Final edit of "The Meeting"
Quiz #5 on FIA Readings
Class Evaluations and Feedback

FINAL PROJECT: "The Meeting" due ***Week 11 (3/17)!*** Details on D2L but these will be screened live on Zoom for our final class period, and attendance is mandatory.

OTHER SYLLABUS ITEMS:

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.

Zoom – Guidelines:

This class will use Zoom, a video conferencing tool, for instruction and/or collaboration on a roughly bi-weekly basis. Students should follow general guidelines and meet participation expectations for Zoom meetings.

- Use your given or preferred name as your display name.
- Don't use distracting or inappropriate profile photos or virtual backgrounds.
- Don't share meeting links, passwords, screenshots, recordings, or other meeting information with people outside the class.
- Mute your microphone when you're not speaking to minimize background noise.
- If connectivity issues impact your audio/video quality, try turning off your camera.

Contact DePaul's Technology Support Center at 312.362.8765 if you need assistance during a video call.

Participation Expectations:

Student participation will be measured in several ways. Students are encouraged to ask questions and offer comments relevant to the class topics. Questions will be posed to the class in discussion formats; students are encouraged to offer answers, insights and best guesses.

- Be on time or notify your instructor if you will be late or unable to attend.
- Minimize distractions, such as televisions and cell phones, when possible.
- Don't engage in other activities during sessions (driving, cooking, cleaning, etc.)
- Try to put your device at eye level on a solid surface. Holding your device or placing it in your lap can add movement to your video, which can be distracting.
- If you think you might have trouble actively participating in meetings, let your instructor know in advance, if possible.

  Please note: Students should report any incidents of behavioral misconduct (including harassment) in video conference meetings to their instructor. Any incident of harassment and/or behavioral misconduct that impedes the teaching & learning environment may be reported to the Dean of Students Office for referral to the student conduct process. This includes sharing meeting links, passwords, screenshots, recordings, or other meeting information in a way that could facilitate harassment or misconduct by others.

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.

Preferred Name and 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

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

While certain assignments may be group-based, and you may be encouraged to work with other students, it's important that the work you do be entirely your own, and only for and during this class. 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:
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 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: csd@depaul.edu.

Lewis Center 1420, 25 East Jackson Blvd.
Phone number: (312)362-8002
Fax: (312)362-6544
TTY: (773)325.7296