

# CP 320: Introduction to Film Scheduling & Budgeting

AQ2023 - WEDNESDAYS - 5:45-9:00 PM - DALEY 210 (14 E. Jackson Blvd)

Instructor: Emily Schumann

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Office Hours: 4:00-5:30 PM on Wednesdays (In person, Office #200B in the Daley Building)

Communication: Email is the best way to reach me and I will respond within 24 hours.

## SUMMARY OF COURSE

This course will cover the pre-production phase of short and feature-length filmmaking, including breaking down scripts, scheduling, budgeting, pre-visualization, and considerations for practicality and logistics of seeing a project through from conception to successful production. Professional scheduling and budgeting software will be utilized, and discussions will be held to distinguish between standards of producing at Hollywood, independent film, and from the perspective of student film levels. Additionally, the roles of the producing team and on-set production team will be examined. The course will be Lecture/Discussion based with Lab time.

## COURSE OBJECTIVES

The purpose of this class is to introduce the student to the key steps in pre-production, focusing on the following objectives for the quarter:

- Students will understand the role that the production department plays in pre-production.
- Students will examine the differences between producing practices and practical approaches to filmmaking at the Hollywood standard, independent, and student levels.
- Students will apply best practices for scheduling productions of various scopes.
- Students will develop an understanding of film budgeting such that they will be able to confidently build and analyze a budget.
- Students will create a production plan, schedule, and budget for a short film project they plan on making.
- Students will write a reflection paper analyzing how their approach to production has evolved as a result of the materials covered in class.

## ATTENDANCE

Attendance and participation are mandatory. An absence from class, or arriving more than 15 minutes late to class, constitutes a reduction in your overall grade. Anyone who misses 3 classes will automatically drop a letter grade. Anyone who misses four classes will automatically fail.

The modality for each class will be in-person unless otherwise directed by the University.

## D2L

Students will be using D2L extensively in this course. To log on, go to: [d2l.depaul.edu](https://d2l.depaul.edu) and log in using CampusConnect login and password. Click on the course number link to find links to the syllabus, weekly assignments, related links, etc.

## PREREQUISITES

None

## ACADEMIC CALENDAR

Please check the Academic Calendar for important dates for the University:

<https://academics.depaul.edu/calendar/Pages/default.aspx>

## GRADING

### EVALUATION

- Project Pitch (5%)
- Production Office Checklist (5%)
- Short Film Analysis (5%)
- Script Breakdown (10%)
- Film Schedule (10%)
- Short Response Paper (10%)
- Budget Top Sheet (5%)
- Full Budget (10%)
- Final Project - Full Pitch Packet (15%)
- Self-Reflection Paper (10%)
- Class Participation (15%)

A = 100-93, A- = 92-90, B+ = 89-87, B = 86-83, B- = 82-80, C\_ = 79-77, C = 76-73, C- = 72-70, D+ = 69-67, D = 66-63, D- = 62-60, F = Below 60. A indicates excellence, B indicates good work, C indicates satisfactory work, D indicates unsatisfactory work, and F is a failure to demonstrate an understanding of course concepts.

## TEXTBOOKS

Books that are **recommended** but not required are as follows:

- Producer to Producer (2nd Edition) by: Maureen A. Ryan - ISBN # 9781615933570
- IFP/Los Angeles Independent Filmmaker's Manual (2nd Edition) by: Nicole Shay LaLoggia and Eden H. Wurmfeld - ISBN # 9780240805856

## SOFTWARE

- Movie Magic Scheduling
- Movie Magic Budgeting

## SUGGESTED ONLINE RESOURCES:

- THE BLKLST a platform for film and TV writers to showcase their screenplays for industry members and get their work evaluated by professional readers.
- Short of the Week an online platform that showcases different short films each week.
- Omeleto a youtube-based channel which highlights short films organized by genre from around the world.
- Every Frame a Painting a collection of short, informative video essays that dive into the filmmaking process.
- The Hollywood Reporter: Roundtable Discussions Panel discussions featuring different producers, actors, and directors to explore the process behind filmmaking.

## PARTICIPATION

This class is about learning by doing, and applying lecture materials to the process of preparing for the production of films. Along with coming to class throughout the quarter, students are also expected to participate in class discussions and lab periods to familiarize themselves with the software covered in class.

# WEEKLY SCHEDULE

The following is an outline of the schedule and assignments for this class. Please be sure to check D2L regularly for supplemental materials and details of assignments.

- Please note, readings are not required but are highly recommended in order to understand and emphasize teaching points in lectures and over the duration of the course.
- If you are having trouble with assignments, please reach out to me EARLY so I can best help you.

## WEEK 1: 9/6

Welcome back!

Introductions and Goals

Lecture: An introduction to producing a short film... Let's talk about SCOPING. What can good pre-production do?

What are ways to save time and money? What is the goal of film and what are some best practices to start? What is a PRODUCER? What do they do? Above the Line and Below the Line Roles on a Film Set & Types of Producers

Lecture/Discussion: Project Experiences, Pitching Your Project

### ASSIGNMENT DUE @ 5:45 PM 9/13: PROJECT PITCH

- *Project Pitch: Pitch a short script you'd like to make that's already written (under 15 pages)*

## WEEK 2: 9/13 [ONLINE ZOOM CLASS]

**DUE: PROJECT PITCH - Pitch a short film script you'd like to make during your time at DePaul (<15 pages)**

\*\*\*THE WEEK 2 CLASS WILL BE HELD ONLINE VIA ZOOM\*\*\*

Discussion: Project Pitches and Responses: What are the production challenges of these films?

Lecture: Production Office Process at DePaul and creating work as a Student Filmmaker and at an Independent Level: challenges, and creating a paper trail, prepping with professional practices.

### ASSIGNMENT DUE @ 5:45 PM 9/20: PRODUCTION OFFICE CHECKLIST

- *Create a Production Office Checklist for your Short Film*
- *Watch: The HRT Oscar Producer's Roundtable with Matt Damon, Darren Aronofsky, Frank Marshall, Marc Platt, etc.*
- *Recommended Reading: PRODUCER TO PRODUCER p. 1-51*

## WEEK 3: 9/20

**DUE: PRODUCTION OFFICE CHECKLIST**

Discussion: Producer's Roundtable Takeaways

In-Class Screening & Discussions: Short Film Projects: CURFEW, THE NEIGHBOR'S WINDOW, & CARGO

Lecture: Production Considerations and Catering to Your Specific Project Needs

### ASSIGNMENT DUE @ 5:45 PM 9/27: SHORT FILM ANALYSIS

- *Short Film Analysis: Write 3-5 paragraphs on a film you find on Short of the Week. What are the logistical concerns? Where do you think most of the budget went? Are there any big ticket items?*
- *Watch: The Filmscape Panel with The Bear's Camera + G&E Team*
- *Recommended Reading: PRODUCER TO PRODUCER p. 52-68*

## WEEK 4: 9/27

### DUE: SHORT FILM ANALYSIS - 1 Page Review

Discussion: Takeaways from the Filmscape Panel

Lecture: Breaking down a Script: CURFEW (short film).

Workshop: Script Breakdowns of THE BEAR (Pilot) - By Hand and by MovieMagic. Lab Time.

### ASSIGNMENT DUE @ 5:45 PM 10/4: SCRIPT BREAKDOWN

- *Final Project Script Breakdown*
- *Recommended Reading: PRODUCER TO PRODUCER p. 224-299*

## WEEK 5: 10/4

### DUE: SCRIPT BREAKDOWN

Lecture: Scheduling: Time is everything. The Basis of scheduling, how can time and cost be saved? Working backward - from Post-Production to Pre-Production and Development. Lab Time.

Workshop: Scheduling considerations for CURFEW and THE BEAR (Pilot). By Hand and by MovieMagic. MovieMagic Scheduling. Lab Time.

### ASSIGNMENT DUE @ 5:45 PM 10/11: FINAL PROJECT SCHEDULE

- *Final Project Schedule*
- *Watch: The Producer's Roundtable with Charlize Theron, David Heyman, Emma Tillinger Koskoff, Dan Lin, etc.*

## WEEK 6: 10/11

### DUE: FINAL PROJECT SCHEDULE

Discussion: Producer's Roundtable Takeaways

In-Class Screening: "Lost in La Mancha"

Lecture: The Art of the Pivot; the Importance of Flexibility and Adaptability on a Film Set  
The Role of the AD on Set

### ASSIGNMENT DUE @ 5:45 PM 10/18: SHORT RESPONSE PAPER

- *Short Response Paper: "Lost in La Mancha"*
- *Recommended Reading: PRODUCER TO PRODUCER p. 69-136*

## WEEK 7: 10/18

### DUE: SHORT RESPONSE PAPER ON "LOST IN LA MANCHA"

Discussion: Reflecting on "Lost in La Mancha" and Key Takeaways

Lecture: Moving your Schedule into Budget.

Workshop: Budgeting CURFEW and THE BEAR (Pilot)

### ASSIGNMENT DUE @ 5:45 PM 10/25: FULL BUDGET

- *Final Project Full Budget*
- *Recommended Reading: PRODUCER TO PRODUCER p. 178-222*

## WEEK 8: 10/25

### DUE: FINAL PROJECT FULL BUDGET

Lecture: Budgeting Considerations. Moving your schedule into a budget and budgeting basics.

Workshop: MovieMagic Budgeting for CURFEW and THE BEAR (Pilot). Lab Time.

### ASSIGNMENT DUE @ 5:45 PM 11/1: FINAL PROJECT BUDGET TOP SHEET

- *Final Project Full Budget Top Sheet*
- *Watch THR Producer's Roundtable with Studio Executives: Netflix, Paramount, Disney, Warner Bros, etc.*
- *Recommended Reading: PRODUCER TO PRODUCER p. 301-374*

## WEEK 9: 11/1

### DUE: FINAL PROJECT BUDGET TOP SHEET

Discussion: Producer's Roundtable Takeaways

Lecture: Pitching your Project for Funding: how should you prepare your materials?

*Guest Speaker*

Workshop: Lab Time to work on Final Project

### ASSIGNMENTS DUE @ 5:45 PM FINALS WEEK: SELF REFLECTION PAPER + FINAL PROJECT PACKET

- *Self-Reflection Paper: DUE FINALS WEEK*
  - *What have you learned in class?*
- *Final Project Packet: DUE FINALS WEEK*

### REMINDER: WORK ON FINAL PROJECT PACKET and SELF-REFLECTION PAPER

- Using what you've learned in class, combine and revise your Final Project Packet.
- Is there anything you need to reconsider? Modify? Adapt?

## WEEK 10: 11/8

Lecture: What's next? Considering Festival Circuits and Marketing/Distribution.

Lab: Open Lab Time to work on Final Project

Individual Check-Ins: 1 on 1 Meetings with Emily

### REMINDER: FINAL PROJECT PACKET and SELF-REFLECTION PAPER are due next week!

**We will meet for Finals Week to debrief and discuss final projects.**

## FINALS WEEK: 11/15

### DUE: FINAL PROJECT PACKET

### DUE: FINAL SELF-REFLECTION PAPER

*Meet in class to share final projects and reflect upon what was learned this quarter and how that knowledge will be applied to the next projects.*

# CALENDAR

## SEPTEMBER

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
					1	2
3	4 Labor Day University Closed	5	6 First Day of Classes	7	8	9
10	11	12	13 Project Pitch DUE	14	15	16
17	18	19	20 Production Office Checklist DUE	21	22	23
24	25	26	27 Short Film Analysis DUE	28	29	30

## OCTOBER

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
1	2	3	4 Final Project Script Breakdown DUE	5	6	7
8	9	10	11 Final Project Schedule DUE	12	13	14
15	16	17	18 Short Response Paper DUE	19	20	21
22	23	24	25 Final Project Full Budget DUE	26	27	28
29	30	31				

# CALENDAR

## NOVEMBER

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
			1 Final Project Budget Top Sheet DUE	2	3	4
5	6	7	8	9	10	11
12	13	14	15 FINAL EXAM Final Project Packet & Self-Reflection Paper DUE	16	17	18
19	20	21 End of AQ2023	22	23 Thanksgiving	24	25
26	27	28	29	30		

# ACADEMIC POLICIES

## 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 out via email.

## COVID-19 HEALTH AND SAFETY PRECAUTIONS

The ongoing COVID-19 situation requires flexibility in order to prioritize the collective health of the class and our community. We will continue to follow CDC guidelines, DePaul policies, and common sense. Any changes to the course will be communicated via d2l and email.

Please DO NOT ATTEND class if you have any COVID-like symptoms or if you are waiting on the results of a COVID-19 test. If you show up visibly sick, you will be sent home to complete the work online. If you must attend class from home, communicate with me and we can come up with alternative classroom circumstances. Mandatory protocols must be followed by DePaul students, faculty and staff at all times on both campuses  
[https://resources.depaul.edu/coronavirus/guidance/health-safety\\_practices/Pages/default.aspx](https://resources.depaul.edu/coronavirus/guidance/health-safety_practices/Pages/default.aspx).

## RESPECT FOR DIVERSITY AND INCLUSION

At DePaul, our mission calls us to explore "what must be done" in order to respect the inherent dignity and identity of each human person. We value diversity because it is part of our history, our traditions and our future. We see diversity as an asset and a strength that adds to the richness of classroom learning. In my course I strive to include diverse authors, perspectives, and teaching pedagogies. I also encourage open dialogue and spaces for students to express their unique identities and perspectives. I am open to having difficult conversations and I will strive to create an inclusive classroom that values all perspectives. If at any time, the classroom experience does not live up to this expectation, please feel free to contact me via email or during office hours.

## 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 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>



## ACADEMIC INTEGRITY AND PLAGIARISM

This course will be subject to the university's academic integrity policy. All students are expected to abide by the University's Academic Integrity Policy which prohibits cheating and other misconduct in student coursework. Publicly sharing or posting online any prior or current materials from this course (including exam questions or answers), is considered to be providing unauthorized assistance prohibited by the policy. Both students who share/post and students who access or use such materials are considered to be cheating under the Policy and will be subject to sanctions for violations of Academic Integrity.

More information can be found at <https://resources.depaul.edu/teaching-commons/teaching/academic-integrity/Pages/default.aspx>.

*Posting work on online sites, such as Hero*

All students are expected to abide by the University's Academic Integrity Policy which prohibits cheating and other misconduct in student coursework. Publicly sharing or posting online any prior or current materials from this course (including exam questions or answers), is considered to be providing unauthorized assistance prohibited by the policy. Both students who share/post and students who access or use such materials are considered to be cheating under the Policy and will be subject to sanctions for violations of Academic Integrity.

## 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>.

## 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>

## STUDENTS WITH DISABILITIES

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

Loop Campus - Lewis Center #1420 - (312) 362-8002

Lincoln Park Campus - Student Center #370 - (773) 325-1677

*Students can also email the office at [csd@depaul.edu](mailto:csd@depaul.edu).*

Students who are registered with the Center for Students with Disabilities are also invited to contact me privately to discuss how I may assist in facilitating the accommodations you will use in this course. This is best done early in the term. Our 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.

# STUDENT RESOURCES

## WRITING CENTER

The University Center for Writing-Based Learning can offer assistance on things like story development, paper review, and provide help with any writing materials. Visit <https://condor.depaul.edu/writing/programs-writing-center.html> to learn more.

## SCRIPT DEVELOPMENT ASSISTANTS

Additionally, there are two Script Development Assistants available to help with screenwriting needs. They can be emailed at [scriptdevelopment@depaul.edu](mailto:scriptdevelopment@depaul.edu) to schedule an appointment.

## DEAN OF STUDENTS OFFICE

The Dean of Students Office at DePaul University promotes student learning and ethical decision making in an inclusive and student-centered environment. Utilizing a comprehensive approach to student advocacy that is informed by DePaul's Catholic, Vincentian, and urban mission, the office collaborates with students, staff, faculty, parents and community partners to support students in reaching their academic and personal success. Visit <https://offices.depaul.edu/student-affairs/about/departments/Pages/dos.aspx> to learn more.

Contact: [deanofstudents@depaul.edu](mailto:deanofstudents@depaul.edu)

## UNIVERSITY COUNSELING SERVICES

DePaul's My Student Support Program (My SSP) provides brief, individual counseling for all currently enrolled students. Students can use MySSP to access confidential support anytime, anywhere.

- Call direct at 1-866-743-7732. (If calling from outside North America, dial 001.416.380.6578.)
- Or Download the My SSP app: Search 'My SSP' in either the Apple App store or Google Play.
- Through the app, all students can call or chat with a Student Support Counselor 24/7 in real-time or schedule a telephone or secure video session.
- For more information, go to [go.depaul.edu/myssp](http://go.depaul.edu/myssp) or watch a video tutorial [here](#).
- Phone/virtual consultations and referrals to outside services are available through DePaul's University Counseling Services (UCS). Call 1-773-325-7779 to schedule an initial phone consultation. If staff are on another call, please leave a message with your name, phone number, and student ID number, and your call will be returned as soon as possible.
- For ongoing counseling support, counseling staff will provide resources and referral support.

In case of an urgent or life-threatening emergency:

- Call 911, go to your nearest emergency room, or (if you are on campus) call Public Safety: 1-773-325-7777 (Lincoln Park) or 1-312-362-8400 (Loop).

Visit <https://offices.depaul.edu/student-affairs/resources/faculty-staff/faculty-questions/Pages/university-counseling-services.aspx> to learn more.

## THE HELP DESK

The Help Desk provides technical assistance via phone, email and web for current DePaul students, faculty and staff. We support computers, network access, telephones, email accounts, and university instructional and administrative software. We can troubleshoot and resolve hardware and software related issues with both the Mac and Windows operating systems. Visit <https://offices.depaul.edu/information-services/support/Pages/default.aspx> to learn more.

## SOFTWARE & PROGRAMS

### Production Resources:

MovieMagic Scheduling & Budgeting will be provided in the Classroom Labs.  
MovieMagic Scheduling & Budgeting is also available to be purchased as a Student for a reduced rate.

### Screenwriting:

Final Draft is recommended for industry standard screenwriting but not required. Student Discounted rate is \$99 for a one-time purchase. Other screenwriting software like Celtx is available and free to use.

### Post-Production Resources:

Adobe Suite is provided on behalf of some classes via your DePaul email.  
If not, Adobe is available to students at a reduced rate.

## ADDITIONAL DEPAUL RESOURCES

### The Production Office:

The Production Office is available to assist students with tasks related to producing their films. The Production Office is the first step in reserving equipment for projects outside of the syllabi and can help with casting, finding crew, securing insurance, and other logistics.

- Contact: [production@cdm.depaul.edu](mailto:production@cdm.depaul.edu)
- Located at 14 E. Jackson (Daley Building), LL103

### Student Production Handbook:

- Available for download via D2L, the handbook walks students through various policies and procedures at DePaul and is a helpful hub of information for things like insurance coverage on student films.

### DePaul Equipment Centers:

- The Loop - "The Cage"
  - Contact: [cdmequipment@cdm.depaul.edu](mailto:cdmequipment@cdm.depaul.edu)
  - Located at 14 E. Jackson (Daley Building), LL106
- Camera Vault
  - Contact: [cameravault@cdm.depaul.edu](mailto:cameravault@cdm.depaul.edu)
  - Located at 2525 W. 15th St. (Cinespace Studios)