

<i>Instructor:</i>	<i>Samantha Sanders</i>	<i>Quarter:</i>	<i>Winter 24</i>
<i>Office:</i>	<i>Online via zoom</i>	<i>Section:</i>	<i>502</i>
<i>Office hours:</i>	<i>ONLINE via BlueStar</i>	<i>Class #:</i>	<i>22357</i>
<i>Email:</i>	<i><a href="mailto:samantha.sanders@depaul.edu">samantha.sanders@depaul.edu</a></i>	<i>Class Time*:</i>	<i>Tues 8:30-11:45AM</i>
		<i>Class Location:</i>	<i>P101 - Cinespace</i>
<i>GA:</i>	<i>Pavit Ghandi</i>	<i>Email:</i>	<i>PGANDH10@depaul.edu</i>

## ***FILM 110: Production I***

### **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 work together to produce several films with an emphasis on visual storytelling and personal expression.

### ***CHANGES TO THE SYLLABUS***

This syllabus is subject to change as necessary during the quarter. Depending on many variables outside of our control, the assignments projected for the term may require alteration or rescheduling. If a change occurs, it will be posted under Announcements in D2L. Please ensure that campus connect and D2L have your correct email address. Also, make sure you are receiving all notifications via D2L.

### **CDM**

For more specific questions about CDM, check out this page for current info: [CDM Student Frequently Asked Questions.](#)

## Learning Outcomes

*Upon successful completion of this course students will:*

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

## Prerequisites

None

## Textbooks and Printed Resources

**REQUIRED:** *Filmmaking in Action: Your Guide to the Skills and Craft*, Leipzig & Weiss.  
MacMillan Higher Ed. ISBN 13: 9780312616991

Any supplemental readings will be provided and shared on D2L.

### ANNUAL MANDATORY SAFETY TRAINING

Each SCA student must go through SCA Production Training before having access to reserve production equipment from any of our equipment centers. This online training is accessible through SCA Central on D2L to do at your own pace. You can find it by clicking on “SCA Production Training” in the blue box at the top of SCA Central.

<https://d2l.depaul.edu/d2l/home/653204>

**Additionally you will need to complete the Cinespace Orientation Training as part of your first lab.**

### EQUIPMENT:

#### Supplies

#### **REQUIRED:**

- 1 External Hard drive (500 GB minimum)
- 1 USB flash drive for project backups and submissions (8 GB)
- Grip Gloves (for working with lights)

### **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 (CF & SD)

### **Hardware/Software**

*Still and Video Camera, Audio Recording Equipment:* Gear is available for checkout from the CDM Equipment Center, Cinespace Stage, and Camera Vault.

*Editing Software:* CDM Computer Labs are available for software use outside of class with and offer Adobe Creative Cloud on PC and Mac operating systems. This course will require you to use a non-linear editing system to edit several of your assignments.

Information on labs, rooms, production equipment, rules, and guidelines can be found at the [CDM Production Resources website](#).

### **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.

### **Course Management System**

D2L

<https://d2l.depaul.edu>

### **Additional Website Content**

Netflix

[www.netflix.com](http://www.netflix.com)

Hulu

[www.hulu.com](http://www.hulu.com)

Vimeo

[www.vimeo.com](http://www.vimeo.com)

YouTube

[www.youtube.com](http://www.youtube.com)

Short of the Week

[www.shortoftheweek.com](http://www.shortoftheweek.com)

### **Suggested Online Resources**

[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.

[Fandor](#): An informing source for video essays.

[No Film School](#): In-depth video essays and articles on all kinds of topics.

[LinkedinLearning](#): A useful collection of video tutorials for learning various software programs. All DePaul students have free access to LinkedInLearning. It is available at the library and by (free) subscription. It is highly recommended that you watch the essential training on Adobe Premiere CC.

## Grading

Labs	40%
Match Cut Assignment	5%
Sound Map Assignment	5%
"The Activity" Assignment	15%
Pre-Viz Assignment	5%
"The Meeting" Assignment	15%
Peer Evaluation	5%
Participation	10%

**LATE WORK WILL NOT BE ACCEPTED.**

## Grading Scale

93-100: A	90-92: A-		A indicates excellence
87-89: B+	83-86: B	80- 82: B-	B indicates good work
77-79: C +	73-76: C	70-72: C -	C indicates satisfactory work
67-69: D +	60-66: D		D work is unsatisfactory in some respect
65-0: F			F is substantially unsatisfactory work

## Assignments

**Labs:** Each week, students must complete a lab focused on elements of Production. These labs are led by Graduate Assistants. Specifics and the grading of these labs are described in detail on the lab syllabus. Students must attend and complete the lab during the scheduled lab time. Any students that miss a lab will receive zero credit for that lab. *Given the amount of time, effort, and resources necessary to arrange these labs, **there are NO make-up sessions for labs (except in cases of Covid)***

**Match Cut Assignment:** 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. The completed template with photos and information (notes, arrows, etc.) must be turned as a **single pdf**.

**Sound Map Assignment:** Using routes specified in class, students will individually “map” the sounds heard along that path, 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**.

**Introducing a Character Assignment, “THE ACTIVITY”:** In groups of 5, students will complete two versions of “THE ACTIVITY” film— an exercise in visual storytelling. This film will portray ONE PERSON, in ONE SPACE, doing ONE THING (brushing teeth, eating an apple, juggling, etc). The activity should be portrayed in its entirety, from start to finish. Students will then rotate positions and create a second film with the same parameters but using a new subject, in a different location, engaged in a completely new activity. Students will then edit the footage together into two assembled scenes. 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:** Individually, each student will need to create a Pre-Visualization packet as a proposal for their group’s “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. Based upon the strength of this Pre-Viz packet, each group’s films will be chosen by the Instructor.

**Scene Construction Assignment, “THE MEETING”:** In small groups, students will 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. In this ONE space, 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.

## Schedule

All readings are to be completed before the following class. However, it is **highly recommended** that they are completed before that week's upcoming lab session.

### Week 1 (1/9)

Introductions and Course Expectations. Production Roles and Hierarchy, The Order of Operations for shooting.

**ASSIGNMENT:** *Online Cinespace Training*

**READ:** *FIA : Chapters 1, 2*

**LAB:** *Cinespace Safety Training Lab*

### Week 2 (1/16)

Pre-Viz: Match Cuts, Storyboards. Scene Construction: Introducing a character through action. "The Activity" Assignment

**ASSIGNMENT:** *Match Cut Assignment*

**INTRODUCE "The Activity" Assignment**

**READ:** *Match Cut PDF, FIA : Chapters 3, 4*

**LAB:** *DIT/ Editing Lab / Activity Pre-Vis*

NOTE: The DIT/Editing Lab is a take-home Lab to be completed before next week's Lab. During this week's lab time, students will complete Match Cut Photographic Storyboards in their groups for their upcoming Activity Film.

### Week 3 (1/23)

Camera Intro & Demo: C100. Camera Exercise.

**READ:** *FIA : Chapters 6, 7*

**LAB:** *Camera Test Drive Lab*

### Week 4 (1/30)

Scene Construction Cont'd. Shoot "The Activity" assignment.

**READ:** *FIA : Chapters 11, 12*

**DUE:** **MATCH CUT ASSIGNMENT**

**LAB:** *Scene Construction Workshop Lab*

<b>Week 5</b>	<p><b>(2/6)</b></p> <p>Review &amp; Critique “The Activity”. Dual System Sound recording: shooting a scene with sound. Demo + exercise.</p> <p><b>ASSIGNMENT:</b>        <b>Sound Map Assignment</b></p> <p><b>READ:</b>                <i>FIA : Chapter 10</i></p> <p><b>DUE:</b>                <b>“The Activity” Assignment</b></p> <p><b>LAB:</b>                <b>Sound Recording Lab</b></p>
<b>Week 6</b>	<p><b>(2/13)</b></p> <p>Lighting &amp; Grip Techniques I Demo. Lighting Exercises.</p> <p><b>ASSIGNMENT:</b>        <b>Pre-Viz Assignment</b></p> <p><b>READ:</b>                <i>FIA : Chapter 8</i></p> <p><b>DUE:</b>                <b>Sound Map Assignment</b></p> <p><b>LAB:</b>                <b>G&amp;E Safety and Test Drive Lab</b></p>
<b>Week 7</b>	<p><b>(2/20)</b></p> <p>Lighting &amp; Grip Techniques II Demo. Lighting Exercises.</p> <p><b>ASSIGNMENT:</b>        <b>“The Meeting” Assignment</b></p> <p><b>DUE :</b>                <b>Pre-Viz Assignment (will be due end of Week 6)</b></p> <p><b>READ:</b>                <i>FIA : Chapter 9</i></p> <p><b>LAB:</b>                <b>Lighting Lab</b></p>
<b>Week 8</b>	<p><b>(2/27)</b></p> <p>Key Components of Pre-production: Creating a schedule, Script Breakdowns, Locations, Order of Op. Scene Construction: “The Meeting”. Pre-Visualization Assignment. Pre-Viz Concepts for “The Meeting” chosen.</p> <p><b>READ:</b>                <i>FIA : Chapter 5</i></p> <p><b>LAB:</b>                <b>Pre-Production Lab (2/25)</b></p> <p>NOTE: The Pre-Production Lab is a take-home Lab to be completed before next week’s Lab. During this week’s lab time, students will walk through their shot lists and lighting plans with their groups for their upcoming Meeting Film.</p>
<b>Week 9</b>	<p><b>(3/5)</b></p> <p>IN CLASS SHOOT: “The Meeting” Assignment.</p> <p><b>ASSIGNMENT:</b>        <b>“The Meeting” Assignment Rough Cut</b></p> <p><b>READ:</b>                <i>FIA : Chapter 14 (optional)</i></p> <p><b>DUE:</b>                <b>“The Meeting” Rough Cut (DUE by 11:59pm on 3/29!!!)</b></p> <p><b>LAB:</b>                <b>Scene Construction Workshop Lab</b></p>

**Week 10**      **(3/12)TBD**

**RESHOOTS AND PICK UPS The Meeting Film or Final Screening**

**ASSIGNMENT:**      ***“The Meeting” Assignment + Reshoots and final edit***

**READ:**              *FIA : Chapter 15 (optional)*

**DUE:**              ***“The Meeting” FINE Cut***

**LAB:**              ***Final Screening – The Meeting film ?***

**DUE:**              ***“The Meeting” Assignment - Final Cut***

## **Course Policies**

### ***Pandemic Health and Safety Guidelines:***

Refer to the [university's guidelines for students](#) .

Film production during a pandemic brings its own very specific challenges and I understand that this will not be easy. For the health and safety of everyone involved, however, we must do our best to protect one another.

### ***Health Monitoring, Illness, and Reporting Protocols:***

Above all, if you are feeling ill, do not come to class or to your group shoot.

### ***Student responsibilities and the Syllabus:***

Each student is responsible for their time management and for meeting the all 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 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.

### ***Reading and Screening Assignments:***

*“The man who does not read has no advantage over the man who cannot read.” – Mark Twain*

### ***Statement on Challenging Material:***

Learning is uncomfortable. We will screen films that experiment with perception and may include disruptive sounds, flashing lights, or images/speech of a violent, sexually explicit, or politically charged nature. This is an inclusive environment, which means you may be exposed to identities that may affirm or undermine your own. This is a chance for growth. Film can be transformative and cathartic. However, it can also bring up past trauma. We will discuss these topics courageously, respectfully, and honestly as equals. If you ever need to step out, due to something that happens externally or internally at class, go ahead, but you will be expected to take responsibility for missed work and schedule a time to propose an alternative way to engage with the course material.



***Attendance:***

This course is demanding, both in terms of creativity and collaboration. Absences are an impediment to the artistic results of those demands. Given the uncertain nature of the world we currently find ourselves in, however, I have no intention of making your life any more challenging with an unforgiving or punitive attendance policy. With most creative efforts, however, you get out what you put in— the same can be said of this course.

Each week's class consists of lectures and screenings and attendance is mandatory. There are NO make ups for labs or class exercises; if a student misses an assignment in class, they will not receive credit for that assignment. Excused absences are handled through the Dean of Students Office after completing an Absence Notification Form [here](#).

***Group Evaluations:***

Most of the assignments in this class will require you to work in a team. At the end of the quarter, each group member is required to turn in a written evaluation of their team members. If all evaluations are uniformly positive, all group members will share the grades in all assignments; if evaluations are negative, the grades of the group member/s in question will be docked. These evaluations will be **HEAVILY** factored into your grade for your Activity and Meeting Assignments.

***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:***

Do not become distracted by electronic devices during class or lab. 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 Stages— please leave it outside.

***Email Policy:***

Please type **FILM 110 PRODUCTION I** in the subject of all e-mails to the instructor or Graduate Assistant 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. For example, I would label the Match Cut Assignment as: SANDERS\_MATCH\_CUT.pdf).

***Assignment Submission Policy:***

All documents must be submitted as a **single pdf file**. All films should be submitted with a **working Vimeo link** that enables the **video to be downloaded**. In case of internet issues, you should also bring an **.h264 video file** of your assignment to class.

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. Submit the correct project file or document through D2L by each deadline. **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:***

Please make sure you arrive on time for the transportation bus from the Loop Campus. The bus leaves 30 minutes before class starts. The Cinespace Shuttle Schedule is available [here](#). 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 policies can be found under "[Equipment](#)" on the Production Resources Website.

### ***REQUIRED Cinespace Orientation to Production and Set Safety Training:***

Students who have not shot at Cinespace before MUST complete the Cinespace Orientation to Production and Set Safety Training (O.P.S.S.) before being allowed to do so. The three O.P.S.S. Modules and Quizzes are available in SCA Central [here](#). Students must watch each Module video and score 100% on the accompanying quiz to pass the O.P.S.S. training. THIS IS A COMPONENT OF YOUR FIRST LAB. Please complete this by our 2nd class meeting.

### ***SCA Production Handbook:***

The School of Cinematic Arts [Production Handbook](#) is an invaluable resource to all DePaul student filmmakers. The answers to most questions regarding contacts, resources, contracts, rules, and guidelines can be found inside. It is updated annually on [SCA Central](#) and linked to the [CDM Production Resources](#) page.

### ***Talent Waivers:***

Talent waivers must be signed by any outside talent (non-DePaul students) prior to camera rolling for any projects. These waivers must be signed and submitted to the Production Office before shooting. Waivers and other commonly used forms can be found on SCA Central under "[Filmmaking Paperwork](#)".

***DePaul Production Insurance:***

DePaul production insurance does not cover the use of fire (including pyrotechnics and fireplaces), vehicles, or animals of any kind. Insurance is required for location agreements, film permits, and any equipment rental agreements. Any questions about DePaul's production insurance should be directed to the Production Office well before shooting begins ([production@cdm.depaul.edu](mailto:production@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 on SCA Central under "[Filmmaking Paperwork](#)".

***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:***

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.

***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.

***Respect for Diversity and Inclusion:***

Respect for Diversity and Inclusion at DePaul University is aligned with our Vincentian Values. 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 creators, 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.

### ***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 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:***

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: [cdm.depaul.edu/enrollment](http://cdm.depaul.edu/enrollment).

### ***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 [here](#)

***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 (312) 362-8002
- Lincoln Park Campus (773) 325-1677
- Email: [csd@depaul.edu](mailto:csd@depaul.edu)

Students who register with the Center for Students with Disabilities are also invited to contact Dr. Gregory 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 [this website](#) for Services and Contact Information.