



DePaul University

College of Computing & Digital Media

School of Cinematic Arts

DC 310 – 501

Digital Cinema Production II

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| Instructor: | Alireza Khatami | Quarter: | Winter 2018 |
| Office Hour: | MON, 16:15 to 17:45 | Section: | 603 |
| Office Location: | CDM 406 | Class#: | 20652 |
| Email: | akhatami@depaul.edu | Class Time: | TUE from 13:15 to 16:30 |
| Phone: | (312) 3626 723 | Class Location: | CINESPACE P0201 |

Course Description

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

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 (2-10 minute) films/scenes 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 workshopping, 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.

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

Prerequisites

DC 215 and DC 275

Texts

Suggested readings:

- FILM DIRECTING, SHOT BY SHOT: visualizing from concept to screen by Steven D. Katz
- THE FILM DIRECTOR'S INTUITION: Script Analysis and Rehearsal by Judith Weston
- ON FILM DIRECTING by David Mamet.
- MOVIE MAKING by Sidney Lumet KAZAN ON DIRECTING by Elisa Kazan.
- DESIRE2LEARN (D2L): Some additional readings and web links will be posted on D2L.

Assignment and Grading Opportunities

- **Active Participation: 15% (Individual)**

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: 20% (Group)**

A short 2 to 5 minutes live-action film driven by visual storytelling and intelligent sound design. The main plot will be assigned.

- **2nd Short Film: 20% (Group)**

- A short 2 to 5 minutes live-action film driven by visual storytelling and intelligent sound design. The main plot will be assigned.

- **3rd Short Film: 20% (Group)**

A short 2 to 5 minutes live-action drama film shot entirely in one continuous take. Students must demonstrate meaningful camera movements and actors blocking.

- **Video Storyboard: 10% (Group)**

A complete video storyboard of the final script that clearly shows all the shots, actors' blocking and dialogues. The participation of cast is not mandatory but highly encouraged.

- **Final Short Film: 15% (Group)**

Open (No restrictions) A short 4 to 10 minutes live-action film that tells a complete story.

Course Schedule

- **Week 1, Jan. 2nd**

Lecture: Introduction, Syllabus Review, Grouping

Workshop: 1st Short Film Script Development

- Week 2, Jan. 9th**

Lecture: Location Scouting

Workshop: Production I

Submission: 1st script + WIP
- Week 3, Jan. 16th**

Workshop: 2nd Short Film Script Development

Screening: 1st Short Film

Critique & Peer Review
- Week 4, Jan. 23rd**

Workshop: Production II

Submission: 2nd script + WIP
- Week 5, Jan. 30th**

Lecture: 3rd Short Film Script Development

Screening: 2st Short Film

Critique & Peer Review
- Week 6, Feb. 6th**

Workshop: Production III

Submission: 3rd script + WIP
- Week 7, Feb. 13th**

Screening: 3rd Short Film

Critique & Peer Review
- Week 8, Feb. 20th**

Submission: Final script

Table Reading

Critique & Peer Review
- Week 9, Feb. 27th**

Submission: Video Storyboard

Critique & Peer Review
- Week 10, Mar. 6th**

Screening: Revised Final Film
- Please note:

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.

Guns and Weapons: The use of guns and weapons are **forbidden** in this class and results in the student's automatic failure of the assignment. Any realistic depiction of a gun, whether or not the gun is real or a replica, whether the gun can fire real bullets, blanks, is disabled, or even if it is a toy, is forbidden for any production related to this course. Using children and animals are also highly discouraged.

Casting: Students must cast professional actors for their Final Short Film.

Grading Policy

- Professional filmmakers must adhere to strict deadlines. Therefore students are expected to turn in all assignments by the established deadlines. **LATE WORK WILL NOT BE ACCEPTED.**
- Technological failure is not an excuse. Back up your work and do not leave your work until the last second! This is your warning ☺
- A = 100-95, A- = 91-94, B+ = 88-90, B = 85-87, B- = 81-84, C+ = 77-80, C = 73-76, C- = 69-72, D+ = 65-68, D = 61-64, F = 0-60. "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.

Project File Labeling Policy

- 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

- 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! Again, no late work is accepted! It is your responsibility to always double-check that your file has been successfully uploaded to D2L.

Attendance Policy

Attendance and participation is mandatory. An absence, which is defined as not showing up to class or arriving more than 10 minutes late to class, constitutes a reduction in your overall grade. You are expected to be on time, and if you plan on missing or being late to a class are expected to e-mail the instructor before that particular class. The instructor reserves the right to determine whether an absence or tardy is "excused." **Unexcused absences or tardiness will negatively affect your grade. Please see Course Policies as Suggested by the Dean of Students Office** at the end of the syllabus to see

how your grade will be affected. If you want to question a recorded absence or tardiness, it must be done within a week of the recorded occurrence.

Computer/Cellphone/i-Pad Electronic Device Policy

If you are using any personal or school electronic equipment during class, **you will be asked to leave and will be counted as absent for that class.**

Required Supplies

1 External Hard drive (500 GB minimum)

1 USB flash-drive for project backups and submissions (8 GB)

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

Production Resources

- A great actor resource is through DePaul's ACTOR DATABASE.
[http://www.cdm.depaul.edu/Current Students/Pages/Production-Resources.aspx](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.
- 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>

Suggested online Resources

- [CineFix](https://www.youtube.com/channel/UCVtL1edhTBqqY-j2JndMzg): A useful, entertaining and inspiring YouTube channel for video essays, interviews. <https://www.youtube.com/channel/UCVtL1edhTBqqY-j2JndMzg>
- [Every Frame I am painting](https://www.youtube.com/user/everyframeapainting): Tony Zhou's video essays on variety of aspects of art of filmmaking. <https://www.youtube.com/user/everyframeapainting>
- [Must See Films](https://vimeo.com/user15233185): A stimulating collection of video essays that helps you see films differently. <https://vimeo.com/user15233185>
- [Fandor](https://www.youtube.com/channel/UCkeB0Irsqk0EYJwg-hHs7MA): Another informing source for video essays. <https://www.youtube.com/channel/UCkeB0Irsqk0EYJwg-hHs7MA>
- [Raccord](https://vimeo.com/raccordcollective): In-depth analysis on master directors. <https://vimeo.com/raccordcollective>
- [Lynda](https://www.lynda.com/): A useful collection of video tutorials specially for learning various software programs. All DePaul students have free access to Lynda. <https://www.lynda.com/>
 - It is highly recommended that you watch the essential training on Adobe Pr CC. This course requires you to use non-linear editing programs. <https://www.lynda.com/Premiere-Pro-tutorials/Premiere-Pro-CC-Essential-Training-2015/371692-2.html>

Safety during Production

- Any taped or filmed footage, which reveals an action, or stunt that puts actors and/or crew and bystanders in physical danger will result in the student's automatic failure of the assignment. The instructor will determine those actions that are defined as unsafe.
- **THE USE OF GUNS AND WEAPONS IS FORBIDDEN** in this class and results in the student's automatic failure of the assignment. Any realistic depiction of a gun, whether or not the gun is real or a replica, whether the gun can fire real bullets, blanks, is disabled, or even if it is a toy, is forbidden for any production related to this course.

E-Mail Policy

- You are expected to read all e-mails from the class instructor because you are responsible to know the information they contain. So, you should check your e-mail at least once every 24 hours!
- Type **DC 310** in the subject of all e-mails to the instructor about this class.
- Please **DO NOT JUST REPLY** to my all-class e-mails because your response might get lost in the shuffle—Send me an individual e-mail. I will do my best to get back to you in short order, but please allow up to 24hrs for the instructor to respond

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.

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.

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. **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. 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 here: <http://www.cdm.depaul.edu/Current Students/Pages/PoliciesandProcedures.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

Course Policies as Suggested by the Dean of Students Office

Attendance

Students are expected to attend each class and to remain for the duration. Coming 15 minutes late or leaving 15 minutes early constitutes an absence for the student. **The overall grade for Attendance & Participation drops one-third after any absence (50pts). Three absences for any reason, whether excused or not, may constitute failure for the course.**

Class Discussion

Student participation in class discussions will be measured in two ways. First, students are highly encouraged to ask questions and offer comments relevant to the day's topic. Participation allows the instructor to "hear" the student's voice when grading papers. Secondly, students will be called upon by the instructor to offer comments related to the reading assignments. Students must keep up with the reading to participate in class discussion. Attitude: A professional and academic attitude is expected throughout this course. Measurable examples of non-academic or unprofessional attitude include but are not limited to: talking to others when the instructor is speaking, mocking another's opinion, cell phones ringing, emailing, texting or using the internet whether

on a phone or computer. 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.

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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.

Cell Phones/On Call

If you bring a cell phone to class, it must be off or set to a silent mode. Should you need to answer a call during class, students must leave the room in an undistruptive manner. Out of respect to fellow students and the professor, texting is never allowable in class. If you are required to be on call as part of your job, please advise me at the start of the course.