

DC 210 Production I  
Fall Quarter 2018  
Thursdays 1:15 – 4:30  
Cinespace 101

**Professor:** Shayna Connelly  
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**Office hours:**  
**W 3:30 – 5:30, CDM 504**  
**R 12:45 – 1:15 & 4:30 – 5 (Cinespace)**

**COURSE DESCRIPTION:**

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

**PREREQUISITE:** DC 220 Editing 1 – editing software is not taught in DC 210

**COURSE OBJECTIVES:**

To understand the language of cinema and to employ basic shooting and editing techniques to express a story visually. To be able to successfully operate video cameras and non-linear editing programs in order to create a total of three required projects. To be able to enter more advanced courses including Digital Cinema Production II with a solid foundation of technical proficiency as well as the development of an individual style and expression.

**LEARNING OUTCOMES:**

Upon successful completion of this course students will:

- Recognize aspects of the filmmaking process from concept through completion (producing, cinematography, lighting, basic sound recording, directing).
- Create and construct narrative films in groups and individually.
- Apply visualization and organizational skills in developing film projects
- Prepare written materials such as: treatment or screenplay; pre-visualization documents including storyboards, overheads, shot list; producing materials including script breakdowns, releases, call sheets, and production schedules.
- Operate camera, light kits, and field recording equipment.
- Evaluate peer work during class critiques through both rough and final stages.

**TEXTBOOKS AND READINGS:**

*Filmmaking in Action* Adam Leipzig  
*On Directing Film* David Mamet  
 Additional handouts provided by instructor

**COURSE MATERIALS TO BE OBTAINED BY THE STUDENT:**

- Reliable Internet access
- A portable USB 3.0, firewire or thunderbolt drive for editing
- Grip gloves

**GRADING**

Grades will be given for each assignment. Late work will not be accepted for grading. An assignment worth 10 points (10%) is equal to one full letter grade. In my experience, students who neglect to turn in even one assignment have difficulty passing the class. Extra credit (up to a letter grade per assignment) will be given to students who meet with the instructor during office hours to get individual feedback of their creative work.

**GRADE BREAKDOWN:**

|                                |     |                               |
|--------------------------------|-----|-------------------------------|
| Character Assignment           | 5%  |                               |
| Location portrait storyboards  | 5%  |                               |
| Location portrait film         | 5%  |                               |
| Group Scavenger Hunt           | 5%  |                               |
| Group key scene pre-production | 10% |                               |
| Edited scenes                  | 10% |                               |
| Group final film               | 10% | pre-production                |
|                                | 10% | peer review & self-evaluation |
|                                | 10% | rough cut                     |
|                                | 5%  | fine cut                      |
| Active participation           | 10% |                               |
| Mid-term exam & practical      | 15% |                               |

A = 100 – 93, A- = 92 – 90, B+ = 89 – 88, B = 87 – 83, B- = 82 – 80, C+ = 79 – 78, C = 77 – 73, C- = 72 – 70, D+ = 69 – 68, D = 67 – 63, D- = 62 – 60, F = 59 – 0.

SYLLABUS

| CLASS MEETING   | DUE  | READ  | HOMEWORK   |
|---|--|---|--|
| <b>9/6:</b> INTRODUCTION TO COURSE; VISUALIZATION & SHOT SELECTION; CINESPACE SAFETY TRAINING; CHARACTER AND STORY. | INFORMATION SHEET  | MAMET 1 & 2<br>LEIPZIG 2<br>SCA<br>PRODUCTION<br>HANDBOOK       | LOCATION PORTRAIT<br>STORYBOARDS<br>CHARACTER DESCRIPTION; D2L<br>SUBSCRIPTIONS; RESERVE<br>EQUIPMENT FOR LOCATION<br>PORTRAIT |
| <b>9/13:</b> PRODUCTION TEAMS ASSIGNED; COMPOSITION; CAMERA FUNCTIONS; COVERAGE; SCAVENGER HUNT                     | LOCATION PORTRAIT<br>STORYBOARDS<br>CHARACTER<br>DESCRIPTION                             | MAMET 3<br>LEIPZIG 6 & 7;<br>XF100 CAMERA<br>SETTINGS           | SHOOT LOCATION PORTRAIT;<br>FINISH & UPLOAD SCAVENGER<br>HUNT  |
| <b>9/20:</b> STORY DEVELOPMENT; SCENE CONSTRUCTION  | LOCATION PORTRAIT<br>FILM; SCAVENGER<br>HUNT   | LEIPZIG 3 & 4<br>PA HANDBOOK<br>(D2L)<br>7ARTS<br>ARTICLE (D2L) | GROUP PRE-PRODUCTION FOR<br>KEY SCENE; FINAL FILM<br>TREATMENT; BUY GRIP GLOVES  |
| <b>9/27:</b> LIGHTING AESTHETICS AND DEMO   | BRING GRIP GLOVES;<br>GROUP PRE-<br>PRODUCTION FOR KEY<br>SCENE; FINAL FILM<br>TREATMENT | LEIPZIG 8 & 9   | FINAL FILM TREATMENT<br>REWRITES; PRE-PRODUCTION<br>FOR FINAL FILMS; SHOOT KEY<br>SCENES                                       |
| <b>10/4:</b> DIRECTING; PRE-PRODUCTION MATERIALS AND RUNNING A SET  | TREATMENT REWRITES   | MAMET 4 & 5<br>LEIPZIG 5  | SHOOT KEY SCENES; START<br>FINAL FILM PRE-PRODUCTION   |
| <b>10/11:</b> SOUND AESTHETICS AND RECORDING; IN-CLASS SHOOT  | BRING GRIP GLOVES TO<br>CLASS  | LEIPZIG 10  | EDIT KEY SCENES; WORK ON<br>FINAL FILM PRE-PRODUCTION  |
| <b>10/18:</b> EDITING AESTHETICS; PRE-PRODUCTION MEETINGS   | FINAL FILM PRE-<br>PRODUCTION DUE IN<br>FULL @ <b>NOON</b>                               | LEIPZIG 11  | REVIEW FOR EXAM; SHOOT<br>FINAL FILM   |
| <b>10/25:</b> INTRODUCTION TO CRITIQUING; SCREEN KEY SCENES; REVIEW FOR FINAL EXAM                                  | EDITED KEY SCENE<br>DUE @ <b>NOON</b>  | LEIPZIG 14 &<br>15  | REVIEW FOR EXAM; SHOOT<br>FINAL FILM   |
| <b>11/1:</b> EXAM AND CAMERA PRACTICAL; INTRODUCTION TO FILM FESTIVALS  | --   | --  | PREP PITCHES; EDIT FINAL<br>FILM; PEER REVIEWS AND SELF-<br>EVALUATION   |
| <b>11/8:</b> ROUGH CUT REVIEWS INTRODUCTION TO PITCHING   | PITCHES; ROUGH CUTS<br>OF FINAL FILMS; PEER<br>REVIEWS AND SELF-<br>EVALS                | --  | POLISH FINAL FILM; PEER<br>REVIEWS AND SELF-EVALUATION   |
| <b>11/15</b> FINAL EXAM PERIOD: SCREEN FINE CUTS FROM 11:45 – 2:00  | FINE CUT EXPORTS<br>DUE @ <b>8AM</b>   | --  | PLAN AN END-OF-QUARTER<br>CELEBRATION FOR YOURSELF!  |
| <b>ATTENDANCE IS MANDATORY</b>  |  |   |  |

**COURSE POLICIES:**

In addition to the DePaul University course policies (see student handbook), the following policies apply to this course:

**DESIRE TO LEARN** – The course uses D2I to post notes and assignments. Please visit <https://d2i.depaul.edu> and use your campus connect ID to enter the site.

**STUDENT RESPONSIBILITIES** – Each student is responsible for knowing what is in the syllabus, being pro-active about assignments and managing their time well. The professor will not remind students of assignment deadlines. In the event of an absence it is the student's responsibility to contact the instructor for homework assignments. You are still responsible for getting the assignment details and turning it in on time.

**MAKING UP A MISSED CLASS** – In the event you are absent it is your responsibility to make up the material covered in class by looking at the syllabus and d2i. Quizzes are given at the start of class and may not be made up.

**TURNING IN WORK** – Upload written assignments to 'Submissions' on d2i. Films must be turned in on d2i > content > box uploads > assignment name

**ACCEPTED FORMATS** – PDF and Word documents only. No JPEG, PNG or Pages files accepted.

**DEADLINES** – Late assignments will not be accepted for grading and written feedback will be given at the instructor's discretion. You will not be eligible for an 'A' in the class unless you turn in all assignments on time.

**ATTENDANCE** – Attendance and attention in class are mandatory. Any absence (missing more than 15 minutes of class time per session) will impact your grade. Missing a rough cut critique will lower your grade by one letter grade. The final exam period is required. Missing the screening during the final exam period will result in a grade of 'F' for the final film.

**EXAMINATIONS** – Students who do not take exams during the regularly scheduled time will receive a failing grade for the exam. Examinations may not be made up.

**READING ASSIGNMENTS** – The assigned readings supplement the lectures. Lectures will introduce material not available in the readings, and the readings will explore concepts not mentioned in class. The exam will cover both lecture and reading materials. At least one essay question on the required Mamet reading will be on the final exam.

**INTERNET ACCESS AND EMAIL** – Students must have 24-hour Internet access and are responsible for reading all communications from the professor via email,

news items and discussion boards. Update your email address in campus connect and check your junkmail box regularly. Not receiving a communication does not excuse late work.

**FILE NAMING CONVENTIONS** – Students must name all files (word, pdf, mov, m4v, zip or folders) in the following way: lastname\_firstname\_assignment. Example: connelly\_shayna\_midterm.mov.

**HANDOUT & ASSIGNMENT COPIES** – Handout and assignment copies are available on d2l.depaul.edu. Written assignments will be submitted on d2l. Video assignments will be uploaded to a folder on box

**READING ASSIGNMENTS** – Assigned readings are required. End of discussion. “The man who does not read has no advantage over the man who cannot read.” – Mark Twain

**FAQ DISCUSSION BOARD** – Please post any questions you have about assignments, the course, logistics, etc. on the FAQ discussion board. Students are required to subscribe to this board (see d2l for instructions).

**STALLING TACTICS** – Submitting a blank document, incorrect document or corrupted document on d2l will not be tolerated. If I cannot open your assignment, it is the same as not turning it in.

**ILLNESS** – Do not attend class if you are ill (heavy cough, fever, vomiting). If you show up visibly sick, you may be asked to go home. In order to prevent a consequence with the attendance and deadline policies, contact me by email prior to missing a class due to illness and continue to keep me posted until you return. As long as I am aware of your situation and you take an active role in catching up, allowances will be made for your situation. Every situation will be handled according to individual circumstance at the professor’s discretion. Students with long-term illnesses (more than 2 classes) should contact the Dean of Students office to inquire about a medical withdrawal. **Absolutely no consideration will be given without advanced notice, even with a doctor’s note.**

**INCOMPLETES** – No incompletes will be given.

**COMPUTER/SMART PHONE USE** – I can tell the difference between using your laptop to take notes and using it for other purposes. Turn off your phone during class.

**PLAGIARISM** – Plagiarism on assignments or cheating on exams are serious offenses and earn the student a failing grade for the class and result in an Academic Integrity Violation.

**INSTRUCTOR AVAILABILITY** – I am available during office hours, listed at the top of the syllabus and online. You may email me at any time. Please note that I check my email and d2l several times a day, however I do not keep student hours. If you need specific help with an assignment, give me at least 24 hours notice. If you notice a problem on d2l (incorrect deadline recorded, something locks before it should, etc.) or if you have a general question about an assignment or policy, post in the **FAQ discussion board**. Students who answer questions on the FAQ board earn up to 2 extra credit points.

**STUDENTS WITH DISABILITIES** – Students who feel they may need an accommodation based on the impact of a disability should contact me privately to discuss their specific needs. All discussions will remain confidential. To ensure that you receive the most appropriate reasonable accommodation based on your needs, contact me 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 +1 (773) 325-1677, Student Center #370.

**ADDITIONAL ACCOMMODATIONS** – This course includes instructional content delivered via audio and video. If you have any concerns about your ability to access and/or understand this material in its default format, please notify me within the first week of the course so accommodations can be made.

Students who feel they may need an accommodation based on the impact of a disability should contact me privately to discuss their specific needs. All discussions will remain confidential. To ensure that you receive the most appropriate reasonable accommodation based on your needs, contact me 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 +1 (773) 325-1677, Student Center #370.

**ADDRESSING THE INSTRUCTOR** – Please call me by my first name in both emails and in person. If my kids' friends call me Shayna (rhymes with Dana), you can, too.