

DC110 – 601 FOUNDATIONS OF CINEMA FOR MAJORS

Spring Quarter 2015-2016
Thursdays 1:30PM – 4:45PM
Loop Campus – CDM 708

Instructor: Alexander Sherman
Office Hours: 5:00PM – 6:30PM CDM 708
Email: asherma9@cdm.depaul.edu

Course Description – This course deals with visualization and cinema literacy skills. Drawing heavily on a wide array of historical examples, the course will examine the many expressive strategies potentially usable in the creation of moving image art forms: image construction and manipulation, editing, composition, sound, narrative, and performance. An emphasis will be placed on story and storytelling. In addition to analyzing the works of others, students will also produce their own projects putting theory into practice. Please Note: This course teaches concepts rather than technology. Filmmakers will take the concepts learned in DC 110 to better communicate their ideas in Digital Cinema Production I (DC 210) and beyond.

Course Objectives After successful completion of this course, students will be able to:

- Identifying the function of cinematic technique in the art of storytelling.
- Examine the relationship between theory and practice in the filmmaking process.
- Utilize the film language in the analysis of short feature length media.
- Create a short film of approximately two minutes in length demonstrating the aesthetic, critical and practical material of the course.

Learning Domain Description : DC 100 Introduction to Cinema: The Art of Making Movies is included in the Liberal Studies program as a course with credit in the Arts and Literature domain. Courses in the Arts and Literature domain ask students to extend their knowledge and experience of the arts by developing their critical and reflective abilities. In these courses, students interpret and analyze particular creative works, investigate the relations of form and meaning and through critical and/or creative activity to come to experience art with greater openness, insight, and enjoyment. These courses focus on works of literature, art, theatre, or music as such, though the process of analysis may also include social and cultural issues. Students who take course in this domain choose three courses from such choices as literature, the visual arts, media arts, music, and theater. No more than two courses can be chosen from one department or program

Text : *Film Art: An Introduction* (11th Edition) by David Bordwell & Kristen Thompson. Supplemental materials will be provided and shared with you on D2L.

Basis for Evaluation

Analysis Papers (3)	30%
Silent Short	15%
Photomontage	20%
Final Project	25%
Attendance & Participation	10%
TOTAL	100%

A = 100 – 94, A- = 93 – 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.

CLASS SCHEDULE & COURSE OUTLINE

WEEK 1	Th 3/31	Introductions, Syllabus, What is Cinema? Screening: <i>Sherlock Jr.</i> (Buster Keaton, 1924) Read: Ch. 1
WEEK 2	Th 4/7	History of Cinema Silent Short Project in-class Read: Ch. 2
WEEK 3	Th 4/14	The Shot: Cinematography & Mise-en-Scene Screening: Silent Shorts Analysis Paper 1 Due Read: Ch. 4 & 5
WEEK 4	Th 4/21	Editing & Sound Screening: <i>La Jetee</i> (Chris Marker, 1962) Read: Ch. 6 & 7
WEEK 5	Th 4/28	Directing Screening: <i>Citizen Kane</i> (Orson Welles, 1941) Read: Ch. 3 & 8
WEEK 6	Th 5/5	Storytelling and Classical Narrative Structure Analysis Paper 2 Due
WEEK 7	Th 5/12	Challenging Classical Cinema Read: Ch. 9
WEEK 8	Th 5/19	International Cinema Photomontage Project Due Read: Ch. 12
WEEK 9	Th 5/26	Documentary & Experimental Read: Ch. 10

WEEK 10 Th 6/2 What is Cinema? Redux
Screening: Something Cool???
Read: Ch. 11

WEEK 11 Th 6/9 **Final Project and Final Paper Due**

Content & Schedule Changes The syllabus is subject to change depending on class progress, time constraints, or material availability. The overall workload, however, will not change. Make sure you pace yourself accordingly. You will be notified of any changes in the syllabus in a timely fashion.

Grading Grades and/or written feedback will be given for each assignment. In order to be accepted for grading, assignments must be turned in on time (all deadlines will be posted on D2L). Late work will receive zero points for grading. An assignment worth 10 points (10%) is equal to one full letter grade. Failure to turn in even one assignment has a significant impact on your grade.

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

Attendance You are allowed 2 unexcused absences. After that, a one letter deduction for each absence will be taken from your final course grade. If you miss a class, you will be responsible for seeking the information you missed. Watch the lecture under the tab "RECORDINGS" on D2L. You may also visit my office hours to ask questions. Excused absences require that you please provide some sort of documentation and notice prior to the class you miss. Communication is the key to staying on top of your work.

Illness If you are sick, please 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, absences may be excused and extensions may be granted. Every situation will be handled according to individual circumstance at the instructor's discretion.

Deadlines Media production requires strict adherence to deadlines, therefore 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.

Reading Assignments Reading assignments are *mandatory* and should be completed by the date they are assigned in the syllabus. The textbook (and other) readings supplement and inform the lectures and discussions and will be crucial in understanding photography as well as writing your weekly responses. Lectures may introduce additional material not available in the readings, and the readings may explore concepts not mentioned in class.

D2L & COLTUBE The course materials for this course, such as syllabus, announcements, course documents, and assignments will be available to you through D2L site at <https://>

[HYPERLINK "https://d2l.depaul.edu/"](https://d2l.depaul.edu/)**d2l** [HYPERLINK "https://d2l.depaul.edu/"](https://d2l.depaul.edu/).
[HYPERLINK "https://d2l.depaul.edu/"](https://d2l.depaul.edu/)**depaul** [HYPERLINK "https://d2l.depaul.edu/"](https://d2l.depaul.edu/).edu/.
Please make sure you have access to D2L.

Computer/Smart Phone Use This course involves a mixture of lecture and discussion and as such, requires your full attention. There will be no phones or computers allowed during class. Exceptions will be made on an individual basis.

Academic Integrity Plagiarism is dishonest behavior and therefore violates collegiality as well as University policy. You should familiarize yourself with behavior that constitutes plagiarism by reviewing the University's policy regarding academic dishonesty at: <http://academicintegrity.depaul.edu/Resources/Students/index.html>. Any cases of plagiarism will automatically receive a zero and be reported to departmental and University officials for disciplinary action.

Special Needs Under the Americans with Disabilities Act and Section 504 of the Rehabilitation Act of 1973, instructors must make reasonable accommodations for students with physical, mental, or learning disabilities. Let me know at the beginning of the term if you require some modification of seating, testing, or other class adjustments so that appropriate arrangements may be made.