DC110: FOUNDATIONS OF CINEMA FOR MAJORS
Section 406 - Fall 2016-2017

Lecture Location: 14EAS 00218
Day/Time: Tuesdays and Thursdays 10:10 – 11:40 AM

Instructor: John Klein
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Office Hours: Tues 8:30AM - 10:00AM
                            Thurs 12:00PM – 3:00PM

COURSE DESCRIPTION

This course is designed to develop your cinema literacy and visualization skills. Drawing 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 storytelling and visual design. 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.*

LEARNING OUTCOMES

Upon successful completion of this course students will:
- ❖ Identify the function of **cinematic techniques** in the art of **storytelling**.
- ❖ Examine the relationship between **theory and practice** in the filmmaking process.
- ❖ Integrate the aesthetic principles of **visual design, style, and film form** in the creation of multiple projects.
- ❖ Utilize **film language** in the analysis of short and feature length media.
- ❖ Create a **short film** of approximately 2-5 minutes in length demonstrating the aesthetic, critical, and practical material of the course.

LEARNING DOMAIN DESCRIPTION

DC110: Foundations of Cinema 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 courses 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.

REQUIRED TEXTS

- ❖ FILM ART: AN INTRODUCTION by David Bordwell & Kristin Thompson (ISBN: 978-1-259-53495-9) A must-read for ALL filmmakers to help understand the importance and historical significance of the cinematic form. *Make sure you buy the 11th Edition!*

- ❖ DESIRE2LEARN (D2L): Additional readings and weblinks will be posted on D2L.

REQUIRED SUPPLIES

- ❖ EXTERNAL HARD DRIVE: You will need some form of external hard drive to store your project files on (I recommend LaCie rugged drives or G-Raid drives). You will need at least 200gb of free space. The Apple classroom computers have USB & Thunderbolt ports, so your drive should be compliant. I would recommend a Thunderbolt connection and/or USB 3.0. A USB 2.0 connection will likely not be fast enough to edit the files in this class or any others going forward. If it is an HDD drive, I would recommend it being 7200 rpms. You will use this drive for this class and beyond. *Please note: you are responsible for **backing up all of your work!***

ASSIGNMENTS/GRADING

- ❖ **ATTENDANCE & PARTICIPATION**: 10% (INDIVIDUAL) You are required to attend class and participate in the day's activities and discussions. This active engagement will ensure you get the most from the course. Each class is vital to your early artistic development as a filmmaker!
- ❖ **"THE ACTIVITY" SILENT FILM**: 15% (GROUP) This silent film, filmed in class, will portray one character doing one activity from start to finish (ex. brushing teeth, juggling, playing pinball, eating an apple, etc.). This project will help you better understand the use of basic film language in storytelling.
- ❖ **PHOTO MONTAGE**: 20% (INDIVIDUAL) In this project, you will take a series of 10-15 still images that tell a complete story. This project will help you understand and experience visual design and composition and its contribution to cinematic storytelling.
- ❖ **FINAL SHORT FILM**: 25% (GROUP) This short film should tell a complete story (has conflict!) without dialogue, driven purely by visual-storytelling and intelligent sound design. This film will help you understand and experience the power of cinematic storytelling and help prepare you for Production 1.
- ❖ **ANALYSIS PAPERS**: 5, 10, 15% (INDIVIDUAL) During the quarter, three short papers will be assigned in which you will analyze the cinematic language of a scene in a film. This will help you to think critically about the choices every filmmaker must make when deciding how to tell a story. *(For your second and third papers, you must actively cite the textbook or you will lose points!)*

A = 100-93, A- = 92.9-90, B+ = 89.9-87, B = 86.9-83, B- = 82.9-80, C+ = 79.9-77, C = 76.9-73, C- = 72.9-70, D+ = 69.9-67, D = 66.9-63, D- = 62.9-60, F = 59.9+Below.

"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.

GRADING POLICY

Professional filmmakers must adhere to strict deadlines. Students are expected to turn in all assignments by the established deadlines. LATE WORK WILL NOT BE ACCEPTED. I will not accept the excuse of technological failure or absent-mindedness (you all have phones...set alarms for due dates). *Back up your work and do not leave your work until the last second!* This is your warning. All grades will be kept current on D2L and written feedback will be given for each assignment.

ATTENDANCE POLICY

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.* Attendance will be kept current on D2L. 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 for anything other than class-related work, *you will be asked to leave and will be counted as absent for that class.* I encourage you to take notes by hand rather than typing on your computer; trust me, you'll learn better!

E-MAIL POLICY

You are expected to read all e-mails from the class instructor, and you are responsible for knowing the information they contain. *So, you should check your e-mail at least once every 24 hours!*

Type **DC 110 FOUNDATIONS** 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.*

PROJECT FILE LABELING + FORMAT POLICY

Label all Files as Such (ex. Student is STEVEN SPIELBERG and he is submitting the "ACTIVITY" PROJECT): **SPIELBERG_ACTIVITY**

All Projects should be submitted in **H.264 Quicktime** *format unless otherwise indicated.* ***Projects NOT labeled properly or submitted in the proper format WILL NOT BE ACCEPTED. This is your warning!!!***

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 receive zero credit for that particular assignment.

I will grade the first project file that is submitted. 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* – we're filmmakers, and we adhere to very strict deadlines in the real world. Most work will be submitted through D2L Dropbox. Do not leave this until the last second—upload several hours before the deadline to be safe! *Again, no late work is accepted! AND you should always double-check that your file has been successfully uploaded to D2L!*

FILM + VIDEO CONTENT WARNING:

A full spectrum of award-winning film and video content will be shown in class with the hope that it will enlighten and inspire you. There are times where the subject matter may be disturbing to some viewers. If you are highly sensitive to any particular cinematic content, please inform the instructor and you will be excused from watching said content.

EXCUSES (i.e. LACK OF PROFESSIONALISM)

My courses are designed to teach professional conduct and particular skill-sets. Time management skills are essential for all endeavors. Modern technology makes it easy to stay organized, on time and on task. Please remember, an excuse is just that—*an excuse.* Here are just a few examples of excuses for not meeting class obligations that I won't accept:

- ❖ I have a life...
- ❖ I forgot...
- ❖ I didn't realize...
- ❖ I mixed up the dates...
- ❖ I don't "do" books...
- ❖ My alarm didn't go off...
- ❖ I live out of town so I can't...
- ❖ I was busy working on other projects so I didn't...
- ❖ My job called me in so I had to work and couldn't do my assignment...
- ❖ I would have made the deadline if the deadline wasn't when it was...
- ❖ It's just easier to do it my way, so I did it my way...
- ❖ Other classes don't have me do it this way, so I did it their way...
- ❖ I was not aware of class policy...
- ❖ I didn't read the e-mail you sent out, so I didn't know...
- ❖ The cage checked out bad equipment to me, so I couldn't...
- ❖ My hard-drive crashed and I didn't back up my work...
- ❖ The internet was slow when I tried to turn in my project...
- ❖ I accidentally submitted the wrong project file, but it was on time...
- ❖ I have to pick my friend up at the airport so I can't...
- ❖ I have to go on vacation so I can't...
- ❖ I was at a bar and...
- ❖ I scheduled an appointment during class time so I can't...
- ❖ I don't want to do this for my career, so I don't need to know how to do this so I didn't...
- ❖ I haven't been meeting class expectations, but I'm on scholarship and need an "A" so...
- ❖ I thought I turned in my project, but I didn't...
- ❖ I didn't look on the syllabus...

COURSE SCHEDULE

Read before the first class: <u>Film Art</u>, Ch. 1 (pp2-49)

Week 1

Thurs 9/8   **Lecture**: Syllabus, Introductions, "What is Cinema?"
Screening: Edison, Lumiere Bros., Melies
Read by next class: <u>Film Art</u>, Ch. 2-3 (pp50-110)

Week 2

Tues 9/13   **Lecture**: Film Form
Screening: *Casino Royale* (opening scene)
Presentation: "The Cage" Camera Policies (starring Nick Schmidt)
Assignment: Pick groups for Project #1, brainstorm

Thurs 9/15   **Project #1:** Silent Short Film "The Activity"
Read by next class: <u>Film Art</u>, Ch. 4 (pp111-158)
Assignment: Analysis Paper #1

Week 3

Tues 9/20   **Watch:** Silent Short Films
Lecture: Mise-En-Scene

Thurs 9/22   **Lecture:** Mise-En-Scene (contd.)
Screening: *Blade Runner*
DUE: Analysis Paper #1
Read by next class: <u>Film Art</u>, Ch. 5 (pp159-215)

Week 4

(9/27)   **Lecture**: Cinematography: The Grammar of Film
Screening: *The Godfather* (opening scene)
Read by next class: <u>Film Art</u>, Ch. 6 (pp216-262)

(9/29)   **Lecture**: Editing: Assembling the Puzzle
Screening: *The Great Train Robbery, Psycho*

Week 5

(10/4)   **Screening:** *Citizen Kane*
(10/6)   **Assignment:** Analysis Paper #2
Read by next class: <u>Film Art</u>, Ch. 7 (pp263-301)

Week 6

(10/11)   **Lecture:** Sound Design in Cinema
Screening: *The Prestige*
Assignment: Groups for Final Project

Read for next class: <u>Film Art</u>, Ch. 8 (pp302-324)

(10/13)   **Lecture:** Summary of Film Form
           Screening: *La Jetee*
           Assignment: Project #2 – Photomontage
           Read by next class: <u>Film Art</u>, Ch. 9 (pp326-349)

Week 7
(10/18)   **Lecture:** Film Genres
           Screening: *Scream* (opening scene), *Annie Hall* ("subtitles" scene)
           DUE: Analysis Paper #2

(10/20)   **Lecture:** Film Movements: Alternative Methods of Storytelling
           Screening: *The Bicycle Thief*, *Mothlight*, *Shia Labeouf*

Week 8
(10/25)   **DUE:** Project #2 – Photomontage
(10/27)   **Watch and discuss**
           Assignment: Analysis Paper #3
           Read by next class: <u>Film Art</u>, Ch. 12 (pp452-491)

Week 9
(11/1)   **Screening:** *The 400 Blows*
(11/3)   **Watch and discuss**

Week 10
(11/8)   **Lecture:** The Rise and Fall (and Rise) of the Blockbuster: High Concept Cinema
           Screening: Scenes from *Ben-Hur, Jaws, The Avengers*

(11/10)   **Lecture:** Documentaries: Fiction and Reality
           Screening: *The Thousand Year Journey, Best in Show* (opening scene)
           DUE: Analysis Paper #3

Week 11
(11/15)   **Lecture:** The Future of Digital Indie Filmmaking
               "What Is Cinema?"
           Screening: *Like Crazy* (trailer), *Tangerine* (opening scene)

(11/17)   **FINAL SCREENING of short films (**8:30-10:45AM**)**
           *(Note: **you MUST be present during this class**, as it is a
           final exam period. Failure to do so will result in a failing individual
           grade for the final project regardless of quality.)*

OTHER SYLLABUS ITEMS:

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, and posted on D2L. 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.

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.

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 undisruptive 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.

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: http://www.cdm.depaul.edu/Current%20Students/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