

DC100 – 210 INTRODUCTION TO CINEMA: THE ART OF MAKING MOVIES

Winter Quarter 2016-2017
Thursdays 1:00PM – 4:15PM
ONLINE

Instructor: Alexander Sherman
Office Hours: TBD
Email: asherma9@cdm.depaul.edu

Course Description - This lecture-based course will introduce students to the art of cinema from the point of view of the filmmaker. Through screenings of contemporary and classic films, students will gain an appreciation of the various crafts involved in the making of movies, such as: acting, directing, producing, screenwriting, cinematography, production design, editing, sound, or visual effects. This course is not intended for students who plan to major or minor in Digital Cinema. No prerequisites.

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

- Recognize film as an artistic medium.
- Identify the craft and techniques of specific roles in the filmmaking process (i.e. cinematographer, editor, writer, etc.)
- Analyze visual communication as used by filmmakers.
- Discuss the methods, forms and styles in a wide array of feature film examples.

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 : There is no required textbook for this course. Required materials will be provided and shared with you on D2L.

Basis for Evaluation

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| Weekly Response | 70% |
| Final Paper | 20% |
| 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

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| WEEK 1 | Th 1/5 | What is Cinema? Screening: <i>Mistress America</i> (Noah Baumbach, 2015) |
| WEEK 2 | Th 1/12 | Three-Act Structure: Storytelling & Narrative Structure Screening: <i>Shaun of the Dead</i> (Edgar Wright, 2004) |
| WEEK 3 | Th 1/19 | Film Form Screening: <i>Blood Simple</i> (Joel Coen, 1984) |
| WEEK 4 | Th 1/26 | Cinematography & Mise-en-Scene Screening: <i>Rushmore</i> (Wes Anderson, 1998) |
| WEEK 5 | Th 2/2 | Editing & Sound Screening: <i>The Limey</i> (Steven Soderbergh, 1999) |
| WEEK 6 | Th 2/9 | Directing Screening: <i>Punch-Drunk Love</i> (Paul Thomas Anderson, 2001) |
| WEEK 7 | Th 2/16 | History of Cinema Screening: <i>Dr. Strangelove</i> (Stanley Kubrick, 1964) |
| WEEK 8 | Th 2/23 | Film Genres Screening: <i>The Thing</i> (John Carpenter, 1982) |
| WEEK 9 | Th 3/2 | Challenging Classical Cinema Screening: <i>Chungking Express</i> (Wong Kar-Wai, 1994) |
| WEEK 10 | Th 3/9 | 21 st Century Cinema Screening: <i>The Bling Ring</i> (Sofia Coppola, 2013) |
| WEEK 11 | Th 3/16 | Final |

Weekly Screening Responses Every week you will be responsible for a 500 word (minimum) response to the film screened that week in class. A prompt will be posted on D2L outlining the focus of your response. This paper is always due by start of class the following week, submit to the dropbox on D2L as a .doc or .pdf.

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://](https://d2l.depaul.edu/) [HYPERLINK "https://d2l.depaul.edu/"](https://d2l.depaul.edu/) [d2l](https://d2l.depaul.edu/) [HYPERLINK "https://d2l.depaul.edu/"](https://d2l.depaul.edu/) [depaul](https://d2l.depaul.edu/) [HYPERLINK "https://d2l.depaul.edu/"](https://d2l.depaul.edu/) [.edu/](https://d2l.depaul.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.