

DC 222-602 Classic Hollywood Film Structure

Spring 2018 | Thursday 10 am – 1:15pm | 14 E Jackson Room 214

Instructor: James Choi

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Office Hours: Thursday 1:15am – 6:00pm in CDM Room 515 or by appointment

***This syllabus is subject to change*

Course Description

Critical analysis of successful Hollywood films and their narrative structures. Films of various genres and eras will be examined. Students will learn how to recognize classical three-act structure in finished films and scripts. Students will develop a cinematic language with which to discuss films as well as a toolbox of techniques to use when making films. Key story concepts to be discussed include: protagonist, antagonist, want versus need, elements of the future, poetic justice, planting and payoff, catalyst and climax
PREREQUISITE(S):NONE

Course Objectives

By the end of the term students will:

- Critically analyze films focusing on the filmmakers' strategies for crafting engaging, tension filled stories.
- Identify and develop an understanding of how characters are constructed in film and what tools are utilized in writing to create a bond between the protagonist and the audience.
- Demonstrate an understanding of multiple approaches to feature film structure by studying numerous film theorists and incorporating these techniques in the writing process.

Learning Domain Description

DC222 Classic Hollywood Film Structure 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.

Learning Outcomes

1. Students will be able to explain, in well-written prose, what a work of art is about and/or how it was produced.
2. Students will be able to comment on the relationship between form and content in a work.
3. Students will be able to assess the formal aspects of their subject and put those qualities into words, using, when appropriate, specialized vocabulary employed in class and readings.
4. Students will be able to contextualize a work of art. They will be able to do so with respect to other works of art in terms of defining its place within a broader style or genre. They will also be able to contextualize a work of art in terms of contemporaneous aesthetic, social, or political concerns, discussing how these might shape the work's reception and how that reception might differ amongst various peoples and historical periods.

How learning Outcomes Will Be Met

Weekly papers will assess and develop student learning across the objectives above. Writing assignments will be drawn from the films screened in class, course lectures, and the reading material posted online. Students will break down films into the classic 3 act structure and also analyze films based on character, theme, tension, camera and different story structural models.

Writing Expectations

Students will be expected to complete a minimum of 10 pages of writing for this course.

How Writing Expectations Will be Met

Weekly papers will require students to analyze films based on the topics of discussions from previous class lectures and viewing of the films. Students will be required to write two papers based on two different screenwriting approaches: Blake Snyder's Save The Cat and Joseph Campbell's Hero's Journey.

Course Management

This course is housed and managed on **D2L**. There, you will find each week's recorded lecture (available after 10PM on Monday), the assignments and as the semester progresses – your current grade.

For those taking the class online, the films screened will be available for individual viewing, on **ColTube** – an online DePaul video player available for Mac and PC.

<http://coltube.cdm.depaul.edu/ColTube/Home/>

Textbooks and printed resources

All reading required for this course will be provided via D2L.

Suggested Readings:

The Tools of Screenwriting by David Howard and Edward Mabley
The Hero With a Thousand Faces by Joseph Campbell
Screenplay by Syd Field
Save the Cat by Blake Snyder

Software needed to complete assignments

Word processing program for written assignments.

Attendance

Attendance and participation are mandatory. An unexcused absence, which is defined as not showing up to class or arriving more than 10 minutes late, constitutes a reduction in your participation grade. I take attendance every class. *Anyone who misses 3 classes will not receive 20% for participation and attendance.*

****Participation and Attendance for Online Students will be calculated by answering a weekly question based on the that week's class lecture or class discussion. ****

Class Participation

Along with showing up, you are expected to join in class discussions and critique of films we watch.

Assignments and Exercises

Class work assignments must be handed in on time. All assignments will be turned in via D2L. **Late work will not be accepted.**

Alterations

Depending on time factors, the assignments projected for the term may require alteration or rescheduling. I will contact you via email with any deviations from the syllabus. Please ensure that mail sent to the email address that you provided to the school is readily accessible.

Grading:

(40%) 8 Breakdown/Short Analysis worth 5 points each

(15%) Midterm Test

(25%) Final Paper (3 page paper)

(20%) Attendance/Participation (Attendance/Participation for both in-class and online students will be calculated primarily by answering a weekly question based on the week's class lecture or class discussion.

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

Standards for Achievement:

Grade A:

Student performs in an outstanding way. Student exhibits achievement and craftsmanship in all work. Student exhibits commitment to expanding ideas, vocabulary and performance.

Grade B:

Student performs beyond the requirement of the project. Student exhibits above average progress and craftsmanship. Student exhibits above average interest in expanding idea, vocabulary, and performance.

Grade C:

Criteria of assignment is met, and all requirements are fulfilled. Student shows average quality work and minimum time and effort on projects. Student shows moderate interest.

Grade D:

Student performance is uneven and below average. Requirements for projects are only partially fulfilled. Minimal interest is shown and attendance, participation and involvement are inadequate.

Grade F:

Student fails to meet minimum course requirements and shows no interest. Levels of participation and craftsmanship are extremely poor. Student's attendance is inadequate.

CLASS SCHEDULE (Subject to Change)

**All Analysis Papers will be 1 page minimum*

Week 1 – 3/29: Structure

In-Class: Review Syllabus

In-Class: Introduction and watch shorts

Week 2 – 4/5

In-Class: 3 Act Structure Lecture

In-Class: Watch Film 1

Assignment #1: Film 1 Three Act Structure Breakdown

Week 3 – 4/12

**Due: Film 1 Three Act Structure Breakdown*

In-Class: Discuss Film 1

In-Class: Character Lecture & Discussion

In-Class: Watch Film 2

Assignment #2: Film 2 Structure Breakdown & Character Analysis

Week 4 – 4/19

*Due: Film 2 Structure Breakdown & Character Analysis

In Class: Discuss Film 2

In-Class: Theme/Tension Lecture & Discussion

In-Class: Watch Film 3

Assignment #3: Film 3 Structure Breakdown & Tension Analysis

Week 5 – 4/26

*Due: Film 3 Structure Breakdown & Tension Analysis

In-Class: Discuss Film 3

In-Class: Filmmakers Toolbox Lecture & Discussion

In-Class: Watch Film 4

Assignment #4: Film 4 Filmmakers Toolbox Analysis

Week 6 – 5/3

*Due: Film 4 Filmmakers Toolbox Analysis

****In-Class: Midterm Test****

In-Class: Discuss Film 4

In-Class: Script to Screen Lecture & Discussion

In-Class: Watch Film 5

Assignment #5: Film 5 Script to Screen Analysis

Week 7 – 5/10

*Due: Film 5 Script to Film Analysis

In Class: Discuss Film 5

In-Class: Non-Linear/Ensemble Films Lecture & Discussion

In-Class: Watch Film 6

Assignment #6: Film 6 Structure Breakdown

Week 8 – 5/17

*Due: Film 6 Structure Breakdown

In-Class: Discuss Film 6

In-Class: Blake Snyder's Save the Cat Presentation & Discussion / *A different approach to principles of structure*

In-Class: Watch Film 7

Assignment #7: Film 7 Save the Cat Breakdown

Week 9 – 5/24

*Due: Film 7 Save the Cat Breakdown

In-Class: Discussion of *Film 7*

In-Class: Joseph Campbell's Hero's Journey Presentation & Discussion

In-Class: Watch Film 8

Assignment #8: Film 8 Hero's Journey Analysis

Week 10 – 5/31

*Due: Joseph Campbell's Hero's Journey Analysis

In-Class: Discussion of Film 8

In-Class: Non-structured/Experimental Presentation & Discussion

In-Class: View Final Film

Assignment #9: Final Film Paper and Film Structure Breakdown

****6/7 | FINALS | 5:45pm – 9pm****

Course Policies (from the University)

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.

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 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: cdm.depaul.edu/enrollment.

Excused Absence

In order to petition for an excused absence, students who miss class due to illness or significant personal circumstances should complete the Absence Notification process through the Dean of Students office. The form can be accessed at <http://studentaffairs.depaul.edu/dos/forms.html>. Students must submit supporting documentation alongside the form. The professor reserves the sole right whether to offer an excused absence and/or academic accommodations for an excused absence.

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