

## DC100 Introduction to Cinema: The Art of Making Movies

Syllabus Summer 1, 2020  
Rob Steel/rsteel@depaul.edu  
Online

### General Course Information

#### **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 intend to major or minor in Digital Cinema.

Prerequisite: None

#### **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.

#### **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.

**Writing Expectations:**

A minimum of 5-7 pages of writing for courses in the Arts and Literature domain (including studio courses) is required.

**Course Management System:**

D2L

**Required Texts:**

Making Movies by Sydney Lumet, ISBN: 978-0679756606

**Drop dates:**

6.19.20 is the last day to drop this class with no penalty while 7.7.20 is the last day to withdraw from this class.

**Instructor Information:**

Email: [rsteel@depaul.edu](mailto:rsteel@depaul.edu)

Office Hours: By appointment only via Zoom. Please login to BlueStar for available appointments. To access BlueStar, click on the BlueStar Student Support link from your Student Center in [Campus Connect](#). Please let me know if you need to meet at another time.

**Grading:****Discussion Forums**

50-word minimum total for posting and replies

Discussion Forum 1: 5 points\* Due 6.23.20 at 11:59pm

Discussion Forum 2: 5 points\* Due 6.30.20 at 11:59pm

Discussion Forum 3: 5 points\* Due 7.7.20 at 11:59pm

Discussion Forum 4: 5 points\* Due 7.14.20 at 11:59pm

\*1 posting and 2 meaningful responses to other postings, 5 points

\*1 posting and 1 meaningful responses to other postings, 4 points

\*1 posting, 3 points

**Discussion Groups**

Discussion Group 1: 5 points\* Due 6.23.20 at 11:59pm

Discussion Group 2: 5 points\* Due 6.30.20 at 11:59pm

Discussion Group 3: 5 points\* Due 7.7.20 at 11:59pm

Discussion Group 4: 5 points\* Due 7.14.20 at 11:59pm

In your assigned discussion group, have a 30-minute discussion (Zoom or Google Meet) on the assigned topics. Each group member should submit a summary of the discussion with 8-10 bullet points (no word count minimum).

**Response Papers**

250-word minimum

Response Paper 1: 15 points Due 6.30.20 at 11:59pm

Response Paper 2: 15 points Due 7.14.20 at 11:59pm

**Film Review**

1250-word minimum Due 7.17.20 at 11:59pm

Film Review: 30 points

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. A indicates excellence, B indicates good work, C indicates satisfactory work, D work is unsatisfactory in some respect, F is substantially unsatisfactory work.

## Class-by-Class

### Class 1, June 15-21

Synchronous Meeting 1

Google Link:

<https://docs.google.com/spreadsheets/d/15y46B98AmtLNFFU2dD06JG-WihLypEgICB9W6JUhzg/edit?usp=sharing>

Zoom info:

Topic: Film 100 Summer 1 Zoom Meetings. Join from PC, Mac, Linux, iOS or Android:

<https://depaul.zoom.us/j/94397644930?pwd=cUZ RdVpmSTRuTmttV0ZlSzY5Z1VlQT09>

Password: 834615

Asynchronous Presentation 1.1: The Filmmaking Process

Asynchronous Screening 1.1: Citizen Kane Teaser Trailer (3:46)

Asynchronous Screening 1.2: Citizen Kane Storyboards Commentary (15:01)

Asynchronous Screening 1.3: The Battle Over Citizen Kane (1:53:32)

### Class 2, June 15-21

Asynchronous Presentation 2.1: Directing

Asynchronous Screening 2.1: Citizen Kane (1:59)

### Homework Due 6.23 by 11:59pm

Reading: Lumet, Chapter 1 (Pages 3-27), The Director, Chapter 2 (Pages 28-48), The Script

Reading: Network script

Discussion Forum 1 (50-word minimum for posting and replies): What would you like to ask screenwriter Paddy Chayefsky about his screenplay for Network?

Discussion Group 1: In your assigned discussion group, have a 30-minute discussion (Zoom or Google Meet) on the following assigned questions:

How is *Citizen Kane* structured in terms of time?

How does the use of deep focus inform the storytelling?

Francois Truffaut said that *Citizen Kane* is the film that “probably started the largest number of filmmakers on their careers.” What aspects of *Citizen Kane* do you think would be attractive to an aspiring filmmaker?

Discuss a scene where the score is integral to the storytelling.

Each group member should submit a summary of the discussion with 8-10 bullet points (no word count minimum).

**Class 3, June 22-28**

Synchronous Meeting 3

**Google Link:**

<https://docs.google.com/spreadsheets/d/15y46B98AmtLNFFU2dD06JG-WihLypEglCB9W6JUhzg/edit?usp=sharing>

**Zoom info:**

**Topic:** Film 100 Summer 1 Zoom Meetings. Join from PC, Mac, Linux, iOS or Android:

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**Password:** 834615

Asynchronous Presentation 3.1: Screenwriting and Network Script Analysis

Asynchronous Screening 3.1: Network (2:01)

**Class 4, June 22-28**

Asynchronous Presentation 4.1: Art Direction/Production Design-Creating a World

Asynchronous Screening 4.1: Alien (1:57)

**Homework Due 6.30 by 11:59pm**

Reading: Lumet, Chapter 3 (Pages 49-58), Style

Reading: Lumet, Chapter 4 (Pages 59-74), Actors

Reading: Lumet, Chapter 5 (Pages 75-93), The Camera

Reading: Lumet, Chapter 6 (Pages 94-104), Art Direction and Clothes

Response paper 1 (250-word minimum): What are some key differences between the screenplay and the film of Network?

Discussion Forum 2 (50-word minimum for posting and replies): How does the production design inform the narrative of Alien?

Discussion Group 2: In your assigned discussion group, have a 30-minute discussion (Zoom or Google Meet) on the following assigned question:

What are some of the gender dynamics at play in Alien?

Each group member should submit a summary of the discussion with 8-10 bullet points (no word count minimum).

### **Class 5, June 29-July 5**

Synchronous Meeting 5

**Google Link:**

<https://docs.google.com/spreadsheets/d/15y46B98AmtLNFFU2dD06JG-WihLypEglCB9W6JUhzg/edit?usp=sharing>

**Zoom info:**

**Topic:** Film 100 Summer 1 Zoom Meetings. Join from PC, Mac, Linux, iOS or Android:

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**Password:** 834615

Asynchronous Presentation 5.1: Cinematography, Lighting and Moonlight

Asynchronous Screening 5.1: Moonlight (1:51)

### **Class 6, June 29-July 5**

Asynchronous Presentation 6: Producing

Asynchronous Screening 6.1: Hearts of Darkness (1:37)

Asynchronous Screening 6.2:

In a Heartbeat (4:00) <https://www.youtube.com/watch?v=2REkk9SCRn0>

Next Floor (12:00) <https://vimeo.com/75251217>

Glory at Sea! (25:41) <https://vimeo.com/10066407>

**Homework Due 7.7 by 11:59pm**

Reading: Lumet, Chapter 7 (Pages 105-136), Shooting the Movie

Reading: Lumet, Chapter 8 (Pages 137-147), Rushes

Discussion Forum 3 (50-word minimum for posting and replies): How does the cinematography create visual tension in Moonlight?

Discussion Group 3: In your assigned discussion group, have a 30-minute discussion (Zoom or Google Meet) on the following assigned question:

What does Hearts of Darkness show us about the art of filmmaking?

Each group member should submit a summary of the discussion with 8-10 bullet points (no word count minimum).

## Class 7, July 6-July 12

Synchronous Meeting 7

**Google Link:**

<https://docs.google.com/spreadsheets/d/15y46B98AmtLNFFU2dD06JG-WihLypEglCB9W6JUhzg/edit?usp=sharing>

**Zoom info:**

**Topic:** Film 100 Summer 1 Zoom Meetings. Join from PC, Mac, Linux, iOS or Android:

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**Password:** 834615

Asynchronous Screening 7: Apocalypse Now (2:33)

## Class 8, Wed, July 6-July 12

Asynchronous Presentation 8: Editing

Asynchronous Screening 8: Run Lola Run (1:22)

### **Homework Due 7.14 by 1:00pm**

Reading: Lumet, Chapter 9 (Pages 105-136), The Cutting Room

Reading: Lumet, Chapter 10 (Pages 170-185), The Sound of Music

Reading: BBC-Writing for Moving Images and Roger's Little Rule Book

Reading: Reviews for Alien, Apocalypse Now, Citizen Kane, Do the Right Thing, Psycho, Run Lola Run, Taxi Driver and Wall-E

Response paper 2 (250-word minimum): How does the production history inform the original theatrical version of Apocalypse Now?

Discussion Forum 4 (50-word minimum for posting and replies): How does the editing of the opening sequence of Run Lola Run inform the editing choices throughout the rest of the movie?

Discussion Group 4: In your assigned discussion group, have a 30-minute discussion (Zoom or Google Meet) on the following assigned questions:

How are values confused in Apocalypse Now?

How are the characters transformed in Apocalypse Now?

What does Willard learn about himself in the film?

Each group member should submit a summary of the discussion with 8-10 bullet points (no word count minimum).

### **Early Warning Homework Due 7.17 by 11:59pm**

Film Review (1250-word minimum): Screen a film of your choice and write a review of the film. Use the assigned reviews, BBC-Writing for Moving Images and Roger's Little Rule Book as guides.

**Class 9, July 13-July 17**

Synchronous Meeting 9

**Google Link:**

<https://docs.google.com/spreadsheets/d/15y46B98AmtLNFFU2dD06JG-WihLypEglCB9W6JUhg/edit?usp=sharing>

**Zoom info:**

**Topic:** Film 100 Summer 1 Zoom Meetings. Join from PC, Mac, Linux, iOS or Android:

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**Password:** 834615

Asynchronous Presentation 9: Film Scoring

Asynchronous Screening 9: Psycho (1:49)

**Homework Due 7.17 by 11:59pm**

Reading: Lumet, Chapter 11 (Pages 186-192), The Mix

Reading: Lumet, Chapter 12 (Pages 193-197), The Answer Print

Reading: Lumet, Chapter 13 (Pages 198-218), The Studio

Film Review (1250-word minimum): Screen a film of your choice and write a review of the film. Use the assigned reviews, BBC-Writing for Moving Images and Roger's Little Rule Book as guides.

**Class 10, July 13-July 17**

Asynchronous Presentation 10: Sound Design

Asynchronous Screening 10: Wall-E (1:44)



## **Course Policies**

### **Late Papers/Projects**

Late papers and projects are not accepted. If there is an emergency, proper documentation is required before the deadline of the assignment. If you are not happy with your assignment quality/grade, you may resubmit an edit for a higher grade no later than July 17<sup>th</sup>, 2020 at 11:59pm.

### **Attendance**

Students are expected to attend each synchronous session and to remain for the duration.

### **Zoom Video**

During synchronous sessions, please have your video on. If this is an issue, please let me know immediately.

### **Preferred Name & Gender Pronouns**

Professional courtesy and sensitivity are especially important with respect to individuals and topics dealing with differences of race, culture, religion, politics, sexual orientation, gender, gender variance, and nationalities. I will gladly honor your request to address you by an alternate name or gender pronoun. Please advise me of this preference early in the quarter so that I may make appropriate changes to my records. Please also note that students may choose to identify within the University community with a preferred first name that differs from their legal name and may also update their gender. The preferred first name will appear in University related systems and documents except where the use of the legal name is necessitated or required by University business or legal need. For more information and instructions on how to do so, please see the Student Preferred Name and Gender Policy at <http://policies.depaul.edu/policy/policy.aspx?pid=332>

### **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 undistruptive 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.

### **Changes to Syllabus**

This syllabus is subject to change as necessary during the quarter. If a change occurs, it will be thoroughly addressed during class, posted under Announcements in D2L and sent via email.

### **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 [Campus Connect](#).

### **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: [cdm.depaul.edu/enrollment](http://cdm.depaul.edu/enrollment).

### **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](mailto:csd@depaul.edu).

Lewis Center 1420, 25 East Jackson Blvd.

Phone number: (312)362-8002

Fax: (312)362-6544  
TTY: (773)325.7296