FILM 101: Foundations of Cinema for Majors
(Face to Face), no prerequisites
Fall 2022-2023: Sep 7, 2022–Nov 22, 2022
Tuesday and Thursday 10:10 AM–11:40AM
Classroom location: CDM Center, 243 S. Wabash, 9th floor, classroom 924

Professor Yin (You can call me *Chi-Jang*.) she, her, hers
See Faculty Profile
Contact: email preferred cyin1@depaul.edu
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Office hours: Tuesday from 1 pm to 4 pm. Schedule Zoom appointments via BlueStar.

> *"Instead of indulging passions in criticism, one must at least try to be critical with some purpose. What*
> *is interesting is not pronouncing a film good or bad, but explaining why."*
> *– François Truffaut was a film director, screenwriter, producer, actor, film critic,*
> *and one of the founders of the French New Wave.*

Course Description
This course emphasizes understanding and exploring cinema literacy knowledge. Drawing heavily on historical and contemporary examples, this class aims to inspire students to learn about film terminology and strategies for creating moving image art forms. An emphasis is placed on understanding film theory and history, creating studio projects, and discussing and writing about films. In addition to analyzing film forms[1] from different regions and genres[2], class assignments include students producing their own short projects and putting theory into practice. *Please Note: This course teaches concepts rather than technology. Filmmakers will take the concepts learned in Film 101 to better communicate their ideas in Production I (Film110) and beyond.*

Course Objectives
As an art form, cinema is distinguished from other arts; unlike other art forms, a film is a *composite and inclusive art form* that tends to include various art forms like literature, theater, installation, sound art, visual art, etc., under the banner of a single art form.

This *seminar and discussion-based course* will introduce students to the appreciation of the art of cinema from the point of view of the filmmaker. Film analysis goes beyond the study of film as literature to include camera angles, lighting, set design, sound elements, costume choices, editing, etc., in making an argument. By the end of the course, students should have a basic understanding of film language and be able to meaningfully integrate mise-en-scène, cinematography, sound, and editing into their own creative works. The following topics will be covered:
- The history of cinema and film analysis;
- The important usage of narrative, thematic concept, and ideas in film;
- Basics image composition and editing;
- Basics lighting and sound design;
- Understanding film forms: Narrative, documentary, experimental, and animation approaches and their intersections

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[1] narrative, cinematography, sound, mise-en-scene, and editing
[2] Film Studies Research Guide: Genres, Styles, Categories, Series–A guide to conducting research in Film Studies at Yale University, including key resources and crucial search strategies.

Film 101 Course Learning Outcomes
Upon successful completion of the course, the student will be able to:
- Identify the film function and terminology in the art of storytelling and beyond.
- Integrate the relationship between theory and practice in the filmmaking process.
- Examine the aesthetic principles of visual and sound design, film style, and film form in cinematic art and media.
- Employ film language in the analysis of short and feature-length media.
- Create short film projects demonstrating the aesthetic through critical and practical material that students learn from the course.

Learning is a personal experience. I am willing to help! I encourage you to meet with me regarding your papers and projects. I can also help in any stage of writing and research. In general, students should feel free to visit the instructor for any reason (to discuss course materials, advice, note-taking, papers, etc.) anytime during the quarter.

Advising and Office Hours
Schedule Zoom appointments via BlueStar. To access BlueStar, click on the BlueStar Student Support link from your Student Center in Campus Connect. If BlueStar fails, please email me and request the appointment at cyin1@depaul.edu.

Learning-Related questions:
I am available 15 minutes before and 15 minutes after class. If you need assistance regarding your assignments or class-related questions, feel free to catch up with me before or after class time.

Course Management System: D2L
The course materials for this course, such as syllabus, announcements, course documents, and assignments, will be available to you through the D2L site at https://d2l.depaul.edu/. You should be able to log in with your Campus Connect credentials.

Required Text - *Available online through the DePaul library:*
Book: Film Art: An Introduction, 2018 | 12th edition, Bordwell, David; Thompson, Kristin; Smith, Jeff,
Or
You can purchase a *used* paper copy from any of the previous editions (about $6), Film Art: An Introduction
"Out of technology and work processes, filmmakers create an experience for their viewers. Along the way, they inevitably make choices about film form and style. What options are available to them? How might filmmakers organize the film? How might they draw on the techniques of the medium? This book surveys the possibilities and the study of film and media." – from *Film Art, An Introduction*

Recommended Online Film Studies Resources
Every Frame a Painting: Tony Zhou's video essays on a variety of aspects of the art of filmmaking
Fandor: An informing source for video essays
The Nerdwriter: A film art and film literacy video essays
Tomorrow's Filmmakers: Technical tips on filmmaking
DePaul Library Online Film Database: DePaul Free Featured Movie Site
Lynda: A valuable collection of video tutorials for learning various software programs
All DePaul students have free access to Lynda. It is available at the library and by (free) subscription. It is highly recommended that you watch the essential training on Adobe Premiere.

Required Supplies *(If you don't have the following devices, please let me know)***:**
- **Personal Computer / Laptop**
- **External hard drive** - If you use Mac, use the OS platform. If you use a PC, format your hard drive to a PC platform. A hard drive (USB 3, Thunderbolt, SSD, or spinner at least at 7200rpm) is helpful. The University cannot guarantee that media or projects left on lab computers will be safely maintained.
- **Video/audio capable devices, e.g.,, smartphones (android, apple, etc.) and DSLRs**
- **Computer Programs: Adobe Premiere Pro or other editing software.** Please install software by the second week of the course. DePaul University is providing free licenses of Adobe CC (Creative Cloud) to students enrolled in any class requiring Adobe CC. The following link includes the instructions to access Adobe CC: **LINK** https://offices.depaul.edu/information-services/services/Software/Pages/default.aspx)

More Hardware and Software Information
- **Still and Video Camera, Audio Recording Equipment:** Gear is available for checkout from the CDM Equipment Center.
- **Editing Software:** CDM Computer Labs are available for software use outside class and offer Adobe Creative Cloud on PC and Mac operating systems.
- **Information on labs, rooms, production equipment, rules, and guidelines can be found on the CDM Production Resources website.**

Course Assignments:
The goal of these assignments is to create a "snowball" effect in the learning environment for students. Students will gain knowledge and understanding of filmmaking by building up and putting the concept and theory into practice.

1. **Silent Photomontage Story (learning about composition):** In small groups and during class, students will take a series of 10-15 still images that show a narrative structure. You can create this photomontage film by using live action and objects. Students will create a series of meaningful still images demonstrating your understanding of film language on framing and composition in mise-en-scène.

   Objective: Learn how to use a storyboard, work with a team, and communicate your ideas through the narrative structure and composition of framing.

2. **Self Portrait (learning about lighting, cinematography and thematic ideas):** A *silent* film with a runtime of 30 seconds to 60 seconds (1 minute) represents who you are. You can choose to show yourself or not appear in this project. Think of how to use the environment and objects to enhance the thematic concept of what you want to convey. You can edit the image through a nonlinear editing system or without editing. Be creative!

   Why "self-portrait"? Filmmakers' and artists' self-portraits are critical to our understanding of self, others, and art cinema. They are the form in which many artists have come to be remembered, offering insights and reflection into their lives, their surroundings, and their state of mind.

   Objective: Learn how to use a storyboard, communicate your ideas through the thematic concepts, put meaning into the composition of framing, and understand how "time" and editing function in film.

3. **Sound Project:** Sound is different from music. Learn how to use sound meaningfully. A basic sound editing demo will be introduced.

   Objective: Learn how to structure sound design for film, communicate your ideas through use of sound, putting meaning into the power of sound.

4. **Final Short Film:** In groups or individually, students will create a short, 2-3 minute live-action film with thematic concepts or narrative. The film must be driven by meaningful visual sequences and intelligent sound design. Concepts/pitches Due TBA, Storyboard due TBA, Footage due TBA, First Draft Editing due TBA, Final Version due TBA

   Objective: Learn how to structure the visual and sound design for film, and communicate your ideas through the use of editing.

5. **Weekly Film Essay Paper:** Topics and themes of this weekly paper will be introduced accordingly.

6. **Reading Assignments:** Reading assignments are *mandatory* and should be completed by the date they are assigned in the syllabus. The textbook (and other) reading supplements that inform the lectures and discussions are crucial in understanding cinematic art and writing your weekly responses.

Grading

Silent Photomontage Story (Groups)	10%
Sound Project (Individual)	10%
Self Portrait (Individual)	15%
Bi-Weekly Film Essay Paper (Individual)	25%
Final Short Film (Individual or Groups)	30%
Class attendance and Participation	10%

Grading Scale:
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

Standards for Achievement (See rubrics on D2L):
A indicates excellence
B indicates good work
C indicates satisfactory work
D work is unsatisfactory in some respect
F is substantially unsatisfactory work

Incomplete Grades   An incomplete grade is a special, temporary grade that may be assigned by an instructor when unforeseeable circumstances prevent a student from completing course requirements by the end of the term and when otherwise, the student had a record of satisfactory progress in the course. CDM policy requires the student to initiate the request for an incomplete grade before the end of the term in which the course is taken. Prior to submitting the incomplete request, the student must discuss the circumstances with the instructor. Students may initiate the incomplete request process in MyCDM.

Drop dates: https://academics.depaul.edu/calendar/Pages/default.aspx

Attendance Policies
YOUR ATTENDANCE, PARTICIPATION DURING CLASS, AND INDIVIDUAL MEETINGS ARE MANDATORY! PRESENTATION, DISCUSSIONS, CLASS ASSIGNMENTS, AND MATERIALS WILL INCLUDE INFORMATION NOT FOUND ELSEWHERE. If you come to class without the proper required materials to work with or read the articles, I will mark you absent.

Attendance and active participation in every class are extremely important. AS PRESENTATION, DISCUSSIONS, CLASS ASSIGNMENT, AND VIDEO VIEWING WILL INCLUDE INFORMATION NOT FOUND ELSEWHERE, students should arrive promptly to class and avoid absences. If you miss a class, you are still responsible for the material covered during that class and for being prepared for the next class. Review the course schedule and find out before the next class what you will need to prepare or make up. As with any craft, learning comes only through practice.

Any absence, late or leaving early, will affect your grade percentage, that is, 1 absence is 2% off and one time being late is 1% off your final grade.

Two times being late is considered 1 absence; 4 absences automatically mean that you will receive an F for the class. No more than 2 excuses can be used for medical situations.

If there is a need for absence due to a medical-related issue, **please contact the Dean of Students Office.** The student absence notification form can be submitted for medical and/or personal crises through the Dean of Students Office.

IMPORTANT: This absence notification does not mean that this student is excused from course material, assignments, or exams. Ultimately, each professors decides what, if any, accommodation can be provided in light of this absence notification, and the student is responsible for following up with their professor about such accommodations.

Extended Absence Notification: We recognize that students may encounter an unanticipated emergency or other circumstance that may impede their ability to attend courses. As a service to students, the Dean of Students Office may provide notification to faculty when a student has **absences that exceed 2 consecutive class days** for a documented medical, mental health, or personal emergency.

In order for the office to send a notification to faculty, students must submit the extended absence notification form, along with supporting documentation within 2 weeks of the absence.

Please note: Your documentation must include or reference the specific dates you were absent. If you do not have documentation, please reach out to The Division of Student Affairs office at 773-325-7290 to speak with a staff member. **Requests submitted after the term has ended will not be processed.**

Late Work Policy
- All coursework must be done to receive a passing grade.
- Incomplete work will not be accepted.
- Late work will be accepted only up to 1 meeting later than originally due and will be lowered by 1 grade.

In-Class Screenings
The screened films are required "texts" for the course and, as such, are not to be missed. If you miss a screening, you are responsible for seeking out the film on your own. Students should come to class prepared to discuss the screened films.

Class Discussion
Student participation in class discussions will be measured in two ways. First, students are highly encouraged to ask questions and offer comments relevant to the day's topic. Participation allows the instructor to "hear" the student's voice when grading papers. Second, students will be called upon by the instructor to offer comments related to the reading assignments. Students must keep up with the reading to participate in class discussions.

Attitude
A professional and academic attitude is expected throughout this course. Measurable examples of non-academic or unprofessional attitudes 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.

Computer/Smart Phone Use
Computers, cell phones, and tablets may NOT be used during class. If you have a documented learning need or disability that requires you to use a laptop, exceptions will be made. Otherwise, no screens in class. Computer or cell phone use will affect your participation grade. All phones must be kept *silent*.

All presentations and footage have to be original! You must be the author of the presented footage that you make during this course period. Any student who uses footage from previous course assignments (self-plagiarism) will fail this class.

COVID-19 Health and Safety Precautions
Keeping our DePaul community safe is of utmost importance in the pandemic. Students, faculty, and staff are expected to (1) wear a mask as required at all times while indoors on campus; (2) refrain from eating and drinking in classrooms; (3) keep current with their COVID-19 vaccinations or exemptions; (4) stay home if sick; (5) participate in any required COVID-19 testing; (6) complete the online Health and Safety Guidelines for Returning to Campus training; and (7) abide by the City of Chicago Emergency Travel Advisory. By doing these things, we are Taking Care of DePaul, Together. The recommendations may change as local, state, and federal guidelines evolve. Students who do not abide by the mask requirement may be subject to the student conduct process and will be referred to the Dean of Students Office. Students who have a medical reason for not complying with any requirements should register with DePaul's Center for Students with Disabilities (CSD).

Respect for Diversity and Inclusion at DePaul University is aligned with our Vincentian Values.
At DePaul, our mission calls us to explore "what must be done" in order to respect the inherent dignity and identity of each human person. We value diversity because it is part of our history, our traditions, and our future. We see diversity as an asset and a strength that adds to the richness of classroom learning. In my course, I strive to include diverse authors, perspectives, and teaching pedagogies. I also encourage open dialogue and spaces for students to express their unique identities and perspectives. I am open to having difficult conversations, and I will strive to create an inclusive classroom that values all perspectives. If, at any time, the classroom experience does not live up to this expectation, please feel free to contact me via email or during office hours.

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 be 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.

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 continuing 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.

Trigger Warnings The films, lectures, and discussions in this course may engage deeply with potentially sensitive or traumatizing material, such as violence, sexual assault/rape, sexism, racism, police brutality, transphobia, homophobia, abuse, suicide, blood and body-shaming
Films in "Content" will have triggers identified under the film. If you would like more specific or personalized triggers identified throughout the course (especially ones not named above), please let me know and I will do my best to flag them. If you believe the film may be potentially triggering, I will happily search for a replacement film for you to view and write about.

Preferred Name & Gender Pronouns
Professional courtesy and sensitivity are especially important with respect to individuals and topics dealing with differences in 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 on the first day that the class meets 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

Disability Rights
Students who feel they may need accommodation based on the impact of a declared disability should contact me privately to discuss specific needs. All discussions will remain confidential. To ensure that you receive the most appropriate accommodation based on your needs, contact me as early as possible in the quarter (preferably within the first week of class); students could also register with the Center for Students Disabilities, where they could provide assistance that directly benefits their academic performance and learning experience. Unless students register with Student Disabilities, extensions for course material/assignments or exams cannot be granted in this course. The Office for Students with Disabilities at 773-325-1677, CSD@depaul.edu.

There are two office locations:
• Loop Campus (312) 362-8002
• Lincoln Park Campus (773) 325-1677

Students who register with the Center for Students with Disabilities are also invited to contact Dr. Gregory Moorhead, Director of the Center, privately to discuss how he may assist in facilitating the accommodations to be used in a course. This is best done early in the term. The conversation will remain confidential to the extent possible. Please see https://offices.depaul.edu/student-affairs/about/departments/Pages/csd.aspx for Services and Contact Information.

School of Cinematic Arts (SCA) Support
If you have any technical issues regarding hardware or software, please email the following:
scaavsupport@depaul.edu
To access the SCA Knowledgebase, please click here:
https://depaulscaavsupport.groovehq.com/help

SCA Central
DePaul has an SCA information portal in D2L that looks like a course. Everything you need to know about filmmaking information, from courses to finding a film crew to volunteering to film projects.

Production Resources (For high achievers!)
ROYALTY FREE SOUND for student work can be found at **https://freesound.org.**

ROYALTY FREE MUSIC for student work can be found at FreePlayMusic.com. Put your selected music in the shopping cart, and select STUDENT or YOUTUBE project.

ACTOR DATABASE can be found at https://www.cdm.depaul.edu/Student-Resources/Pages/Production-Office.aspx under CASTING & CREW. Working with friends can take your work and your experience to the next level. HOWEVER, working with actors requires EXTRA time management and communication with the team. Preserve EXTRA effort to coordinate scheduling issues.

Extra Credits Opportunity (2 points for each additional analysis paper)!
Watch movies from the DePaul University Film Database (use your Campus Connect ID and password to log in) and write a film analysis paper on one of these topics: Mise-en-scène, Cinematography, Editing, or Sound. *When writing, please don't give a summary of the story or describe what happens in the movie. Instead, analyze the film elements and contextualize why such choices are used by the filmmakers.* Look for "Watching Film Analytically" from the University of North Carolina Chapel Hills as a guideline.
https://learningcenter.unc.edu/tips-and-tools/watching-film/

Helpful tips:
- Digital Archiving!
  Consistent work backup is essential in all digital media. Digital data can be destroyed very easily, but it can also be duplicated very easily. Being conscientious about backup will save you excruciating regret. ***Backing up means: maintaining your files on at least two different storage devices—e.g.,f, on 2 different hard drives or on a hard drive and iCloud—preferably in 2 locations.*** The computers in the lab do not count as storage devices, as content is deleted daily from these machines as part of their maintenance. There is a storage area on every system for your work, but it is to be considered short-term, meaning for the length of class time. If your work is lost, you will still be responsible for the completion of projects in accordance with the course schedule.
- Follow a consistent method for naming your files and folders. Effective filing means storing files in folders by their categories and in a sequence that makes sense to you.
  https://www.mindtools.com/pages/article/newHTE_85.htm

- As any user of the computer lab could modify or remove your files, you should always save your project and media files in multiple sources (hard drive, online cloud account, and/or personal computers)