

## **FILM 101 - Foundations of Cinema for Majors - Fall 2022 - Brian Mellen**

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**Office hours: TuTh 3:00pm-4:30pm Daley 200B By Appt. Only**

### **Course Description:**

This course deals with visualization and cinema literacy skills. Drawing heavily 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 story and storytelling. In addition to analyzing the works of others, students will also produce their own projects - putting theory into practice.

Note: This course teaches concepts rather than technology. Filmmakers will take the concepts learned in FILM101 to better communicate their ideas in Film Production I (FILM110) and beyond.

**Prerequisite(s):** None

\* *Syllabus is subject to change*

### **Course Objectives:**

The course is designed as a practical look at cinematic form for filmmakers. By the end of the course, students should form some understanding of cinematic language and be able to incorporate structure, the framed image, sound, and editing into their own creative work.

The following topics will be covered:

- Analyze how cinematic techniques function to tell a story or convey a theme
- Synthesize cinematic techniques in the production of their own creative work
- Identify how techniques function in multiple genres and forms
- Utilize basic film production language
- Create a project(s) from concept to exhibition

### **Textbooks and printed resources:**

Film Art: An Introduction, (12th ed.) by David Bordwell, Kristin Thompson, & Jeff Smith  
McGraw-Hill, 2019. ISBN-13: 978-1260565669

### **Required Supplies:**

You must have your own external drive for your project work for this and other DC classes. The University cannot guarantee that media or projects left on lab computers will be safely maintained. Therefore you need either a:

Portable hard drive (USB 3.0/Thunderbolt/USB-C)

or

1 USB 3.0 or better for backing up projects

**Software needed to complete assignments:**

Editing platform - Premiere Pro or other Editing Software  
Word processing program

**Drop Dates:**

Tues., Sept. 13 (by 11:59pm): Last day to add (or swap) classes  
Tues., Sept. 20: Last day to drop classes with no penalty  
Tues., Oct. 25: Last day to withdraw from classes

**Grading:**

Attendance & Participation	10%
Quizzes	10%
Assignments	20%
Projects	40%
Final Project	20%

**LATE WORK WILL NOT BE ACCEPTED.**

**Grading Scale:**

A = 100-93, A- = 92-90, B+ = 89-87, B = 86-83, B- = 82- 80, C+ = 79-77, C = 76-73, C- = 72-70, D+ = 69-67, D = 66-63, 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

**Course Policies:**

In addition to DePaul University course policies (see student handbook), the following special policies will apply to this course.

**Covid-19 Policy:**

Masks are encouraged but not required at DePaul. There may be occasional situations where more comprehensive masking will be required, such as the hiring of SAG talent in a student shoot in our space. In those situations, we will ask that all comply by the rules laid out by the actor's union contract.

**Student responsibilities:**

Each student is responsible for their time management and for meeting the all expectations in the syllabus. The instructor is not responsible for reminding students of assignment deadlines listed on the syllabus. In the event of an absence, it is the student's responsibility to contact the instructor regarding the absence and remain up-to-date regarding the topics covered in class. If

an assignment is listed on the syllabus, students are still responsible for completing the assignment on time. I will not accept excuses for ignoring class or project obligations.

### **Deadlines:**

Video production requires strict adherence to deadlines, therefore late assignments will not be accepted for grading and written feedback will be given at the instructors discretion. **You will not be eligible for an A in the class unless you turn in all assignments on time.**

### **Attendance & Participation:**

This course is demanding, both in terms of creativity and collaboration. Absences are an impediment to the artistic results of those demands. Given the uncertain nature of the world we currently find ourselves in, however, I have no intention of making your life any more challenging with an unforgiving or punitive attendance policy. With most creative efforts, however, you get out what you put in— the same can be said of this course.

Each weeks class consists of lectures and screenings and attendance is mandatory. There are NO make ups for labs or class exercises; if a student misses an assignment in class, they will not receive credit for that assignment. Excused absences are handled through the Dean of Students Office after completing an Absence Notification Form [here](#).

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. Also, adhering to the courses cellphone and computer policy is factored into this portion of your grade as well. SEE ABOVE.

### **Course Lectures/Reading Assignments:**

Readings are due for the next class session unless otherwise noted. Please keep up or it will be hard to follow in-class demos and lectures.

Lecture presentations will occur weekly. The readings offer an opportunity for independent learning that supplements lectures. The instructor will use both the classroom and the readings for quiz questions. Lectures may introduce additional material not available in the readings, and the readings may explore concepts not mentioned in class. **BOTH SOURCES ARE NEEDED.**

### **Statement on Challenging Material:**

Learning is uncomfortable. We will screen films that experiment with perception and may include disruptive sounds, flashing lights, or images/speech of a violent, sexually explicit, or politically charged nature. This is an inclusive environment, which means you may be exposed to identities that may affirm or undermine your own. This is a chance for growth. Film can be

transformative and cathartic. However, it can also bring up past trauma. We will discuss these topics courageously, respectfully, and honestly as equals. If you ever need to step out, due to something that happens externally or internally at class, go ahead, but you will be expected to take responsibility for missed work and schedule a time to propose an alternative way to engage with the course material.

### **Group Evaluations:**

Most of the assignments in this class will require you to work in a team. At the end of the quarter, each group member is required to turn in a written evaluation of their team members. If all evaluations are uniformly positive, all group members will share the grades in all assignments; if evaluations are negative, the grades of the group member's in question will be docked. These evaluations will be **HEAVILY** factored into your grade for your Activity and Meeting Assignments.

### **Phones, Texting, Facebook, Email, Chatting:**

Do not become distracted by electronic devices during class or lab. You will be asked to leave and considered absent. If you must use a cell phone or electronic device for any reason, leave the classroom.

### **Electronic Devices:**

There is a no tolerance policy on electronic device usage during class. Cell phone/tablet usage and/or internet usage during class will result in 0 attendance points for the day. It is distracting to others around you. You may take notes on a computer using word or text edit (do not browse the internet) but not on a cellphone/tablet.

### **Cell Phones/On Call:**

If you have 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 or mute your computer's microphone in a non-disruptive 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.

### **Email Policy:**

Please type **FILM 101 Foundations of Cinema for Majors** in the subject of all e-mails to the instructor or Graduate Assistant about this class to ensure that they are responded to in a timely fashion.

**Assignment & Project Labeling/Format Policy:**

Please label all assignments as NAME\_CLASS\_ASSIGNMENT. For example, I would label the Match Cut Assignment as: Lastname\_FILM101\_Project1.pdf.

**Equipment Checkout Policies:**

Students are expected to follow all equipment policies when checking out gear from the Cage, Stage or Cinespace. All of these policies can be found under "[Equipment](#)" on the Production Resources Website.

**Annual Mandatory Safety Training:**

Each SCA student must go through SCA Production Training before having access to reserve production equipment from any of our equipment centers. This online training is accessible through SCA Central on D2L to do at your own pace. You can find it by clicking on "SCA Production Training" in the blue box at the top of SCA Central.

**SCA Production Handbook:**

The School of Cinematic Arts [Production Handbook](#) is an invaluable resource to all DePaul student filmmakers. The answers to most questions regarding contacts, resources, contracts, rules, and guidelines can be found inside. It is updated annually on [SCA Central](#) and linked to the [CDM Production Resources](#) page.

**Original Work:**

All work submitted for this class should be original and 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.

**Academic Integrity Violations:**

Plagiarism or cheating on assignments or tests are serious offenses and earn the student a failing grade for the class. There are no exceptions to this rule. If you are in doubt about the definitions of plagiarism or cheating, consult your student handbook and the University's Academic Integrity Policy. All students will be held to the Code of Student Responsibility.

**Classroom Decorum and the Student Handbook:**

All policies as specified in the student handbook will be adhered to in this class. Please be respectful of your fellow students and their work.

## **University Policies**

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

### ***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 [here](#)

***Students with Disabilities:***

Students seeking disability-related accommodations are required to register with DePaul's Center for Students with Disabilities (CSD) enabling them to access accommodations and support services to assist with their success. There are two office locations:

- Loop Campus (312) 362-8002
- Lincoln Park Campus (773) 325-1677
- Email: [csd@depaul.edu](mailto:csd@depaul.edu)

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 [this website](#) for Services and Contact Information.

**Content Changes:**

Depending on time factors, the assignments projected for the term may require slight alteration or rescheduling.

**CLASS SCHEDULE**

*\* Syllabus schedule is subject to change*

**Week One 09/08 and 09/13**

Introductions, Review of Syllabus & Cage Equipment, Assign Groups and Project #1, History of Cinema

**PROJECT 1 (09/29 DUE):** DETAILS POSTED ON D2L.

***Readings:*** *Film Art, Ch. 1 "Film as Art"*

**Week Two 09/14 and 09/20**

Basic Concepts and Terminologies, Narrative Form, Project 1 Screenings

**ASSIGNMENT 1 (09/22 DUE):** DETAILS POSTED ON D2L.

***Readings:*** *Film Art, Ch. 3 "Narrative Form" (72-99 only)*

**Week Three 09/22 and 09/27**

Narrative Form

**ASSIGNMENT 2 (10/06 DUE):** DETAILS POSTED ON D2L.

**Quiz 1 (09/29):** To be completed by the start of class on D2L.

**Readings:** *Film Art, Ch. 4 “The Shot: Mis-en-Scene”*

**Week Four 09/29 and 10/04**

Mis-en-Scene

**Screening:** TBD

**Readings:** *Film Art, Ch. 5 “The Shot: Cinematography”*

**Week Five 10/06 and 10/11**

Cinematography

**Quiz 2 (10/13):** To be completed by the start of class on D2L.

**PROJECT 2 (10/20 DUE):** DETAILS POSTED ON D2L.

**ASSIGNMENT 3 (10/13 DUE):** DETAILS POSTED ON D2L.

**Readings:** *Film Art, Ch. 6 “The Relation of Shot-to-Shot: Editing”*

**Week Six 10/13 and 10/18**

Editing

**Screening:** TBD

**PROJECT 3 (10/27 DUE):** DETAILS POSTED ON D2L.

**CONCEPTS & PITCHES FINAL PROJECT (10/27):** DETAILS POSTED ON D2L.

**Readings:** *Film Art, Ch. 7 “Sound in the Cinema”*

**Week Seven 10/20 and 10/25**

Sound in the Cinema, Project 2 Screenings

**Quiz 3 (10/27):** To be completed by the start of class on D2L.

**PROJECT 4 (11/15 DUE):** DETAILS POSTED ON D2L.



### **Week Eight 10/27 and 11/01**

Directing

**ASSIGNMENT 4 (11/10 DUE):** NOW EXTRA CREDIT. ASSIGNMENT NOW  
OPTIONAL. DETAILS ON D2L.

### **Week Nine 11/03 and 11/08**

Concepts & Pitches for Final Project, Project 3 Screenings

### **Week Ten 11/10 and 11/15**

Project #4 Screening

**Readings:** *Film Art*, Ch. 10 "Documentary, Experimental, and Animated Films" (pp. 350-396)

**Assignment #1:** Narrative Structure (5 pts)

**Assignment #2:** Scene Analysis (5 pts)

**Assignment #3:** Mise-en-scène (5 pts)

**Assignment #4:** Scene Analysis (5 pts)

**Project #1:** Silent Short (10 pts)

**Project #2:** Montage/Mood Project (15 pts)

**Project #3:** Soundscape Project (15 pts)

**Project #4:** Final Project (20 pts)

**(Includes Concept & Pitches for Final Projects, Pre-Production Notes, and Storyboards)**