

# DC205 SP13 | FOUNDATIONS OF CINEMA

Tues, 6:00 – 9:15pm | LEVAN 00305, Lincoln Park

Instructor: ANURADHA RANA

Office: CDM 406

Office hours: Mon 10:00 – 1:00 & by appointment.

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## COURSE DESCRIPTION:

This course will examine the craft, technology, and aesthetic principles of media production. 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: the importance of story and controlling ideas, storytelling with images, the basics of composition and editing, and an examination of narrative, documentary, and experimental approaches. In addition to analyzing the works of others, students will also produce their own projects thus, putting theory into practice. The following topics will be covered:

- The importance of story and controlling ideas
- Storytelling with images
- The basics of composition and editing theory
- The basics of lighting and sound design
- A comparison of narratives, documentaries, the avante garde.

Prerequisite(s): None

## COURSE OBJECTIVES:

By the end of the course, students should be able to analyze cinematic arts in terms of structure, the framed image, sound, and image sequence. Students should also be able to:

- Identify and describe specific forms or genres in different disciplines.
- Explain what a work of art is about and/or how it was produced.
- Comment on the relationship between form and content in a work.
- Assess the formal aspects of their subject using specialized vocabulary.
- Explain how aesthetic elements comprise a particular style in the arts.

## LEARNING DOMAIN:

This course has Arts & Literature Liberal Studies Credit. Courses in the Arts and Literature domain ask students to extend their knowledge and experience of the arts while 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, come to better understand the original audience that witnessed a work of art and how its meaning and significance changes over time. These courses focus on works of art or literature, however the process of analysis may include social, cultural, and historical issues. Genres covered in this domain include literature, the visual arts, media arts, the performing arts, music, and theater.

## TEXTBOOK:

**Understanding Movies, 12th edition :: Giannetti, Prentice Hall/Pearson, 2011.**

ISBN: 978-0205737543

Handouts and assignment guidelines will be posted on D2L. Please ensure that you have access to D2L. No paper handouts will be given in class.

**COURSE MATERIALS TO BE OBTAINED BY THE STUDENT:** [Access to a digital still camera.](#)

## ASSIGNMENTS AND EXERCISES:

Assignments and production exercises must be completed by the date to which they are assigned in the

syllabus. Reasonable deadlines are given for completion for each assignment/exercise. Consequently late work will not be accepted without prior consent of the instructor.

**COURSE LECTURES/READING ASSIGNMENTS:**

Lecture presentations will occur weekly. The readings offer an opportunity for independent learning that supplements the lecture presentations. The instructor will use both the classroom and the readings. Lectures may introduce additional

**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 are on the syllabus and 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.**

<b>GRADE BREAKDOWN:</b>		
<b>Image Design Exercises</b>		<b>35%</b>
· MIDTERM - Self Portrait	15	
· FINAL - Photo Roman	20	
<b>Responses</b>		<b>40%</b>
La Jetee – Narrative Structure	5	
Pan’s Labyrinth – Mise-en-scene	15	
In the Mood for Love – Response	5	
Run Lola Run – Editing	10	
A Movie / Symphonic Episodes – Response	5	
<b>Quizzes</b>		<b>15%</b>
· Quizzes – 3 (equal weight)	15	
<b>Other</b>		<b>10%</b>
· Participation and Attendance	10	
· <i>Optional Extra credit</i> Film Response (VAS)	5%	
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<b>TOTAL</b>		<b>100%</b>

A = 100 – 93,      A- = 92 – 90,      B+ = 89 – 88,      B = 87 – 83,      B- = 82 – 80,  
 C+ = 79 – 78,      C = 77 – 73,      C- = 72 – 70,      F = 59 – 0.  
 D+ = 69 – 68,      D = 67 – 63,      D- = 62 – 60,

**CONTENT CHANGES** – This syllabus may be amended as the course proceeds. You will be notified of all changes and the changes will be posted on D2L. As the semester progresses, some items may change at the instructor’s discretion, but the overall workload will not. Make sure you pace yourself accordingly.

**WEEK 1**

4/2 **Topic :** Introduction to students, syllabus

Importance of film language, aesthetics for filmmakers.  
Narrative structure : Forms and Patterns  
Genres of Film  
Short Films Vs Features  
Basic film terminology. Film units

**Screen:** Shorts (Various)  
*La Jeteé* by Chris Marker  
**Read:** Giannetti – Ch. 8  
**Assign:** *La Jeteé* Reaction Paper – Due Week 2

## WEEK 2

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4/9 **Topic :** Mise-en-scene  
**Screen:** Various Films / Clips  
**Read:** Giannetti Ch 2.  
**Due:** *La Jeteé* Reaction Paper  
**Assign:** Quiz 1 – D2L

## WEEK 3

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4/16 **Topic :** Mise-en-scene  
**Screen :** Pan's Labyrinth  
**Read:** Giannetti Ch 1.  
**Assign:** **Midterm** : Self-portrait assignment – Due Week 5

## WEEK 4

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4/23 **Topic :** Cinematography  
**Screen:** *In the Mood for Love / Cabaret (1972)*  
**Read:** Giannetti Ch 3.  
**Assign:** Mise-en-scene Analysis Paper – Due Week 6

## WEEK 5

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4/30 **Topic :** **Midterm Screenings : Self Portrait.**  
**Assign:** Quiz 2 – D2L (Online to be completed by 5/7)

## WEEK 6

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5/7 **Topic:** Editing – Continuity, Discontinuity, montage etc  
**Screen:** Various Clips  
**Read:** Giannetti - Ch. 4  
**Due:** Mise-en-Scene Reaction Paper

## WEEK 7

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5/14 **Topic:** Editing – Discontinuity, montage etc  
**Screen:** *Run Lola Run*  
**Assign:** Editing Reaction Paper  
Photo Roman – Telling a Story Visually

## WEEK 8

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5/21 **Topic :** Documentary & non-fiction  
**Screen:** *Various Clips and Shorts*  
**Read:** Handout on D2L  
**Due:** Storyboards for photo roman

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## WEEK 9

5/28 **Topic :** Documentary & non-fiction Approaches  
**Screen:** *Fearless Freaks*  
**Assign:** Quiz 3 – D2L  
**Due:** Editing Analysis Paper

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## WEEK 10

6/4 **Topic :** Avant-garde & other non-narrative approaches  
**Screen:** *Baraka*  
**Read:** Handout provided.

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## WEEK 11

6/11 **FINALS WEEK: Screen photo roman assignments**

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### **COURSE POLICIES:**

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

**STUDENT RESPONSIBILITIES** – Each student is responsible for their time management and meeting the expectations in the syllabus. The instructor is not responsible for reminding students of assignment deadlines in class. In the event of an absence it is the student's responsibility to contact the instructor for details of the homework if 'assignment' is listed on the syllabus – you are still responsible for completing the assignment on time.

**ATTENDANCE** – Attendance and attention in class are mandatory. Any absence (missing more than 15 minutes of class time per session) will impact your grade. Each student is allowed ONE unexcused absence (equal to two tardies) before your grade is affected.

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. Absolutely no consideration will be given for those who request special treatment without advanced notice, even with a doctor's note.

**COMPUTER USE** – Using the computer during class time for any reason other than taking notes will have a negative impact on your participation grade. I can tell the difference between using your laptop to take notes and using it for other purposes.

**EXAMINATIONS** – Students who do not take exams during the regularly scheduled time will receive a failing grade for the exam unless they have contacted the instructor in advance to arrange for a

make-up exam. Students contacting the instructor after the exam has been given will not be allowed to make-up the exam for any reason. Make-up exams will be administered by the College according to its make-up exam schedule.

**ACADEMIC INTEGRITY** – Plagiarism on assignments or cheating on exams are serious offenses and earn the student a failing grade for the class. Please read the Academic Integrity Policy (AIP) at: <http://studentaffairs.depaul.edu/handbook/code16.html>.

**INSTRUCTOR AVAILABILITY** – Please email or call any time you have a question or concern about the class. If you do not hear back from me within 24 hours, it means I did not receive your message so please check the address or phone number and contact me again. If you are unable to meet during my office hours, contact me to make other arrangements.

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