

DC110-405 FOUNDATIONS OF CINEMA FOR MAJORS

Autumn Quarter 2014

Mondays & Wednesdays, 11:50AM - 1:20PM

CDM Center Room 708

Instructor: Eric Marsh

Office Hours: CDM Center, Rm. 408, Thursdays, 9:30AM - 1:00PM or by appointment

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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. Please Note: This course teaches concepts rather than technology. Filmmakers will take the concepts learned in DC 110 to better communicate their ideas in Digital Cinema Production I (DC 210) and beyond.

Course Objectives - The course is designed as a practical look at cinematic form for filmmakers. By the end of the course students should understand 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:

- The importance of story, emotion, and expressing ideas;
- Storytelling with images;
- Basics of image composition and editing;
- The basics of lighting and sound design
- Narrative, documentary, and experimental approaches and their intersections.

Required Text

Film Art: An Introduction (10th Edition) by David Bordwell & Kristin Thompson. Supplemental readings will be provided and shared on D2L.

Basis for Evaluation

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| Responses | 25% |
| Silent Shorts Project | 10% |
| Midterm Project | 15% |
| Scene Analysis Paper | 10% |
| Final Project | 20% |

Attendance & Participation 20%
TOTAL 100%

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.

CLASS SCHEDULE & COURSE OUTLINE

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| WEEK 1 | W 9/10 | Introduction, Syllabus. What is Cinema? Production overview. |
| WEEK 2 | M 9/15 | Film as Art: Modes of Production. Basic film terminology. Read: B & T, Chs.1 & 3 |
| | W 9/17 | Film Form & Narrative Structure Read: B & T, Ch. 2 |
| WEEK 3 | M 9/22 | Mise-en-Scene Read: B & T, Ch. 4 |
| | W 9/24 | Screening: <i>Repo Man</i> (Alex Cox, 1983) |
| WEEK 4 | M 9/29 | Cinematography Screening: <i>La Jetee</i> (Chris Marker, 1962) Read: B & T, Ch. 5 |
| | W 10/1 | Editing Read: B & T, Ch. 6 |
| WEEK 5 | M 10/6 | Sound Read: B & T, Ch. 7 |
| | W 10/8 | Screening: <i>Point Blank</i> (John Boorman, 1967) |
| WEEK 6 | M 10/13 | Directing, Producing, & The Golden Age of Hollywood |
| | W 10/15 | Screening: <i>Citizen Kane</i> (Orson Welles, 1941) |
| WEEK 7 | M 10/20 | Genre & Other Ways of Understanding Read: "Ideology, Genre, Auteur" by Robin Wood |
| | W 10/22 | Screening: <i>Shadow of a Doubt</i> (Alfred Hitchcock, 1943) |
| WEEK 8 | M 10/27 | Alternative Modes of Narrative Cinema |

Read: "Art Cinema as a Mode of Practice" by David Bordwell

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| | W 10/29 | Screening: <i>Persona</i> (Ingmar Bergman, 1966) |
| WEEK 9 | M 11/3 | Documentary Read: B & T: Chapter 10, pgs 350 - 371 |
| | W 11/5 | Screening: <i>Sans Soleil</i> (Chris Marker, 1983) |
| WEEK 10 | M 11/10 | Experimental & Avant-Garde Read: B & T: Chapter 10, pgs 369 – 395 |
| | W 11/12 | Final Project: Update & Discussion |
| | M 11/17 | What is Cinema? Redux |
| WEEK 11 | W 11/19 | Final Project Screenings |

Content & Schedule Changes – The syllabus is subject to change depending on class progress, time constraints, or material availability. This goes for the screenings as well. The overall workload, however, will not change. Make sure you pace yourself accordingly. You will be notified of any changes in the syllabus in a timely fashion.

Assignment Breakdown & Due Dates

Specific parameters for the assignments will be given in class and posted to D2L.

Week 1 - Introduction, Favorite Film Response (5 pts). **Due 9/15.**

Week 2 - Silent short projects (10 pts). **Due 9/22.**

Week 3 - Mise-en-scene Response: *Repo Man* (5 pts). **Due 9/29.**

Week 4 - Midterm: Still Photo Project (15 pts). **Due 10/6.**

Week 5 - Editing & Sound Response: *Point Blank* (5 pts). **Due 10/13.**

Week 6 - *Citizen Kane* Scene Analysis Paper (10 pts). **Due 10/22.**

Week 7 - Criticism assignment (5 pts). **Due 10/27.**

Week 8 - Theme/Idea/Concept for Final Project. **Due 10/29.**

Week 9 - Contemporary Documentary response (5 pts). **Due 11/10.**

Week 10 - Storyboards for Final Project. **Due 11/12.**

Final Exam - Final Project (20 pts). **Due 11/19.**

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.

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

Attendance - Each class consists of lecture, screenings, and discussion. Class time is most productive when everyone arrives promptly and comes prepared to discuss that week's reading and film screening. Clips and short films shown in class may not be available outside of class, and you are responsible for all of the class material. Therefore it is important for you to attend the class sessions and screenings regularly. Absences will result in a major reduction of the participation grade.

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.

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

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.

Reading Assignments - Reading assignments are *mandatory* and should be completed by the date they are assigned in the syllabus. The textbook (and other) readings supplement and inform the lectures and discussions and will be crucial in understanding cinema as well as writing your weekly responses. Lectures may introduce additional material not available in the readings, and the readings may explore concepts not mentioned in class.

D2L & COLTUBE - The course materials for this course, such as syllabus, announcements, course documents, and assignments will be available to you through D2L site at <https://d2l.depaul.edu/>. Please make sure you have access to D2L. Films screened in class will be made available to stream afterwards on <http://coltube.cdm.depaul.edu/> as a resource for your writing.

Academic Integrity - Plagiarism is dishonest behavior and therefore violates collegiality as well as University policy. You should familiarize yourself with behavior that constitutes plagiarism by reviewing the University's policy regarding academic dishonesty at:

<http://academicintegrity.depaul.edu/Resources/Students/index.html>. Any cases of plagiarism will automatically receive a zero and be reported to departmental and University officials for disciplinary action.

Special Needs - Under the Americans with Disabilities Act and Section 504 of the Rehabilitation Act of 1973, instructors must make reasonable accommodations for students with physical, mental, or learning disabilities. Let me know at the beginning of the term if you require some modification of seating, testing, or other class adjustments so that appropriate arrangements may be made.