

## **DC100-501 INTRODUCTION TO CINEMA: THE ART OF MAKING MOVIES**

Winter Quarter 2016  
Mondays, 10:00AM - 1:15PM  
14 E. Jackson, Rm LL105

Instructor: Eric Marsh  
Office Hours: CDM Center, Rm. 522, Thursdays 9:00AM-2:00PM or by appointment  
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**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.

**Course Objectives** -- After successful completion of this course students will be able to:

- Understand and discuss film as an artistic medium
- Analyze and discuss the craft and technique of specific roles in the filmmaking process (i.e. cinematographer, editor, writer, etc.)
- Analyze and discuss visual communication as used by filmmakers

**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.

**Text:** There is no required textbook for this course. Required materials will be provided and shared with you on D2L.

### **Basis for Evaluation**

Weekly Assignments .....	65%
Final Paper .....	25%
Attendance & Participation .....	10%
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

WEEK 1	M 1/4	What is Cinema? Screening: <i>Thief</i> (Michael Mann, 1981)
WEEK 2	M 1/11	Film Form
WEEK 3	M 1/18	Screenwriting & Narrative Structure Screening: <i>Fargo</i> (Coen Brothers, 1996)
WEEK 4	M 1/25	Mise-en-scene Screening: <i>The Grand Budapest Hotel</i> (Wes Anderson, 2014)
WEEK 5	M 2/1	Cinematography Screening: <i>Vertigo</i> (Alfred Hitchcock, 1958)
WEEK 6	M 2/8	Editing & Sound Screening: <i>Mistress America</i> (Noah Baumbach, 2015)
WEEK 7	M 2/15	Directing, Producing & the Golden Age of Hollywood Screening: <i>Citizen Kane</i> (Orson Welles, 1941)
WEEK 8	M 2/22	Challenging Classical Cinema Screening: <i>Safe</i> (Todd Haynes, 1995)
WEEK 9	M 2/29	Film Genres & Other Ways of Understanding Screening: <i>The Thing</i> (John Carpenter, 1981)
WEEK 10	M 3/7	Documentary & Experimental Screening: <i>Paris is Burning</i> (Jennie Livingston, 1990)
WEEK 11	M 3/14	What is Cinema? Redux

**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

Week 1 - Introduction Assignment (5 pts). Due 1/11.  
Week 3 - Narrative Structure Analysis (5 pts). Due 1/25.  
Week 4 - Mise-en-scene Response: *Grand Budapest Hotel* (5 pts). Due 2/1.  
Week 5 - Cinematography Project: Storyboards (10 pts). Due 2/8.  
Week 6 - Editing & Sound Scene Analysis (5 pts). Due 2/15.

Week 7 - Comprehensive Scene Analysis: *Citizen Kane* (15 pts). Due 2/22.

Week 8 - Alternative Cinema Response (5 pts). Due 2/29.

Week 9 - Criticism Assignment (10 pts). Due 3/7.

Week 10 - Contemporary Documentary Response (5 pts). Due 3/14.

Week 11 - Final Paper (25 pts). Due 3/18.

**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.

**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 will be shared with you ahead of time on D2L. The 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.