

## **DC205-102 FOUNDATIONS OF CINEMA FOR NON-MAJORS**

Autumn Quarter 2016

Monday & Wednesday, 9:40AM - 11:10AM

Student Center RM 330

Instructor: Eric Marsh

Office Hours: CDM Center, Rm. 522, Mondays 12:00PM - 5:00PM or by appointment

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**Course Description** - This course will examine the craft, technology, and aesthetic principles of media production. Drawing 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 have the opportunity to produce their own projects, putting theory into practice.

**Learning Domain Description** - *DC 205 Foundations of Cinema* 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.

### **Learning Outcomes**

1. Students will be able to explain, in well-written prose, what a work of art is about and/or how it was produced.
2. Students will be able to comment on the relationship between form and content in a work.
3. Students will be able to assess the formal aspects of their subject and put those qualities into words, using, when appropriate, specialized vocabulary employed in class and readings.
4. Students will be able to contextualize a work of art. They will be able to do so with respect to other works of art in terms of defining its place within a broader style or genre. They will also be able to contextualize a work of art in terms of contemporaneous aesthetic, social, or political concerns, discussing how these might shape the work's reception and how that reception might differ amongst various peoples and historical periods.

### **How Learning Outcomes Will Be Met**

1. Explain and evaluate, in written form, the uses of key film concepts such as pre-production, cinematography, editing, and sound through the critical examination of key films.
2. Recognize the methods used in creating various narrative forms (i.e. classical, documentary, experimental) and compare and contrast these to specific films and the writers and directors who create them.
3. Implement course concepts by constructing a narrative and producing a work that applies such ideas and techniques as shot composition, mis-en-scene, and editing.
4. Deconstruct the audience reception of various films over time based on social changes, box office, popular, and artistic demands. Explain why certain films get produced.

### **Writing Expectations:**

Students are expected to complete a minimum of 5-7 pages of writing for courses in Arts and Literature domain.

### **How Writing Expectations Will Be Met**

Analysis & response papers (and option to write and produce short film).

**Required Text** - *Film Art: An Introduction (11th Edition)* by David Bordwell & Kristin Thompson. Supplemental readings will be provided and shared on D2L.

### **Basis for Evaluation**

Responses (10) .....	70%
Final Paper .....	20%
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**

<b>WEEK 1</b>	W	9/7	Introduction & Syllabus Discussion: What is Cinema?
<b>WEEK 2</b>	M	9/12	The Filmmaking Process Film as Art: Creativity, Technology, Business Read: Bordwell & Thompson, Ch. 1
	W	9/14	A Brief History of Cinema!

<b>WEEK 3</b>	M	9/19	Introduction to Film Form Screening: <i>Thief</i> (Michael Mann, 1981)
	W	9/21	Form & Meaning Screening: <i>Thief</i> (cont.) Read: B&T, Ch. 2
<b>WEEK 4</b>	M	9/26	Screenwriting & Narrative Structure Screening: <i>Fargo</i> (Coen Brothers, 1996)
	W	9/28	Narrative: Plot, Story, Character Screening: <i>Fargo</i> (cont.) Read: B&T, Ch. 3, "Narrative Form"
<b>WEEK 5</b>	M	10/3	Mise-en-scene Read: B&T, Ch. 4
	W	10/5	Screening: <i>Repo Man</i> (Alex Cox, 1984)
<b>WEEK 6</b>	M	10/10	Cinematography Read: B&T, Ch. 5
	W	10/12	Discussion: The Image & Visual Language
<b>WEEK 7</b>	M	10/17	Editing Read: B&T, Ch. 6
	W	10/19	Sound Read: B&T, Ch. 7
<b>WEEK 8</b>	M	10/24	Screening: <i>Citizen Kane</i> (Orson Welles, 1941)
	W	10/26	Style as Formal System Screening: <i>Citizen Kane</i> (cont.) Read: B&T, Ch. 8
<b>WEEK 9</b>	M	10/31	Screening: <i>Halloween</i> (John Carpenter, 1978)
	W	11/2	Genre & Other Ways of Understanding Discussion: Types of Films Read: B&T, Ch. 9
<b>WEEK 10</b>	M	11/7	Documentary Screening: <i>Paris is Burning</i> (Jennie Livingston, 1990)
	W	11/9	Documentary Read: B&T, Ch. 10, "Documentary & Experimental Films"

**WEEK 11**      M      11/14    What is Cinema? 21st Century

**FINALS \*\*NO CLASS\*\***      PAPERS/PROJECTS DUE 11/22

**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.

**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.

**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.

**Illness** - 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.

**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.

**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. Secondly, 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 discussion.

**Attitude** - 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.

**Civil Discourse** - DePaul University is a community that thrives on open discourse that challenges students, both intellectually and personally, to be Socially Responsible Leaders(<http://offices.depaul.edu/student-affairs/student-life/leadership-opportunities/Pages/socially-responsible-leadership.aspx>). It is the expectation that all dialogue in this course is 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.

**Computer/Smart Phone Use** - This course involves a mixture of lecture, discussion, as well as screenings and as such, it requires your full attention (we watch movies with our eyes, ears, and minds!). There will be no phones or computers allowed during class. Exceptions will be made on an individual basis. If you bring a phone to class it *must* be on silent mode or turned off. Should you need to answer a call during class, students must leave the room in an undistruptive manner. Out of respect to fellow students and the professor, texting is *never* allowable in class.

**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. *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.

**Reading Assignments** - Reading assignments are *mandatory* and will be assigned weekly. The textbook readings supplement and inform the lectures and discussions and will be crucial in a broad understanding of cinema. Lectures may introduce additional material not available in the readings, and the readings may explore concepts not mentioned in class. *Supplemental readings will also be assigned & discussed in-class.* They will be available on D2L.

**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)

**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** - Plagiarism is dishonest behavior and therefore violates collegiality as well as University policy. Any cases of plagiarism will automatically receive a zero and be reported to departmental and University officials for disciplinary action. 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>

**Special Needs** - Students who feel they may need an accommodation based on the impact of a disability should contact the instructor privately to discuss their specific needs. All discussions will remain confidential. To ensure that you receive the most appropriate accommodation based on your needs, contact the instructor as early as possible in the quarter (preferably within the first week of class), and make sure that you have contacted the Center for Students with Disabilities (CSD) at: [csd@depaul.edu](mailto:csd@depaul.edu).

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