DePaul University

College of Computing & Digital Media
School of Cinematic Arts
Fall 2016

DC 110 – 404

FOUNDATIONS OF CINEMA FOR MAJORS

Instructor:	Alireza Khatami	Section:	404
Office Hour:	Wed from 1:30 to 4:30	Class#:	33376
Office Location:	CDM 406	Class Time:	THUR from 01:30 to 04:45 PM
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Phone:	(312) 3626 723	Office Hours:	THUR 05:00 to 06:30 PM

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 look at 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 expressing ideas; storytelling with images and sound; the basics of image composition and editing; narrative, documentary, and experimental approaches and their intersections. Please Note: This course is not a production course. Rather, it is an exploration of the aesthetics of cinema. For students who want to get an introduction to digital cinema production, the course to take is DC 210 Digital Cinema Production I.

Learning Outcomes

Upon successful completion of this course students will:

- IDENTIFY the function of cinematic techniques in the art of storytelling.
- EXAMINE the relationship between theory and practice in the filmmaking process.
- INTEGRATE the aesthetic principles of visual design, style, and film form in the creation of multiple projects.
- UTILIZE film language in the analysis of short and feature length media.

- CREATE a short film of approximately 2 minutes in length demonstrating the aesthetic, critical, and practical material of the course.

Prerequisites

There are no prerequisites for this course.

Texts

- FILM ART: AN INTRODUCTION by David Bordwell & Kristin Thompson. A must read for all filmmakers to help understand the importance and historical significance of the cinematic form.
- The Story of Film, an Odyssey by Mark Cousins [Film]
- CINEMA: A VISUAL ANTHROPOLOGY [Chapter 2: Film Theory] by Gordon Gary. The book provides a clear and concise summary of the key ideas, debates, and texts of the most important approaches to the study of fiction film from around the world.
- The Technique of Film and Video editing by Ken Dancyger. Editing is more than learning a specific software program, this books focuses on the fundamentals of editing as art.
- DESIRE2LEARN (D2L): Some additional readings and web links will be posted on D2L.

Suggested online Resources

- CineFix: A useful, entertaining and inspiring YouTube channel for video essays, interviews. https://www.youtube.com/channel/UCVtL1edhT8qqY-j2JIndMzg
- Every Frame I am painting: Tony Zhou's video essays on variety of aspects of art of filmmaking. https://www.youtube.com/user/everyframeapainting
- Must See Films: A stimulating collection of video essays that helps you see films differently. https://vimeo.com/user15233185
- Fandor: An informing source for video essays. https://www.youtube.com/channel/UCkeBOIrsgk0EyJwg-hHs7MA
- Raccord: In-depth video essays on master directors. https://vimeo.com/raccordcollective
- Lynda: A useful collection of video tutorials specially for learning various software programs. All DePaul students have free access to Lynda. https://www.lynda.com/
  - It is highly recommended that you watch the essential training on Adobe Pr CC. This course requires you to use non-liner editing programs. https://www.lynda.com/Premiere-Pro-tutorials/Premiere-Pro-CC-Essential-Training-2015/371692-2.html

Assignment and Grading Opportunities

- Self Portrait: 10% (Individual)
  30 seconds live actions silent video that introduces you to your fellow classmate.
- Photo Roman: 15 % (Group)
  A still photo montage film that portrays someone with an obsession i.e. they are infatuated with one sing thing. The film must have sound but no dialogue or text. It can be a motion picture, an animation, or slide show without text or dialogue.
- Film Essay: 15 % (Individual)
  An analytical film essay that points out how various parts of a particular scene in Citizen Kane fit together systematically. The essay should be 1500 to 2000 words, Times New Roman, 12-point font, double spaced (2.0).

- **Pitching & Previs packet: 20% (Individuals)**
  This is the previsualization packet for the "Short Silent Film". The packet should be submitted in form of a PDF booklet that includes a logline, a treatment broken down to three-act structure and a storyboard. You will be given 3 minutes time to pitch your film to the class. The storyboard should be constructed with still photographs, be numbered and feature important sound effects. *The best previs packets will be chosen to be made into films.*
- **Short Silent Film: 20% (Group)**
  A short 2 to 5 minute live action film that tells a complete story without dialogue or text. The film must be driven by visual storytelling and intelligent sound design.

Grading Policy

- Professional filmmakers must adhere to strict deadlines. Therefor students are expected to turn in all assignments by the established deadlines. LATE WORK WILL NOT BE ACCEPTED.
- Technological failure is not an excuse. Back up your work and do not leave your work until the last second! This is your warning ☺

Project File Labeling & Format Policy

- Label all Files as Such (ex. Student is John Ford. His student ID is 007 and he is submitting the "Directing" PROJECT): Ford_007_Directing
- All Projects should be submitted in QuickTime format with H.264 codec.
- Projects NOT labeled properly or submitted in the other format will be automatically rejected and a grade of zero will be automatically awarded. This is your warning!

Assignment Submission Policy

- All work submitted for this class should be original work made specifically for this class. If you are found to be submitting work you have made for another class, you will be awarded zero credit for that particular assignment.
- The first project file that is submitted will be graded. Check and double-check the work you are submitting. Do not submit the wrong file, an incomplete file, a corrupted file, etc. Submit the correct project file by each deadline. Most work will be submitted through D2L Dropbox. Do not leave this until the last second— upload several hours before the deadline to be safe! Again, no late work is accepted! It is your responsibility to always double-check that your file has been successfully uploaded to D2L!

Attendance Policy

Attendance and participation is mandatory. An absence, which is defined as not showing up to class or arriving more than 10 minutes late to class, constitutes a reduction in your overall grade. You are expected to be on time, and if you plan on missing or being late to a class are expected to e-mail the instructor before that particular class. The instructor reserves the right to determine whether an absence or tardy is "excused." Unexcused absences or tardiness will negatively affect your grade. Please see Course Policies as Suggested by the Dean of Students Office at the end of the syllabus to see how your grade will be affected. If you want to question a recorded absence or tardiness, it must be done within a week of the recorded occurrence.

Computer/Cellphone/i-Pad Electronic Device Policy

If you are using any personal or school electronic equipment during class, <mark>you will be asked to leave and will be counted as absent for that class.</mark>

Required Supplies

EXTERNAL HARD DRIVE: You will need some form of external drive to store your project files on. You will need at least 200gb of free space. The classroom computers have USB & Thunderbolt ports, so your drive should be compliant. I would recommend a Thunderbolt connection, and/or USB 3.0. Please note, you are responsible for backing up all of your work!

Production Resources

- A great place to obtain ROYALTY FREE MUSIC for student work is at FreePlayMusic.com. Simply put your selected music in the shopping cart and select STUDENT or YOUTUBE project and it's FREE!
- A great actor resource is through DePaul's ACTOR DATABASE. Working with friends is one thing, but working with trained actors can take your work and your experience to the next level. Simply go: http://www.cdm.depaul.edu/Current Students/Pages/Production-Resources.aspx- under CASTING & CREW.
- DePaul has negotiated a great rate with ADOBE CREATIVE CLOUD, a tremendous production resource. Find out more information here: <mark>http://offices.depaul.edu/is/services/Software/Pages/Software-for-Personal-Computers.aspx</mark>

Safety during Production

- Any taped or filmed footage, which reveals an action, or stunt that puts actors and/or crew and bystanders in physical danger will result in the student's automatic failure of the assignment. The instructor will determine those actions that are defined as unsafe.
- <mark>USE OF GUNS AND WEAPONS IS FORBIDEN</mark> and results in the student's automatic failure of the assignment. Any realistic depiction of a gun, whether or not the gun is real or a replica, whether the gun can fire real bullets, blanks, is disabled, or even if it is a toy, is forbidden for any production related to this course.
- Using moving vehicles of any kind involving actors or stunt in any shot is not allowed and will result in the student's automatic failure of Assignments.

E-Mail Policy

- You are expected to read all e-mails from the class instructor because you are responsible to know the information they contain. So, you should check your e-mail at least once very 24 hours!
- Type <mark>DC 110 FOUNDATIONS</mark> in the subject of all e-mails to the instructor about this class.
- Please DO NOT JUST REPLY to my all-class e-mails because your response might get lost in the shuffle—Send me an individual e-mail. I will do my best to get back to you in short order, but please allow up to 24hrs for the instructor to respond

General Note

- Please note that this course requires you to view films outside of class time.
- Readings should be prepared for the day on which they are listed on the course schedule.

- Please bring the reading(s) to class. Read with a pencil or pen: annotate your text: indicate points that seem important, cross-reference examples from screenings, and pose questions. Come to class ready to discuss and ask questions. This will be a discussion-oriented course; your questions and ideas matter, so please bring them with you to class.
- Readings may be occasionally changed or swapped to accommodate speaker visits or course flow. Should you miss class, it is your responsibility to find out from a colleague whether any changes were made to the syllabus that day.
- Students are expected to be able to use Power Point or similar presentation software to deliver their presentations.

Film & Video Content Warning

In this course you are expected to watch selections of movies, fiction and non-fiction that deals with diverse and challenging social, political and cultural issues.

Course Schedule

- **Week 1**
  - Review: Syllabus.   The Pedagogy of Creativity
  - Lecture: What is Cinema? Melies Vs. Lumier
  - Screening: Film Odyssey
- **Week 2**
  - Lecture: Principles of Film Form + Elements of Narrative
  - Screening: Wild Tales + Cemetery of Splendor.
  - Assignment Due: Self Portrait
- **Week 3**
  - Presentation: Equipment Policy
  - Workshop: Camera equipment
  - Screening: Ten + NO
  - Group Names Submission
- **Week 4**
  - Lecture: Mis-en-Scène
  - Screening: Son + Songs from the Second Floor
- **Week 5**
  - Lecture: Cinematography + The Craft of Pitching
  - Screening: A Short Story About Killing + Ida
  - Assignment Due: Photo Roman
- **Week 6**
  - Assignment Due: Pitching & Previs packet
  - Critique & Peer Review
  - Selection of Best Pitch
- **Week 7**
  - Lecture: Sound: The Unsayable
  - Screening: Others
- **Week 8**
  - Lecture: Acting: Performance and Collaboration
  - Screening: There Will Be Blood + A Separation

- **Week 9**
  - Lecture: Documentary: Creative Expression
  - Screening: Nostalgia for Light
- **Week 10**
  - Assignment Due: Silent Short Film, Film Essay
  - Critique & Peer Review

Note On Requirements (and the Syllabus in General)

This syllabus is subject to change as necessary during the quarter. If a change occurs, it will be thoroughly addressed during class. AS A MEMBER OF THIS CLASS, YOU ARE REQUIRED TO KNOW AND FOLLOW THE GUIDELINES SET FORTH ON THE TOTALITY OF THIS SYLLABUS. These guidelines are established to ensure all students know what is expected of them, and so all students are treated equally by being held to the same standards.

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 here: http://www.cdm.depaul.edu/Current Students/Pages/PoliciesandProcedures.aspx

Students with Disabilities

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.
- Lewis Center 1420, 25 East Jackson Blvd.
- Phone number: (312)362-8002
- Fax: (312)362-6544
- TTY: (773)325.7296

Course Policies as Suggested by the Dean of Students Office

Attendance

Students are expected to attend each class and to remain for the duration. Coming 15 minutes late or leaving 15 minutes early constitutes an absence for the student. **The overall grade for Attendance & Participation drops one-third after any absence (50pts). Three absences for any reason, whether excused or not, may constitute failure for the course.**

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.

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Civil Discourse

DePaul University is a community that thrives on open discourse that challenges students, both intellectually and personally, to be Socially Responsible Leaders. 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.

Cell Phones/On Call

If you bring 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 in an undisruptive 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.