

FILM 101_502: Foundations of Cinema for Majors

Winter 2024:

Tuesday & Thursday, 10:10am – 11:40am

14 E. Jackson, Room 214

Instructor: Jimmy Boratyn

Office Hours: Online on Wednesdays 4:30 - 9pm or

by apt. Email: jboratyn@depaul.edu

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.

Course Objectives and Learning Outcomes: After successful completion of this course, students will be able to:

- Identifying the function of cinematic technique in the art of storytelling.
- Examine the relationship between theory and practice in the filmmaking process.
- Utilize the film language in the analysis of feature length media.

Required Text

- The films screened in class are considered required text. Students who are not present for in class screening are required to watch all films screened in class on their own time.
- Film Art: An Introduction (*Available online through the library*)
Bordwell, David ; Thompson, Kristin ; Smith, Jeff, 2018 | 12th edition
PRINT ISBN 9781260056082/EBOOK ISBN 9781260485172

Permalink: https://i-share-dpu.primo.exlibrisgroup.com/permalink/01CARLI_DPU/8tvalj/cdi_proquest_ebookcentral_EBC5972660

D2L: 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 to have access to D2L. You should be able to log into with your Campus Connect credentials. All assignments must be delivered via D2L. Emailed or hard copies will not be accepted.

CDM

- For more specific questions about CDM, check out this page for current info: [CDM Student Frequently Asked Questions](#).

Suggested Online Resources

CineFix: A useful, entertaining and inspiring YouTube channel for video essays, interviews.

[Every Frame a Painting](#): Tony Zhou's video essays on variety of aspects of art of filmmaking.

Fandor: An informing source for video essays.

No Film School: In-depth video essays and articles on all kinds of topics.

[LinkedinLearning](#): A useful collection of video tutorials for learning various software programs. All DePaul students have free access to LinkedinLearning. It is available at the library and by (free) subscription. It is highly recommended that you watch the essential training on Adobe.

Grading:

Attendance and Participation: 20%

Screening Response 1: 5%

Screening Response 2: 5%

Plot Outline Exercise: 10%

Composition Exercise: 10%

Photo Montage Exercise 20%

Final Paper: 30%

A= 100-93, A-=92-90, 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 and Course Outline:**- Week (1)**

1/9 – Syllabus and Introductions

Reading Assignment:

(Read before 1/16 class)

- **Required:** Chapter 1: Film as Art: Creativity, Technology, and Business. (Bordwell)
- **Supplemental:** Chapter 1 and 2 from Moving Pictures (Sherman) – On D2L

1/11 – A Brief History of Cinema/The Business of Cinema

Screenings:

- *A Trip to the Moon* (Georges Melies, 1902)
- *The Great Train Robbery* (Edwin Porter, 1903)
- *Racehorse* (Eadweard Murbridge, 1878)

- Week (2)

1/16 – Cinema Production/Language of Cinema

Screenings:

- *Sunset Boulevard* (Billy Wilder, 1950)

Reading Assignment:

(Read before class on 1/23)

- Required: Chapter 3 Narrative Form (Bordwell)
- **Recommended:** *Vertigo* Script - On D2L
- **Supplemental:** Chapter 4: Narrative from Moving Pictures-(Russell Sherman) – On D2L

1/18 – Cinema Production/Language of Cinema

Screenings:

- *Sunset Boulevard* (Billy Wilder, 1950)

- Week (3)

1/23 – Story Structure/Screenplays

Screenings:

- *Vertigo* (Alfred Hitchcock, 1958)

Reading Assignment:

(Read before class on 1/30)

- **Required:** Chapter 4: Mise-en-Scene (Bordwell)
- **Supplemental:** Chapter 3 (Sherman) – On D2L

Assignments:

- **Plot Outline Exercise:** due 10:10AM on 2/8

1/25 – Story Structure/Screenplays

Screen in Class:

- *Vertigo* (Alfred Hitchcock, 1958)

- Week (4)

1/30 – Mise-en-Scène/Production Design

Screening:

- *The Blue Angel/Der Blaue Engel*
(Josef von Sternberg, 1930)

Reading Assignment:

(Read before class on 2/6)

- **Required:** Chapter 5 The Shot: Cinematography (Bordwell)
- **Supplemental:** Moving Pictures Chapter 5: Cinematography (Sherman) – On D2L

2/1 – Mise-en-Scène/Production Design

Screening:

- *The Blue Angel/Der Blaue Engel*
(Josef von Sternberg, 1930)

- Week (5)

2/6 – Cinematography

Screening:

- *Slumdog Millionaire*
(Boyle/Tandan, 2008)

Reading Assignment:

(Read before class on 2/13)

- **Required:** Chapter 8 Summary: Style and Film Form (Bordwell)
- **Supplemental:** Moving Pictures by Russell Sharman (Chapter 8: Acting) – On D2L

Assignments:

- **Screening Response 1:** due 10:10AM on 2/15
- **Composition Exercise:** due 10:10AM on 2/22

2/8 – Cinematography

Screening:

- *Slumdog Millionaire*
(Boyle/Tandan, 2008)
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- Week (6)

2/13– Producing/Directing

Screening:

- *El Mariachi* (Robert Rodriguez, 1992)

Reading Assignment:

(Read before class on 2/20)

- **Required:** Chapter 6: The Relation of Shot to Shot: Editing (Bordwell)
- **Supplemental:** Chapter 6: Editing (Sherman) – On D2L

2/15– Producing/Directing

Screening:

- *El Mariachi* (Robert Rodriguez, 1992)

- Week (7)

2/20 – Editing

Screening:

- *Memento* (Christopher Nolan, 2000)

Reading Assignment:

(Read before class on 2/27)

- **Required:** Chapter 7: Sound in Cinema (Bordwell)
- **Supplemental:** Chapter 7: Sound (Sherman) – On D2L

2/22 – Editing

Screening:

- *Memento* (Christopher Nolan, 2000)

- Week (8)

2/27 – Sound Design and Music

Screening:

- *Whiplash* (Damien Chazelle, 2014)
- *La Jetee* (Chris Marker, 1962)

Reading Assignment:

(Read before class on 3/5)

- **Required:** Chapter 10: Documentary, Experimental, and Animated Films (Bordwell)

Assignments:

- **Screening Response 2:** due 10:10AM on 3/7
- **Montage Assignment:** due 10:10AM on 3/14
- **Final Paper:** due by 10:45AM on 3/21

2/29 – Sound Design and Music

Screening:

- *Whiplash* (Damien Chazelle, 2014)

- Week (9)

3/5 – Documentary

Screening:

- *Grizzly Man*, (Werner Herzog, 2005)

Reading Assignment:

(Read before class on 3/12)

- **Required:** Chapter 9: Film Genres (Bordwell)

3/7 – Documentary

Screening:

- *Grizzly Man*, (Werner Herzog, 2005)

- Week (10)

3/12 - Foreign Cinema and Experimental Film

Screen in Class:

- *Bicycle Thieves* (Vittorio De Sica, 1948)
- *Mesher in the Afternoon* (Maya Deren, 1943)

3/14 – Foreign Cinema and Experimental Film

Screen in Class:

- *Bicycle Thieves* (Vittorio De Sica, 1948)
- Montage Assignments

- Week (11)

3/21 – Final Papers Due by 10:45am

- (Delivery must be made through D2L)
- (Late finals will NOT be accepted)

CHANGES TO SYLLABUS

- This syllabus is subject to change as necessary during the quarter. When a change occurs, it will be thoroughly addressed during class, posted under Announcements in D2L and sent via email.

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:
<http://www.cdm.depaul.edu/Current%20Students/Pages/PoliciesandProcedures.aspx>

Incomplete Grades

- An incomplete grade is a special, temporary grade that may be assigned by an instructor when unforeseeable circumstances prevent a student from completing course requirements by the end of the term and when otherwise the student had a record of satisfactory progress in the course. All incomplete requests must be approved by the instructor of the course and a CDM Associate Dean. Only exceptions cases will receive such approval. Information about the Incomplete Grades policy can be found at
<http://www.cdm.depaul.edu/Current%20Students/Pages/Grading-Policies.aspx>

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 instance 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.

Student responsibilities and the Syllabus:

- Each student is responsible for their time management and for meeting all expectations in the syllabus. The instructor is not responsible for reminding students of assignment deadlines listed on the syllabus. In the event of an absence, it is the student's responsibility to contact the instructor regarding the absence and remain up-to-date regarding the topics covered in class. If an assignment is listed on the syllabus, students are still responsible for completing the assignment on time. I will not accept excuses for ignoring class or project obligations.

Reading and Screening Assignments:

- "The man who does not read has no advantage over the man who cannot read." – Mark Twain

Statement on Challenging Material:

- Learning is uncomfortable. We will screen films that experiment with perception and may include disruptive sounds, flashing lights, or images/speech of a violent, sexually explicit, or politically charged nature. This is an inclusive environment, which means you may be exposed to identities that may affirm or undermine your own. This is a chance for growth. Film can be transformative and cathartic. However, it can also bring up past trauma. We will discuss these topics courageously, respectfully, and honestly as equals. If you ever need to step out, due to something that happens externally or internally at class, go ahead, but you will be expected to take responsibility for missed work and schedule a time to propose an alternative way to engage with the course material.

Attendance:

- This course is demanding, both in terms of creativity and collaboration. Absences are an impediment to the artistic results of those demands. Given the uncertain nature of the world we currently find ourselves in, however, I have no intention of making your life any more challenging with an unforgiving or punitive attendance policy. With most creative efforts, however, you get out what you put in—the same can be said of this course.

Phones, Texting, Social Media, Email, Chatting:

- Please do your best to avoid electronic distractions in class. If it becomes an issue, you will be asked to leave and considered absent. If you must use a cell phone or electronic device for any reason, please leave the classroom.

Deadlines:

- Video production requires strict adherence to deadlines, therefore late assignments will not be accepted for grading without prior consent of the Instructor. To be clear, this prior consent is not only rare, it is only given days in advance of the due date, not hours. You will not be eligible for an A in the class unless you turn in all assignments on time.

Email Policy:

- Please type **FILM 101** in the subject of all e-mails to the instructor about this class to ensure that they are responded in a timely fashion.

Assignment & Project Labeling/Format Policy:

- Please label all assignments as LastName_FirstName_ASSIGNMENT#. For example, I would label the Assignment 3 as: Boratyn_Jimmy_ASSIGNMENT3.

Assignment Submission Policy:

- All documents must be submitted as a single pdf file or word document.
- Projects not submitted in the proper format or properly labeled LOSE POINTS.
- Do not submit the wrong file, an incomplete file, a corrupted file, etc. Submit the correct project file or document through D2L by each deadline. Do not leave this until the last second. You should upload several hours before the deadline to be safe. Unopenable/corrupted/etc submissions will be considered late and lose points every day until a functioning submission is delivered.

Equipment Checkout Policies:

- Students are expected to follow all equipment policies when checking out gear from the Cage, Stage or Cinespace. All of these policies can be found under "Equipment" on the Production Resources Website.

SCA Production Handbook:

- The School of Cinematic Arts Production Handbook is an invaluable resource to all DePaul student filmmakers. The answers to most questions regarding contacts, resources, contracts, rules, and guidelines can be found inside. It is updated annually on SCA Central and linked to the CDM Production Resources page.

Talent Waivers:

- Talent waivers must be signed by any outside talent (non-DePaul students) prior to camera rolling for any projects. These waivers must be signed and submitted to the Production Office before shooting. Waivers and other commonly used forms can be found on SCA Central under "Filmmaking Paperwork".

DePaul Production Insurance:

- DePaul production insurance does not cover the use of fire (including pyrotechnics and fireplaces), vehicles, or animals of any kind. Insurance is required for location agreements, film permits, and any equipment rental agreements. Any questions about DePaul's production insurance should be directed to the Production Office well before shooting begins (production@cdm.depaul.edu).

Use of Prop Firearms:

- Rules and regulations MUST be followed when using prop firearms. The instructor must approve the appearance of a prop gun in any student film. An approved/signed Prop Firearm Request Form must be submitted to the Production Office prior to filming. It can be found on SCA Central under "Filmmaking Paperwork".

ABC - Always Be Careful:

- Film and video production shoots can be hazardous. Above all, work safely in all situations and always think before you act. Please don't hesitate to ask me if you're unsure about anything regarding your shoot, in or out of class.

Original Work:

- All work submitted for this class should be original and made specifically for this class. If you are found to be submitting work you have made for another class you will receive zero credit for that particular assignment.

Academic Integrity Violations:

- This course will be subject to the university's academic integrity policy. All students are expected to abide by the University's Academic Integrity Policy which prohibits cheating and other misconduct in student coursework. Publicly sharing or posting online any prior or current materials from this course (including exam questions or answers), is considered to be providing unauthorized assistance prohibited by the policy. Both students who share/post and students who access or use such materials are considered to be cheating under the Policy and will be subject to sanctions for violations of Academic Integrity. More information can be found at <https://resources.depaul.edu/teaching-commons/teaching/academic-integrity/Pages/default.aspx>.

Posting work on online sites, such as Hero

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Respect for Diversity and Inclusion:

- Respect for Diversity and Inclusion at DePaul University is aligned with our Vincentian Values. At DePaul, our mission calls us to explore "what must be done" in order to respect the inherent dignity and identity of each human person. We value diversity because it is part of our history, our traditions, and our future. We see diversity as an asset and a strength that adds to the richness of classroom learning. In my course, I strive to include diverse creators, perspectives, and teaching pedagogies. I also encourage open dialogue and spaces for students to express their unique identities and perspectives. I am open to having difficult conversations and I will strive to create an inclusive classroom that values all perspectives. If at any time the classroom experience does not live up to this expectation, please feel free to contact me via email or during office hours.

Classroom Decorum and the Student Handbook:

- All policies as specified in the student handbook will be adhered to in this class. Please be respectful of your fellow students and their work.

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 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.

Preferred Name & Gender Pronouns

- Professional courtesy and sensitivity are especially important with respect to individuals and topics dealing with differences of race, culture, religion, politics, sexual orientation, gender, gender variance, and nationalities. I will gladly honor your request to address you by an alternate name or gender pronoun. Please advise me of this preference early in the quarter so that I may make appropriate changes to my records. Please also note that students may choose to identify within the University community with a preferred first name that differs from their legal name and may also update their gender. The preferred first name will appear in University related systems and documents except where the use of the legal name is necessitated or required by University business or legal need. For more information and instructions on how to do so, please see the Student Preferred Name and Gender Policy at <http://policies.depaul.edu/policy/policy.aspx?pid=332>

Students with Disabilities:

- Students seeking disability-related accommodations are required to register with DePaul's Center for Students with Disabilities (CSD) enabling them to access accommodations and support services to assist with their success. There are two office locations:
 - Loop Campus (312) 362-8002
 - Lincoln Park Campus (773) 325-1677
 - Email: csd@depaul.edu
- Students who register with the Center for Students with Disabilities are also invited to contact Dr. Gregory Moorhead, Director of the Center, privately to discuss how he may assist in facilitating the accommodations to be used in a course. This is best done early in the term. The conversation will remain confidential to the extent possible.
- Please see <https://offices.depaul.edu/student-affairs/about/departments/Pages/csd.aspx> for Services and Contact Information.