

FILM 102_601: Foundations of Cinema for Non-Majors

Spring 2024

Class Time: Tuesday & Thursday, 10:10am – 11:40am

Location: CDM Center 708

Instructor: Jimmy Boratyn

Office Hours: Online on Thursdays 12pm-4:30pm or

by apt. Email: jboratyn@depaul.edu

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 – *FILM 102 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

Students will be able to explain, in well-written prose, what a work of art is about and/or how it was produced.

Students will be able to comment on the relationship between form and content in a work.

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.

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. [L]
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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, mise-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 write and produce a short film).

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. Lectures may be taped and made available to stream afterwards on <http://coltube.cdm.depaul.edu/>. Screened filmed are accesible on Panopto, accesible via D2L.

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
Permalink: https://i-share-dpu.primo.exlibrisgroup.com/permalink/01CARLI_DPU/8tvalj/cdi_proquest_ebookcentral_EB_C5972660

UNIVERSITY

- DePaul will continue to update [their COVID-19 Updates and Guidance page](#). Please visit the [Health and Safety Practices page](#) for the most current mandatory protocols.

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: 15%

Screening Response 2: 15%

Plot Outline Exercise: 15%

Composition Exercise: 15%

Final Project: 20%

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:**- Class (1)**

Syllabus and Introductions

Reading Assignment:

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

- Class (2)

History, Tech, and Business of Cinema

Screening:

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

- Class (3)

Cinema Production/Language of Cinema

Screening:

- *Sunset Boulevard* (Billy Wilder, 1950)

Reading Assignment:

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

- Class (4)

Cinema Production/Language of Cinema

Screening:

- *Sunset Boulevard* (Billy Wilder, 1950)

- Class (5)

Story Structure/Screenplays

Screening:

- *Vertigo* (Alfred Hitchcock, 1958)

Reading Assignment:

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

Assignments:

- **Plot Outline Exercise**

- Class (6)

Story Structure/Screenplays

Screen in Class:

- *Vertigo* (Alfred Hitchcock, 1958)

- Class (7)

Mise-en-Scène/Production Design

Screening:

- *JoJo Rabbit* (Taika Waititi, 2019)

Reading Assignment:

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

- Class (8)

Mise-en-Scène/Production Design

Screening:

- *JoJo Rabbit* (Taika Waititi, 2019)

- Class (9)

Cinematography

Screening:

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

Reading Assignment:

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

Assignments:

- **Composition Exercise**
- **Screening Response 1**

- Class (10)

Cinematography

Screening:

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

- Class (11)

Producing/Directing

Screening:

- *El Mariachi* (Robert Rodriguez, 1992)

Reading Assignment:

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

- Class (12)

Producing/Directing

Screening:

- *El Mariachi* (Robert Rodriguez, 1992)

- Class (13)

Editing

Screening:

- *Eternal Sunshine of a Spotless Mind* (Michael Gondry, 2004)

Reading Assignment:

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

- Class (14)

Editing

Screening:

- *Eternal Sunshine of a Spotless Mind* (Michael Gondry, 2004)

- Class (15)

Sound Design and Music

Screening:

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

Reading Assignment:

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

Assignments:

- **Screening Response 2**
- **Final Project:** Due at 10:45am on 6/13

- Class (16)

Sound Design and Music

Screening:

- *Whiplash* (Damien Chazelle, 2014)

- Class (17)

Documentary

Screening:

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

Reading Assignment:

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

- Class (18)

Documentary

Screening:

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

- Class (19)

Foreign Cinema/Review

Screening:

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

- Class (20)

Foreign Cinema/Review

Screening:

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

- Final

Final Film Due by 8:30am on 6/13

- (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.

Course Policies:

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 102** 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:

- Plagiarism or cheating on assignments or tests are serious offenses and earn the student a failing grade for the class. There are no exceptions to this rule. If you are in doubt about the definitions of plagiarism or cheating, consult your student handbook and the University's Academic Integrity Policy. All students will be held to the Code of Student Responsibility. More information can be found at <http://academicintegrity.depaul.edu/>.

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 [here](#)

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 this [website](#) for Services and Contact Information.