

## **DC 100 – 203 INTRODUCTION TO CINEMA: THE ART OF MAKING MOVIES**

Winter Quarter 2017-2018  
Monday 1:00PM – 4:15PM  
Lincoln Park Campus – Student Center – Room 330

Instructor: Alexander Sherman  
Office Hours: TBD  
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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 plan to major or minor in Digital Cinema. No prerequisites.

### **Course Objectives**

After successful completion of this course, students will be able to:

- Recognize film as an artistic medium.
- Identify the craft and techniques of specific roles in the filmmaking process (i.e. cinematographer, editor, writer, etc.)
- Analyze visual communication as used by filmmakers.
- Discuss the methods, forms and styles in a wide array of feature film examples.

### **Required Text**

There is no required textbook for this course. Various required texts will be provided and shared on D2L.

### **Basis for Evaluation**

Weekly Response .....	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

WEEK 1	M 1/8	What is Cinema? Screening: <i>Symbiopsychotaxiplasm</i> (William Greaves, 1968)
WEEK 2	M 1/15	Storytelling & Narrative Structure Screening: <i>Mistress America</i> (Noah Baumbach, 2015)
WEEK 3	M 1/22	Film Form Screening: <i>The Fits</i> (Anna Rose Holmer, 2015)
WEEK 4	M 1/29	Cinematography & Mise-en-Scene Screening: <i>Punch-Drunk Love</i> (Paul T. Anderson, 2002)
WEEK 5	M 2/5	Editing & Sound Screening: <i>Killing Them Softly</i> (Andrew Dominik, 2012)
WEEK 6	M 2/12	Directing Screening: <i>Halloween</i> (John Carpenter, 1978)
WEEK 7	M 2/19	History of Cinema Screening: <i>Cleo from 5 to 7</i> (Agnes Varda, 1962)
WEEK 8	M 2/26	Film Genres Screening: <i>Meek's Cutoff</i> (Kelly Reichardt, 2010)
WEEK 9	M 3/5	Challenging Classical Cinema Screening: <i>Chungking Express</i> (Wong Kar-Wai, 1994)
WEEK 10	M 3/12	21 <sup>st</sup> Century Cinema Screening: <i>Cameraperson</i> (Kirsten Johnson, 2016)
WEEK 11	M 3/19	Final

**Weekly Screening Responses** Every week you will be responsible for a 500 word (minimum) response to the film screened that week in class. A prompt will be posted on D2L outlining the focus of your response. This paper is always due by start of class the following week, submit to the dropbox on D2L as a .doc or .pdf.

**Weekly Discussion Posts (ONLINE CLASS ONLY)** Every week you will be expected to contribute to the D2L Discussion Thread for your attendance & participation credit. Every week there will be a new prompt that you must respond to. One post and one response to another student's post for full credit.

**Recorded Lectures (ONLINE CLASS ONLY)** You are responsible for watching the bi-weekly recorded lectures posted on D2L. This constitutes a bulk of the instruction. Additional material will be provided outside of the required text and assignments. You are expected to stay current with all material and course changes as discussed in the recorded lectures.

## **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 (i.e. they should be able to articulate and explain the “content” of that work and/or its methodology of production).
2. Students will be able to comment on the relationship between form and content in a work. How does the 14-line sonnet both enable and inhibit its practitioner, for example? What are the generic expectations of a particular form? How does an artist complicate, enrich, or subvert such expectations?
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.

**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.

**Writing Expectations:** A minimum of 5-7 pages of writing for courses in the Arts and Literature domain (including studio courses) is required.

**Content & Schedule Changes** The syllabus is subject to change depending on class progress, time constraints, or material availability. 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 will be posted 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** Attendance is mandatory for every class. More than one absence will result in a full letter deduction from your final course grade. If you miss a class, you will be responsible for seeking the information you missed. Watch the lecture under the tab "RECORDINGS" on D2L. You may also visit my office hours to ask questions. Excused absences require that you please provide some sort of documentation and notice prior to the class you miss. Communication is the key to staying on top of your work.

**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.

**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.

**Reading Assignments** Reading assignments are *mandatory* and should be completed by the date they are assigned in the syllabus. The textbook (and other) readings supplement and inform the lectures and discussions and will be crucial in understanding photography 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://](https://d2l.depaul.edu/) **HYPERLINK "https://d2l.depaul.edu/"d2l** **HYPERLINK "https://d2l.depaul.edu/"**. **HYPERLINK "https://d2l.depaul.edu/"depaul** **HYPERLINK "https://d2l.depaul.edu/"**.edu/. Please make sure you have access to D2L.

**Computer/Smart Phone Use** This course involves a mixture of lecture and discussion and as such, requires your full attention. There will be no phones or computers allowed during class. Exceptions will be made on an individual basis.

**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.