

## **DC 100-102: Introduction to Cinema: The Art of Making Movies**

Autumn Quarter 2018

MoWe 2:40pm-4:10pm

Location: Levan 305

### **Instructor Information**

Jef Burnham

Email: [jburnha1@depaul.edu](mailto:jburnha1@depaul.edu)\*

Office: LPC Student Center, Tutoring Room 332

Office Hours: MoWe 1:45pm-2:30pm (or by appointment)

\*If you do not receive a response from me within 24 hours, assume I did not get your email.

### **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.

### **Prerequisites:** None

### **Learning Objectives:**

Upon successful completion of this course students will be able to:

- Express an understanding of film as an artistic medium
- Analyze and discuss the craft and techniques of those involved in the filmmaking process (i.e. screenwriters, directors, cinematographers, editors, etc.)
- Analyze and discuss visual communication of themes and storytelling as used by filmmakers

These objectives will be met through students' participation in in-class discussions, the successful completion of quizzes/exams over course concepts, and the drafting of essays analyzing films screened through the lens of concepts derived from lectures and readings.

### **Learning Domain Description**

DC 201 (Introduction to Screenwriting) 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 while 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, come to better understand the original audience that witnessed a work of art and how its meaning and significance changes over time. These courses focus on works of art or literature, however the process of analysis may include social, cultural, and historical issues. Genres covered in this domain include literature, the visual arts, media arts, the performing arts, music, and theater.

## **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
  - Articulate and explain the “content” of that work and/or its methodology of production.
- 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?
- Assess the formal aspects of their subject and put those qualities into words, using, when appropriate, specialized vocabulary employed in class and readings.
- Contextualize a work of art.
  - Do so with respect to other works of art in terms of defining its place within a broader style or genre.
  - 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.

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

## **Required Textbooks:**

There is no textbook assigned for this course. All required readings will be provided to you via D2L in PDF format.

## **Grading Scale**

A	93-100 %
A-	90-92 %
B+	87-89 %
B	84-86 %
B-	80-83 %
C+	77-79%
C	74-76 %
C-	70-73 %
D+	67-69 %
D	60-66 %

## **Assignments**

Papers (x3)	30 points
Quizzes (x5)	30 points
Final Exam	20 points

Attendance/Participation	20 points
TOTAL	100 points

### **Three Papers**

Throughout the quarter, students will submit three, 2-page analytical essays covering films screened in-class and outside of class as well as course readings, as assigned. In these papers, students must evidence that they viewed and thought about the required films and have read/considered the connection between the assigned readings and films.

### **Quizzes**

On five weeks listed in the course schedule, students will complete five quizzes over assigned readings and screenings. Quizzes are administered through D2L and taken on students' own time outside of class, and quizzes are due by 2:00 pm on the dates listed in the course schedule. The material covered by each quiz will be listed in the instructions/introduction for each quiz on D2L. Quizzes can be found under Content>Quizzes or More>Quizzes and the quizzes are timed. You will have 15 minutes to complete each quiz from the time you begin, and **it must be completed and submitted by 2:00 pm** on the dates listed in order to receive credit. You will not be able to access or submit quizzes once the deadline passes.

### **Final Exam**

A comprehensive final exam over all course material will be administered during the university-assigned final exam period: **Monday, November 19 from 2:30pm-4:45pm**. You will not be able to access or submit the final exam once this deadline passes.

### ***Notes on the Evaluation of Student Work:***

Assignment sheets and grading rubrics according to which each assignment is assessed will be available on D2L under Content. In order to obtain the desired grade on any assignment, students must review and adhere to these guidelines. In general, written work will be evaluated according to the clarity of your writing, adherence to guidelines detailed in assigned textbooks and worksheets, and basic mechanics (i.e. spelling, grammar, and punctuation). Please allow approximately 7-10 days for the return of graded materials.

### **Class Policies**

#### **Attendance/Participation:**

Each week's class consists of a combination of lectures, screenings, and class discussions and/or group exercises. Attendance is mandatory and participation in all discussions/exercises is expected. I assess both the quality and quantity of participation in class to elevate collective learning. Students who are absent obviously cannot participate in class.

For the purposes of this class, an absence is defined as not showing up for class, sleeping in class, or showing up 15 minutes late or more for a class. All absences will result in a deduction of 1 point from your overall Attendance/Participation grade; **if you are absent more than three times, you fail the course.**

(Note: Excused absences may be obtained *from the Dean of Students Offices* under certain circumstances and given the proper documentation.)

### **Outside and In-Class Film Screenings:**

Students are *required* to view a total of 10 feature films (you will watch **5 outside of class** and **5 in class**) for participation in lecture/discussion presentations throughout the quarter. Outside screenings must be completed on your own time by the date listed in the course schedule.

These films will be made available to you on [ColTube](#).

[DISCLAIMER: *Assigned features include adult language, violence, & sexual content.*]

### **Late Work:**

Assignments must be completed and uploaded to D2L in PDF format and quizzes completed by the date and time specified in the Class Schedule. **NO LATE WORK WILL BE ACCEPTED.** Printed submissions or submissions by email will also not be accepted. I also suggest backing up work with a Cloud file storage service, as computers crash.

### **Technology Statement:**

Laptops/tablets may be used during lectures/discussions **ONLY** to take notes.\* Also, texting, etc. on your cell phone is not allowed, as it is distracting to your fellow students as well as the instructor. You are asked to keep yours on vibrate and may excuse yourself to the hallway if there is an emergency call you must take. If you are expecting such a call, please let the instructor know in advance.

**No technology use of any kind will be allowed during film or clip screenings.** Use of technology during screenings may result in you being asked to leave and being marked as absent.

*\*If I receive complaints about the distracting nature of your technology use or if you are not paying attention, I will no longer allow your continued use of technology in class.*

### **Changes to Syllabus**

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

### **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.

**If the instructor finds a student has violated the Academic Integrity Policy/plagiarized their work, the student will fail the course, receiving an automatic F grade.** (Note: Turnitin is used to check the originality of submissions on D2L.) Actions taken by the instructor in this regard do not preclude the university from taking further action, including dismissal from the university. Conduct that is punishable under the Academic Integrity Policy could also result in criminal or civil prosecution.

### **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>

#### **IMPORTANT DATES:**

Sept. 11 by 11:59pm- Last day to add/swap classes

Sept. 18- Last day to drop classes with no penalty, last day to select pass/fail option

Oct. 23- Last day to withdraw from classes, receiving a grade of "W"

### **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](mailto:csd@depaul.edu).

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

## Class Schedule

### **Module 1 (9/5 & 9/10): Introductions & What is Cinema?**

Assign: Paper 1 (Due by 2pm on Monday, 9/17)

**OUTSIDE SCREENING Due 9/10:** *American Movie* (Chris Smith, 1999, 107 min.)

### **Module 2 (9/12 & 9/17): Screenwriting/Narrative Structure**

Readings Due:

1. Field, "What is a Screenplay?"
2. McKee, "Introduction to *Story*"

**OUTSIDE SCREENING Due 9/17:** *Rear Window* (Alfred Hitchcock, 1954, 115 min.)

**ASSIGNMENT DUE (by 2pm on Monday, 9/17): Paper 1**

### **Module 3 (9/19 & 9/24): Directing**

Readings Due:

Lumet, "The Director: The Best Job in the World"

Assign: Paper 2 (Due by 2pm on Monday, 10/8)

**IN-CLASS SCREENING on 9/24:** *The Brood* (David Cronenberg, 1979, 92 min.)

**ASSIGNMENT DUE (by 2pm on Wednesday, 9/19): Quiz 1**

### **Module 4 (9/26 & 10/1): Cinematography**

Readings Due:

1. Rickey, "*The Brood*: Separation Trials"
2. Lumet, "The Camera: Your Best Friend"

**OUTSIDE SCREENING Due 10/1:** *Fruitvale Station* (Ryan Coogler, 2013, 90 min.)

**ASSIGNMENT DUE (by 2pm on Wednesday, 9/26): Quiz 2**

**Module 5 (10/3 & 10/8): Mise-en-Scène & Production Design**

Readings Due:

Corrigan &amp; White, Selections from “Exploring a Material World: Mise-en-Scène”

IN-CLASS SCREENING on 10/8: *Lake of Dracula* (Michio Yamamoto, 1971, 82 min.)**ASSIGNMENT DUE (by 2pm on Monday, 10/8): Paper 2****Module 6 (10/10 & 10/15): Editing**

Readings Due:

Murch, “In the Blink of an Eye”

Assign: Paper 3 (Due by 2pm on Monday, 11/5)

IN-CLASS SCREENING on 10/15: *The Limey* (Steven Soderbergh, 1999, 91 min.)**Module 7 (10/17 & 10/22): Sound Design & Music**

Readings Due:

Bordwell &amp; Thompson, “Sound in the Cinema”

IN-CLASS SCREENING on 10/22: *WALL-E* (Andrew Stanton, 2008, 98 min.)**ASSIGNMENT DUE (by 2pm on Wednesday, 10/17): Quiz 3****Module 8 (10/24 & 10/29): Documentary**

Readings Due:

McLane, “Some Ways to Think About Documentary”

**OUTSIDE SCREENING Due 10/29: *F for Fake* (Orson Welles, 1973, 90 min.)****ASSIGNMENT DUE (by 2pm on Wednesday, 10/24): Quiz 4****Module 9 (10/31 & 11/5): Independent Cinema**IN-CLASS SCREENING on 11/5: *Tangerine* (Sean Baker, 2015, 88 min.) or TBD**ASSIGNMENTS DUE (by 2pm on Monday, 11/5): Paper 3**

**Module 10 (11/7 & 11/12): Cult/Subversive Cinema**

Readings Due:

Mathijs & Mendik, "Editorial Introduction: What is Cult Film?"

**OUTSIDE SCREENING Due 11/12:** *Harold and Maude* (Hal Ashby, 1971, 91 minutes)

**ASSIGNMENT DUE (by 2pm on Wednesday, 11/7): Quiz 5**

**FINAL EXAM: Monday, November 19 from 2:30pm-4:45pm**