

## **INTRODUCTION TO CINEMA: THE ART OF MAKING MOVIES**

FILM 100-301 [IN-PERSON] | FILM 100-310 [ASYNC]

DEPAUL UNIVERSITY | SPRING QUARTER 2024

TUESDAYS | 1:00PM-4:15PM | Levan Center 304

Instructor: Eric Marsh | [marsh@cdm.depaul.edu](mailto:marsh@cdm.depaul.edu)

Virtual Office Hours: Fridays, 8AM-2PM, by email appointment only

**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. [Note: This course is not intended for students who intend to major or minor in Film & Television or Cinema & Media Studies]

**LEARNING OUTCOMES** – Upon successful completion of this course, students will be able to:

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

**LEARNING DOMAIN DESCRIPTION** – FILM100 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, through the process of analysis may also include social and cultural issues. Students who take courses in this domain choose three courses from such choices as literature, the visual arts, media arts, music, and theater.

**Course Management System** - All course materials will be available to you on [D2L](#).

**Required Text** - *Film Art: An Introduction* [12th Edition] by David Bordwell & Kristin Thompson (Note: Earlier editions are also acceptable). Supplemental readings will be made available as PDFs.

### **Grading Scale**

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.

### **BASIC FOR EVALUATION**

Responses	50
Final Paper	30
Attendance & Participation	20
TOTAL	100

### **COURSE SCHEDULE & OUTLINE**

WEEK 1	TU	4/2	Introduction, Syllabus. What is Cinema? Film as Art: Creativity, Technology, Business
WEEK 2	TU	4/9	Film Form <i>The Fits</i> (2015, d. Anna Rose Holmer)
WEEK 3	TU	4/16	Narrative Form <i>Mistress America</i> (2015, d. Baumbach/Gerwig)
WEEK 4	TU	4/23	Mise-en-scene <i>Fargo</i> (1996, d. Coen Brothers)
WEEK 5	TU	4/30	Cinematography <i>Devil in a Blue Dress</i> (1995, d. Carl Franklin)
WEEK 6	TU	5/7	Editing <i>Unstoppable</i> (2010, d. Tony Scott)
WEEK 7	TU	5/14	Sound <i>Car Wash</i> (1976, d. Michael Schultz)
WEEK 8	TU	5/21	Film Genres <i>Ocean's Eleven</i> (2001, d. Steven Soderbergh)
WEEK 9	TU	5/28	Documentary <i>Cameraperson</i> (2016, d. Kirsten Johnson)
WEEK 10	TU	6/4	Independent & Experimental

*Hill of Freedom* (2014, d. Hong Sang-soo)

**FINAL PAPER DUE ON OR BEFORE JUNE 15 – THE LAST DAY OF THE QUARTER**

**Assignment Breakdown & Due Dates**

Response #1 - Introduction/Reflection (5pts)  
Response #2 - Form and Meaning (5pts)  
Response #3 - Narrative Breakdown (5pts)  
Response #4 - Mise-en-scene (5pts)  
Response #5 - Cinematography (5pts)  
Response #6 - Scene Analysis (15pts)  
Response #7 - Genres (5pts)  
Response #8 - Documentary (5pts)  
Final Paper – Comprehensive Film Analysis (30pts)

**Content and Schedule Changes** – The syllabus is subject to change depending on class progress, time constraints, material availability, etc. This goes for the screenings as well. 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.

**Weekly Updates** – Every week I will post an update on the D2L homepage detailing the class business for that week: assignments, readings, screenings, etc. If you want to keep up with the course, you *must* follow the updates and make sure you're on track. No excuses.

**Screenings** – Assigned films are required “texts” for the course, and as such, are *mandatory*. You will be assigned a movie every week. All of the screenings will be made available to stream on D2L/Panopto.

**Content/Trigger Warnings** – Films, lectures, and discussion in this course may engage with potentially sensitive or traumatizing material. Films hosted on D2L will have triggers identified under the “Description” of each film. If you believe a film may be potentially triggering to you, I will happily find a replacement film for you to view/write about etc. If you would like specific or personalized triggers identified throughout the course, let me know.

**Reading Assignments** – Reading assignments are *mandatory*. The textbook readings supplement and inform the lectures and discussions and will be crucial in a broad understanding of cinema as well as writing your responses. Lectures may introduce additional material not available in the readings, and the readings may explore concepts not

mentioned in class. Supplemental readings will also be assigned & discussed in-class and made available on D2L as PDFs.

**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. Late work will receive zero points for grading. Failure to turn in even one assignment has a significant impact on your grade. I do grant extensions based on individual circumstances but only if you request *before* the assignment is due.

**Attendance [for IN-PERSON STUDENTS]** – Attendance is mandatory. However, if you do need to miss class for any reason, excused or not, please let me know ahead of time. All I ask is that you communicate with me and keep an open line of communication. Every situation will be handled according to individual circumstances and the instructor’s discretion.

**Attendance [for ASYNC STUDENTS]** – Because you do not attend class in-person your attendance & participation grade will be folded into the grades for your responses; for every response you turn in you will receive an additional 2 points for attendance/participation. If you do not turn in your weekly response, you will be marked absent for that week and lose 2 points.

**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 **films and reading assignments**. Students must keep up with the readings and films to participate in class discussion.

**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.

**Computer/Phone Use** – This course involves a mixture of lecture, discussion, and clips 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.

**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, or over, others when the instructor or another student is speaking, mocking classmate’s opinions, cell phones ringing, or anything else that could be considered a distraction. If this becomes an issue the professor will work with the Dean of Students Office to navigate any such issues or problems.

**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](#)

**Academic Integrity** – Plagiarism is dishonest behavior and therefore violates collegiality as well as University policy. Any cases of plagiarism will automatically receive a zero and be reported to departmental and University officials for disciplinary action.

### **DO NOT**

- Copy or use any source without proper acknowledgement
- Paraphrase another’s work or ideas without acknowledgement
- Self-plagiarize (i.e. copy work from another class and submit to this one)
- Submit someone else’s work or writing
- Use generative AI, AI-related tools or attempt to pass off AI-generated work as your own.

You should familiarize yourself with behavior that constitutes plagiarism by reviewing the University’s policy regarding academic dishonesty [HERE](#). Remember: if you use Wikipedia or ANYTHING online, you have to CITE IT. I don’t care whether you use MLA or Chicago style citations, but please be consistent. When in doubt, CITE THE SOURCE. I cannot stress this enough. Consequences for plagiarism are severe.

**Writing Center** – I strongly recommend you make use of the Writing Center throughout your time at DePaul. The Writing Center provides free peer writing tutoring for DePaul students, faculty, staff, and alumni. Writing Center tutors work with writers at all stages of the writing process, from invention to revision, and they are trained to identify recurring issues in your writing as well as address any specific questions or areas that you want to talk about. Visit [www.depaul.edu/writing](http://www.depaul.edu/writing) for more information.

**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.

**Special Needs** – 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).