

NYU PARIS

SMARTPHONE CINEMA: CAPTURING YOUR PARIS STORY

CINE-UT 9566

In-Person
Tuesday - 5-7PM - Auditorium

Fall 2020

We know that you may be taking courses at multiple locations this semester. If you are enrolled in this course 100% remotely and are not a Go Local/Study Away student for this course site, please make sure that you've completed the online academic orientation via NYU Classes so you are aware of site specific support structure, policies and procedures. **Please contact the site academic staff** if you have trouble accessing the NYU Classes site.

If you are attending in person, you will be assigned a seat on the first day and are expected to use that seat for the entire semester due to NYU COVID-19 safety protocol.

Instructor Information

- Sam Azulys

Course Information

- CINE-UT 9566
- Smartphone cinema: Capturing your Paris Story
- Course Description:

The aim of this course is to allow students to conceive, produce, direct and edit a short film that explores their experience in Paris using the basic smartphone technology. They will be introduced to the fundamentals of visual storytelling and basic technics of filmmaking, to learning some history of cell phone cinema, and be encouraged to apply those techniques through a variety of practical exercises and training seminars. The students will then pitch their project ideas and choose a genre (short experimental film,

short documentary, etc.) Working in crews, they will begin the preparation of their movie (scripting and storyboarding) before the shooting. The students will then study the editing concepts and technics to complete their projects. The movies will be screened for a class-wide assessment and discussion. At the end of the semester, the students will have acquired fundamental skills in video production and editing, basic notions of visual storytelling and an understanding of the value of collaborative storytelling. Their movies will not only be a fulfilling exercise but also a testimony about their personal experience in a foreign city allowing them to express their own idiosyncratic vision of the world.

Course Overview and Goals

Upon Completion of this Course, students will be able to:

- *Learn the basic vocabulary of film form and be able to use it to analyze the structure of a film.*
- *Understand how visual storytelling differs from other narrative forms and how to tell a visual story effectively*
- *Acquire fundamental skills in video production and editing*
- *Recognize how the components of film narrative, directing, cinematography, editing, production design and sound work together to produce a coherent and meaningful cinematographic language.*
- *Gain insight into Parisian life and/or the study-away experience through the exercise of storytelling in a foreign city*
- *Understand through experience the value of collaborative storytelling and media ethics.*

Course Requirements

Class Participation

Students are expected to engage in active discussions and debates. The previous courses must be reviewed and the next one must be prepared.

Students are expected to attend class in person.

Your active participation in class and attendance will be reflected in this part of the course requirements.

Assignment

Practical Exercises

Students will have to do a short exercise each week.

Project Research

Students will be asked to gather images and ideas and to write a screenplay or note of intent for their projects.

Project Draft

Students will be asked to make a draft of their final project.

Final movie

Students will be asked to deliver a short film to demonstrate their skills in video production and editing and share their insight into Parisian life and/or the study-away experience.

Tests & Quizzes

- **Class Participation:** (20%) Assessed throughout the semester. ISEP
- **Practical Exercises:** (30%) Assessed throughout the semester.
- **Project Research** (10%).
- **Project Draft** (10%).
- **Final Movie** (30%).

Assigned Readings

- **DIR:** Michael Rabiger, Mick Hurbis-Cherrier, *Directing: Film Techniques and Aesthetics*, New York & London, Focal Press, 2013, 448p.
- **SHT** Steve Katz, *Film Directing Shot by Shot from Concept to Screen*, New York & London, Focal Press, 1991, 366p.
- **SYD:** Syd Field, *Screenplay, the foundations of screenwriting*, New York, Bantam Dell / Random House, 2005, 319p.
- **EUR:** Catherine Fowler (edited by), *The European Cinema Reader*, New York & London, Routledge, 2002, 268p.
- **PAR:** Michael Schurmann, *Paris Movie Walks: Ten Guided Tours Through the City of Lights!*, The Intrepid Traveler, 2009, 280p.
- **CIT:** Barbara Mennel, *Cities and Cinema*, New York & London, Routledge, 2008, 256p.

Grading of Assignments

The grade for this course will be determined according to the following formula:

Assignments/Activities	% of Final Grade
Participation	[20%]
Practical Exercises	[30%]
Project Research	[10%]
Project Draft	[10%]
Final movie	[30%]

Letter Grades

Letter grades for the entire course will be assigned as follows:

Letter Grade	Points	Description
A	16-20	Outstanding
A-	15	Excellent
B+	14	Very Good
B	13	Good
B-	12	Satisfactory
C+	11	Above Average
C	10	Average
C-	9	Below Average

D+	8	Unsatisfactory
D	7	Low Pass
D-	6	Low Pass
F	5	Fail

View Grades

Grades will be available on the NYU Classes site.

Course Schedule

Topics and Assignments

Week/Date	Topic	Content	Assignment Due
Week 1 Sept 8	Smartphone Cinema: an introduction	An introduction to smartphone cinema with a focus on the history of smartphone cinema technics and media ethics in relation with smartphone cinema. Screening and analysis of smartphone clips and movies in relation with smartphone history.	Students will be asked to shoot a short clip with no limitation regarding the subject or cinematographic technics. Minimum length: 15 s. Maximum length: 1 min. Assigned Readings: SHT
Week 2 Sept 15	Film language basis 1	An introduction to film language with a focus on static frame technics (composition & shot variation: mid shot, close up, wide shot, high/low angles, mise en scene, depth of field, off screen, light and contrast).	Students will be asked to shoot 2 scenes of action taking place in a static frame. Successful projects will demonstrate at least one meaningful example of an element of the cinematographic language studied in class. Minimum length: 15 s.

Week/Date	Topic	Content	Assignment Due
			Maximum length: 30 s. Assigned Reading: SHT
<p>Week 3 Sept 22</p>	<p>Film language basis 2</p>	<p>An introduction to film language with a focus on moving camera technics (tracking shots, hand-held camera, zoom, etc.).</p>	<p>Students will be asked to shoot a one-take scene with camera movement. Successful projects will demonstrate a meaningful use of camera movement to share a specific point of view. Minimum length: 15 s. Maximum length: 30 s. + Students will be asked to shoot a clip with a major limitation (e.g. blindfolded cameraman, slow motion, minimum lightning, etc.) Minimum length: 15 s. Maximum length: 1 min. Assigned Reading: SHT</p>
<p>Week 4 Sept 29</p>	<p>Basic principles of screenwriting</p>	<p>An introduction to the basic principles of screenwriting to explain how to shape an experimental film or to create narrative progression in a documentary or fiction film (structure, concept, theme of the story, use of suspense and dramatic irony).</p>	<p>Students will be asked to shoot a one-take scene to evoke suspense. Successful projects will demonstrate a meaningful use of the suspense in their one-take scene. Minimum length: 15 s. Maximum length: 1 min. + Students will be asked to shoot 10 still photos that reveal dramatic irony. Successful projects will demonstrate a meaningful use of dramatic irony in their Photo Roman. Assigned Reading:</p>

Week/Date	Topic	Content	Assignment Due
			SYD pp. 1.-58.
Week 5 Oct 6	Genre Part 1	Presentation of different genres available for the project (part 1): 1. Short experimental movie set in Paris. 2. Short documentary about a specific aspect of Paris. Screening and analysis of movie extracts based on each genre.	Students will be asked to shoot 2 samples of the different genres. Successful projects will demonstrate a correct understanding of the characteristics of the chosen genres. Minimum length: 20 S. Maximum length: 1 min. Assigned Readings EUR pp. 1.-48.
Week 6 Oct 13	Genre Part 2	Presentation of different genres available for the project (part 2): 3. Short Filmic Essay about a specific aspect of Paris, 4. Express Diary: A Day in Paris (your life and impressions during your stay in Paris), 5. Portrait (the portrait of someone you encounter during your stay in Paris outside the school community but not a friend, host, fellow student or someone you know.) Screening and analysis of movie extracts based on each genre.	Students will be asked to shoot 2 samples of the different genres. Successful projects will demonstrate a correct understanding of the characteristics of the chosen genres. Minimum length: 30 s. Maximum length: 2 min. + Students will be asked to watch 3 films shot in Paris (<i>La Jetée, Les Dites Cariatides, Paris vu par...</i>). Assigned Reading: CIT
Week 7 Oct 20	Filming Paris	Screenings of city-based film extracts and discussion about the content of those films and the different approach possible when shooting a city like Paris. The movies will be: <i>Afrique Sur Seine, Paris qui dort, A propos de Nice, Berlin: Symphony of a City, Man with a Movie Camera, Manhatta, etc.</i>	Students will be asked to film Paris using monuments, street signs, parks, subway stations or else as a main or structural element. Successful projects will activate the formal qualities of the main element (e.g. street sign horizontality, verticality and readability) to tell their stories.

Week/Date	Topic	Content	Assignment Due
			Minimum length: 30 s. Maximum length: 2 min. + Students will be asked to watch 1 city-based film. Assigned Reading: CIT
Week 8 Oct 27	Project Ideas	Students will be encouraged to form groups of two to work together and they will be encouraged to find their initial concepts and ideas for their final projects.	Students will be asked to prepare a synopsis for the next session to exchange and improve their projects. Successful projects will demonstrate the capacity to combine a specific point of view with the right narrative approach. 2 pages minimum. 5 pages maximum.
Week 9 Nov 3	Script development	Students will be encouraged and helped to write a screenplay or a note of intent before the shooting of their short films.	Students will be asked to write a final screenplay or note of intent for their projects. Successful projects will demonstrate the capacity to synthesize and outline the cinematographic technics they will use to express their ideas. 2 pages minimum. 5 pages maximum. Assigned Reading: PAR
Week 10 Nov 10	Editing technique and concepts	Students will learn the basic technics of editing and they will be encouraged to use those technics to edit several very short clips.	Students will be asked to collect material for their final project. Rushes expected duration: 2 minutes minimum. 10 minutes maximum. Assigned Reading: DIR

Week/Date	Topic	Content	Assignment Due
Week 11 Nov 17	Workshop 1	Students will present their collected material and visual ideas for the final project and will organize the shooting of the first draft of their final project.	Students will be asked to make a first draft of their final project. First draft expected duration: 2 minutes minimum. 10 minutes maximum. Assigned Reading: DIR
Week 12 Nov 24	Workshop 2	Screening of the first version of the films followed by discussions with the students about their movies. Students will be encouraged and helped to improve their first version.	Students will be asked to improve the first draft of their movies. Reshooting sessions may be required to improve the final project. New Rushes expected duration: 30 s minimum. 3 min maximum.
Week 13 Dec 1	Workshop 3	Screening of the second version of the films followed by discussions with the students about their movies. Reshooting sessions may be required to improve the final project.	Students will be asked to improve the second draft of their movies. Eventual reshooting sessions will be required to improve the final project. Second draft expected duration: 30 s minimum. 3 min maximum. Assigned Reading: DIR
Week 14 Dec 8	Screening of the short films	Students will present their final films in class on the final day for class-wide critique and discussion.	The final movies will be graded. Successful projects will demonstrate a correct understanding of the characteristics of the chosen genre and appropriate use of the cinematographic and narrative techniques learned in class. Final movie expected duration:

Week/Date	Topic	Content	Assignment Due
			2 minutes minimum. 12 minutes maximum.

Resources

- **Access your course materials:** [NYU Classes](http://nyu.edu/its/classes) (nyu.edu/its/classes)
- **Databases, journal articles, and more:** [Bobst Library](http://library.nyu.edu) (library.nyu.edu)
- **Assistance with strengthening your writing:** [NYU Writing Center](http://nyu.mywconline.com) (nyu.mywconline.com)
- **Obtain 24/7 technology assistance:** [IT Help Desk](http://nyu.edu/it/servicedesk) (nyu.edu/it/servicedesk)
- **Forum des Images:** the city film library and cinema, housed in the Forum des Halles. Besides screenings, it is possible to access individual viewing posts and to consult the large collection of films related to Paris. There are regular thematic cycles, lectures and conferences with prestigious and famous academics and cinema professionals.
- **Cinémathèque Française:** one of the world's largest film collections. Classics and little-known films are regularly screened.
- **La Cité du Cinéma:** real crossroads of the European cinematographic industry, the ambitious "Cité du Cinema" created by Luc Besson, brings together talents, studios, students and cinema professionals.
- **Centre Pompidou:** the city's principal cultural center, it houses an excellent public library, art museums and exhibitions. Its two cinemas offer film retrospectives and festivals, often with related exhibitions.
- **Cinemas d'Art et d'Essai:** Independent movie theaters (several are in the Latin Quarter close to NYU Paris, but they are found throughout the city) that often program retrospectives of important directors and major genres. They also screen current films that haven't found large distributors or that appeal to niche audiences.
- **Bibliothèque François Mitterrand:** large collections of books and magazines about cinema.
- **Bibliothèque André Malraux :** large collections of books and magazines about cinema.
- **Allocine.com:** cinema listings, searchable by film title, movie theaters, zip code, etc.

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- **Assistance with strengthening your writing:** [NYU Writing Center](http://nyu.mywconline.com) (nyu.mywconline.com)
- **Obtain 24/7 technology assistance:** [IT Help Desk](http://nyu.edu/it/servicedesk) (nyu.edu/it/servicedesk)

Course Policies

Hygiene/Physical Distancing policies

- Students will be assigned/choose a seat on the first day of class. For NYU COVID-19 Safety protocols, please use the same seat for the duration of the semester.

Attendance and Tardiness

Studying at Global Academic Centers is an academically intensive and immersive experience, in which students from a wide range of backgrounds exchange ideas in discussion-based seminars. Learning in such an environment depends on the active participation of all students. And since classes typically meet once or twice a week, even a single absence can cause a student to miss a significant portion of a course. **To ensure the integrity of this academic experience, class attendance at the centers or online through NYU Classes if the course is remote synchronous/blended, is expected promptly when class begins. Unexcused absences will affect students' semester participation grade. If you have scheduled a remote course immediately preceding/following an in-person class, you may want to discuss where at the Academic Center the remote course can be taken** Students are responsible for making up any work missed due to absence. Repeated absences in a course may result in failure.

Please note that for classes involving a field trip or other external visit, transportation difficulties are never grounds for an excused absence. It is the student's responsibility to arrive at the announced meeting point in a punctual and timely fashion. Staff members may always be reached by cell phone for advice regarding public transportation.

Students are responsible for making up any work missed due to absence. This means they should initiate email and/or office hour discussions to address any missed lectures and assignments and arrange a timeline for submitting missed work.

Classroom Etiquette/Expectations

Things to consider:

- Please be mindful of your microphone and video display during synchronous class meetings. Ambient noise and some visual images may disrupt class time for you and your peers.
- If you are not using your cell phone to follow the lesson, cell phones should be turned off or in silent mode during class time.
- Make sure to let your classmates finish speaking before you do.
- Please do not eat during class and minimize any other distracting noises (e.g. rustling of papers and leaving the classroom before the break, unless absolutely necessary)
- If deemed necessary by the study away site (ie COVID related need), synchronous class sessions may be recorded and archived for other students to view. This will be announced at the beginning of class time.
- Students should be respectful and courteous at all times to all participants in class. Consider using the chat function or "raise hand" function in order to add your voice to class discussions especially if leaving the video on presents challenges.

Final Exams

Final exams must be taken at their designated times. Should there be a conflict between final

exams, please bring it to the attention of the site Academic representative as soon as this is known to facilitate alternate arrangements. Final exams may not be taken early, and students should not plan to leave the site before the end of the finals period.

Late Assignment

- 1) Written work due in class must be submitted during the class time to the professor.
- 2) Late work should be emailed to the faculty as soon as it is completed.
- 3) Students who arrive to class late for an exam do not have automatic approval to take extra time to complete the exam.
- 4) Students who miss an exam (including the final) without previously arranged permission will receive a zero on that exam.
- 5) Assignments due during finals week that are submitted more than 3 days without previously arranged extensions will not be accepted and will receive a zero. Any exceptions or extensions for work during finals week must be discussed with the Site Director.

Incomplete Grade Policy

An "incomplete" is a temporary grade that indicates that the student has, for good reason, not completed all of the course work. This grade is not awarded automatically nor is it guaranteed; rather, the student must ask the instructor for a grade of "incomplete," present documented evidence of illness, an emergency, or other compelling circumstances, and clarify the remaining course requirements with the instructor.

In order for a grade of "incomplete" to be registered on the transcript, the student must fill out a form, in collaboration with the course instructor and the academic administration at the site; it should then be submitted to the site's academic office. The submitted form must include a deadline by which the missing work will be completed. This deadline may not be later than the end of the following semester.

Academic Honesty/Plagiarism

As the University's policy on "[Academic Integrity for Students at NYU](#)" states: "At NYU, a commitment to excellence, fairness, honesty, and respect within and outside the classroom is essential to maintaining the integrity of our community. By accepting membership in this community, students take responsibility for demonstrating these values in their own conduct and for recognizing and supporting these values in others." **Students at Global Academic Centers must follow the University and school policies.**

The presentation of another person's words, ideas, judgment, images, or data as though they were your own, whether intentionally or unintentionally, constitutes an act of plagiarism.

NYU X takes plagiarism very seriously; penalties follow and may exceed those set out by your home school. All your written work must be submitted as a hard copy AND in electronic form to the lecturer. Your lecturer may ask you to sign a declaration of authorship form.

It is also an offense to submit work for assignments from two different courses that is substantially the same (be it oral presentations or written work). If there is an overlap of the

subject of your assignment with one that you produced for another course (either in the current or any previous semester), you **MUST** inform your professor.

For guidelines on academic honesty, clarification of the definition of plagiarism, examples of procedures and sanctions, and resources to support proper citation, please see:

[NYU Academic Integrity Policies and Guidelines](#)

[NYU Library Guides](#)

Religious Observances

Students observing a religious holiday during regularly scheduled class time are entitled to miss class without any penalty to their grade. This is for the holiday only and does not include the days of travel that may come before and/or after the holiday.

Students must notify their professor and the local Academics team in writing via email at least 7 days before being absent for this purpose.

Inclusion, Diversity, Belonging and Equity

NYU is committed to building a culture that respects and embraces diversity, inclusion, and equity, believing that these values – in all their facets – are, as President Andrew Hamilton has said, “...not only important to cherish for their own sake, but because they are also vital for advancing knowledge, sparking innovation, and creating sustainable communities.” At NYU PARIS, we are committed to creating a learning environment that:

- fosters intellectual inquiry, research, and artistic practices that respectfully and rigorously take account of a wide range of opinions, perspectives, and experiences; and
- promotes an inclusive community in which diversity is valued and every member feels they have a rightful place, is welcome and respected, and is supported in their endeavours.

Moses Accommodations Statement

Academic accommodations are available for students with documented and registered disabilities. Please contact the Moses Center for Student Accessibility (+1 212-998-4980 or mosescsd@nyu.edu) for further information. Students who are requesting academic accommodations are advised to reach out to the Moses Center **as early as possible in the semester for assistance**. Accommodations for this course are managed through the site sponsoring the class once you request it.

Instructor Bio

Sam Azulys has a Ph.D. in Philosophy (Paris I - Sorbonne) and is a Professor in philosophy and in cinema / American TV shows.

He is also a film director, screenwriter, writer and painter.

He is the author of an aesthetic essay on filmmaker Stanley Kubrick (Stanley Kubrick: a Philosophical Odyssey, Paris, Ed. de la Transparence, 2011) and of a philosophical essay about Game of Thrones.

He regularly writes articles in movie magazines and he gives lectures and conferences in different institutes such as the "Forum des images".