

SAMPLE SYLLABUS

Syllabus

Smartphone Cinema:

capturing your paris story

(in English)

Course Number

CINE-UT 9566

Instruction Mode: In-person

Summer 2023

If you are enrolled in this course 100% remotely and are not a Go Local/Study Away student for NYU France, please make sure that you've completed the online academic orientation via Brightspace so you are aware of site specific support structure, policies and procedures. Please contact [samazulys@me.com] if you have trouble accessing the Brightspace site.

Syllabus last updated on: [04-10-2023]

Lecturer Contact Information

TBA

SAMPLE SYLLABUS

Course Details

- T – 17:15pm to 19:15pm - R – 17:15pm to 18:45pm.
- All times are French Time.
- Location: room 408
- COVID-related details: In the interest of protecting the NYU France community, we are closely following CDC guidance around COVID-19 and adjusting our recommendations and policies accordingly. Your health and well-being is our top priority.
 - 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. Please note that you are expected to attend every class meeting in-person; however, this may change during the drop/add period if in-person student registration increases significantly or at any point during the semester if local COVID-19 regulations require additional physical distancing.
 - Additionally, in-person students will be split into cohorts who will attend sessions.

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

SAMPLE SYLLABUS

experience in a foreign city allowing them to express their own idiosyncratic vision of the world.

Course Objective

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.*

Assessment Components

You are expected to attend class in person or remote synchronously. Failure to submit or fulfill any required component may result in failure of the class, regardless of grades achieved in other assignments.

Required Text(s)

SAMPLE SYLLABUS

Electronic Resources (via Brightspace / NYU Library Course Reserves)

- **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.

Session 1 – May 23

Smartphone Cinema: an introduction

Content:

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.

Assignment Due:

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

Session 2 – May 25

Film language basis 1

Content:

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).

Assignment Due:

SAMPLE SYLLABUS

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.

Maximum length: 30 s.

Assigned Reading:

SHT

Session 3 – May 30

Film language basis 2

Content:

An introduction to film language with a focus on moving camera technics (tracking shots, hand-held camera, zoom, etc.).

Assignment Due:

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

Session 4 – June 1

Basic principles of screenwriting

Content:

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).

Assignment Due:

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.

SAMPLE SYLLABUS

+

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:

SYD pp. 1.-58.

Session 5 – June 6

Genre Part 1

Content:

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.

Assignment Due:

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.

Session 6 – June 8

Genre Part 2

Content:

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.

Assignment Due:

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 (*La Jetée, Les Dites Cariatides, Paris vu par...*).

Assigned Reading:

CIT

SAMPLE SYLLABUS

Session 7 – June 13

Filming Paris

Content:

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: *Afrique Sur Seine*, *Paris qui dort*, *A propos de Nice*, *Berlin: Symphony of a City*, *Man with a Movie Camera*, *Manhatta*, etc.

Assignment Due:

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.

Minimum length: 30 s.

Maximum length: 2 min.

+

Students will be asked to watch 1 city-based film.

Assigned Reading:

CIT

Session 8 – June 15

Project Ideas

Content:

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.

Assignment Due:

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.

Session 9 – June 20

Script development

Content:

SAMPLE SYLLABUS

Students will be encouraged and helped to write a screenplay or a note of intent before the shooting of their short films.

Assignment Due:

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

Session 10 – June 22

Workshop 1

Content:

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.

Assignment Due:

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

Session 11 – June 27

Workshop 2

Content:

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. *Assignment Due:*

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.

SAMPLE SYLLABUS

Session 12 – June 29

Screening of the short films

Content:

Students will present their final films in class on the final day for class-wide critique and discussion.

Assignment Due:

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:

2 minutes minimum.

5 minutes maximum.

Classroom Etiquette

To optimize the experience in a blended learning environment, please consider the following:

- 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.
- 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 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.
- 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.

Your Lecturer

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.

SAMPLE SYLLABUS

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

Academic Policies

Grade Conversion

Your lecturer may use one of the following scales of numerical equivalents to letter grades:

US Grade	Letter	US numerical	French numerical	
A		94-100 or 4.0	15-20	Excellent
A-		90-93 or 3.7	14	Very Good
B+		87-89 or 3.3	13	Good
B		84-83 or 2.7	12	Good
B-		80-83 or 2.7	11	Satisfactory
C+		77-79 or 2.3	10	Sufficient
C		74-76 or 2.0	9	Sufficient
C-		70-73 or 1.7	8	Sufficient
D		65-66 or 1.0	5-7	Poor
F		below 65 or 0	1-4	Fail

SAMPLE SYLLABUS

Attendance Policy

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 Brightspaces if the course is remote synchronous/blended, is expected promptly when class begins. Attendance will be checked at each class meeting. If you have scheduled a remote course immediately preceding/following an in-person class, you may want to write to nyu.paris.academics@nyu.edu to see if you can take your remote class at the Academic Center.

As soon as it becomes clear that you cannot attend a class, you must inform your professor and/or the Academics team by e-mail immediately (i.e. before the start of your class). Absences are only excused if they are due to illness, Moses Center accommodations, religious observance or emergencies. Your professor or site staff may ask you to present a doctor's note or an exceptional permission from an NYU Staff member as proof. Emergencies or other exceptional circumstances that you wish to be treated confidentially must be presented to staff. Doctor's notes must be submitted in person or by e-mail to the Academics team, who will inform your professors.

Unexcused absences may be penalized with a two percent deduction from the student's final course grade for every week's worth of classes missed, and may negatively affect your class participation grade. Four unexcused absences in one course may lead to a Fail in that course. Being more than 15 minutes late counts as an unexcused absence. Your professor is entitled to deduct points if you frequently join the class late.

Exams, tests and quizzes, deadlines, and oral presentations that are missed due to illness always require a doctor's note as documentation. It is the student's responsibility to produce this doctor's note and submit it to site staff; until this doctor's note is produced the missed assessment is graded with an F and no make-up assessment is scheduled. In content classes, an F in one assignment may lead to failure of the entire class.

SAMPLE SYLLABUS

Regardless of whether an absence is excused or not, it is the student's responsibility to catch up with the work that was missed.

Final exams

Final exams must be taken at their designated times. Should there be a conflict between your final exams, please bring this to the attention of the Academics team. Final exams may not be taken early, and students should not plan to leave the site before the end of the finals period.

Late Submission of Work

1. Work submitted late receives a penalty of 2 points on the 100 point scale for each day it is late (including weekends and public holidays), unless an extension has been approved (with a doctor's note or by approval of NYU SITE Staff), in which case the 2 points per day deductions start counting from the day the extended deadline has passed.
2. Without an approved extension, written work submitted more than 5 days (including weekends and public holidays) following the submission date receives an F.
3. Assignments due during finals week that are submitted more than 3 days late (including weekends and public holidays) without previously arranged extensions will not be accepted and will receive a zero. Any exceptions or extensions for work during finals week must be approved by Academic Affairs (nyu.paris.academics@nyu.edu).
4. Students who are late for a written exam have no automatic right to take extra time or to write the exam on another day.
5. Please remember that university computers do not keep your essays - you must save them elsewhere. Having lost parts of your essay on the university computer is no excuse for a late submission.

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.

NYU takes plagiarism very seriously; penalties follow and may exceed those set out by your home school. Your lecturer may ask you to sign a declaration of authorship form, and may

SAMPLE SYLLABUS

check your assignments by using TurnItIn or another software designed to detect offences against academic integrity.

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. 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](#)

Inclusivity Policies and Priorities

NYU's Office of Global Programs and NYU's global sites are committed to equity, diversity, and inclusion. In order to nurture a more inclusive global university, NYU affirms the value of sharing differing perspectives and encourages open dialogue through a variety of pedagogical approaches. Our goal is to make all students feel included and welcome in all aspects of academic life, including our syllabi, classrooms, and educational activities/spaces.

Attendance Rules on Religious Holidays

Members of any religious group may, without penalty, excuse themselves from classes when required in compliance with their religious obligations. Students who anticipate being absent due to religious observance should notify their lecturer AND NYU SITE's Academics Office in writing via e-mail one week in advance. If examinations or assignment deadlines are scheduled on the day the student will be absent, the Academics Office will schedule a make-up examination or extend the deadline for assignments. Please note that an absence is only excused for the holiday but not for any days of travel that may come before and/or after the holiday. See also [University Calendar Policy on Religious Holidays](#)

SAMPLE SYLLABUS

Pronouns and Name Pronunciation (Albert and Zoom)

Students, staff, and faculty have the opportunity to add their pronouns, as well as the pronunciation of their names, into Albert. Students can have this information displayed to faculty, advisors, and administrators in Albert, Brightspace, the NYU Home internal directory, as well as other NYU systems. Students can also opt out of having their pronouns viewed by their instructors, in case they feel more comfortable sharing their pronouns outside of the classroom. For more information on how to change this information for your Albert account, please see the [Pronouns and Name Pronunciation website](#).

Students, staff, and faculty are also encouraged, though not required, to list their pronouns, and update their names in the name display for Zoom. For more information on how to make this change, please see the [Personalizing Zoom Display Names website](#).

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 NYU Paris.

Bias Response

The New York University Bias Response Line provides a mechanism through which members of our community can share or report experiences and concerns of bias, discrimination, or harassing behavior that may occur within our community.

Experienced administrators in the Office of Equal Opportunity (OEO) receive and assess reports, and then help facilitate responses, which may include referral to another University school or unit, or investigation if warranted according to the University's existing Non-Discrimination and Anti-Harassment Policy.

The Bias Response Line is designed to enable the University to provide an open forum that helps to ensure that our community is equitable and inclusive.

To report an incident, please contact one of the following:

SAMPLE SYLLABUS

- Online using the [Web Form \(link\)](#)
- Email: bias.response@nyu.edu
- Phone (NY): +1 (212) 998-2277
- Office of the Director, NYU Paris: +33 1 53 92 50 80