

Autumn 2016 | Tue 9:00-12:15 | Cinespace Stage 15 & Room 101  
Lecture

Instructor: Dana Kupper

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Office hours: 12:15 – 1:45 Tuesday (after class) or by appointment

## Course Description and Prerequisites

This course is an intensive exploration of the craft, technologies and aesthetic principles of cinematography and lighting techniques. Lectures and in-class demonstrations will cover film and video formats, film stocks, film and digital cameras, exposure, lenses and optics, lighting units, lighting placement, lighting control, camera support, and camera movement. Class sessions will consist of lectures, demonstrations, hands on with cameras and lighting units, exercises, and screenings of selected film clips which demonstrate specific cinematography and lighting techniques. PREREQUISITES: DC 210, DC 220

## Drop Deadline:

09/13/2016 Last day to add (or swap) classes to AQ2016 schedule

## Withdraw Deadline:

09/20/2016 Last day to drop classes with no penalty (100% tuition refund if applicable and no grade on transcript)

09/21/2016 Grades of "W" assigned for AQ2016 classes dropped on or after this day

## Textbooks and printed resources

Required Text: Cinematography Theory and Practice by Blain Brown 2<sup>nd</sup> Edition

Handouts: As assigned on D2L

## Course Materials

A pair of leather/suede gloves for lighting is suggested.

## Software needed to complete assignments:

Editing platform-Final Cut Pro, Premiere Pro, or Avid

Quicktime

Word processing program

## **Grading**

Class Attendance and Participation	35%
Quizzes	10%
Assignment # 1	20%
Assignment # 2	20%
Final Exam	15%

A = 100-93 A- = 92-90

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

### **Standards for Achievement:**

#### **Grade A:**

Student performs in an outstanding way. Student exhibits achievement and craftsmanship in all work. Design criteria is exceeded and student challenges him/herself in project design. Student exhibits commitment to expanding ideas, vocabulary and performance.

#### **Grade B:**

Student performs beyond the requirement of the project. Student exhibits above average progress and craftsmanship. A design criterion is exceeded. Student exhibits above average interest in expanding idea, vocabulary, and performance.

#### **Grade C:**

Criteria of assignment is met, and all requirements are fulfilled. Student shows average quality work and minimum time and effort on projects. Student shows moderate interest.

#### **Grade D:**

Student performance is uneven and below average. Requirements for projects are only partially fulfilled. Minimal interest is shown and attendance, participation and involvement are inadequate.

#### **Grade F**

Student fails to meet minimum course requirements and shows no interest. Levels of participation and craftsmanship are extremely poor. Student's attendance is inadequate.

### **Requesting an incomplete grade:**

An incomplete grade may only be assigned to a student if the student has experienced an extenuating circumstance near the end of the term, the student is in good standing in the class, and the request is made in advance. This being said it is solely up to the discretion of the instructor to grant an incomplete.

**Attendance** – Classes will consist of lecture, screenings, discussion, and creative exercises. Attendance is mandatory. An absence is defined as not showing up for class, or arriving more than 15 minutes late, or missing any 15 minute period during class time. I take attendance every class. If you arrive less than 15 minutes late, and do not hear your name called, make sure you let me know you are present so I do not mark you absent. Any absences will result in a reduction of the attendance/participation grade. Anyone who misses 3 classes will automatically drop a letter grade. Anyone who misses 4 classes will automatically fail. However, if you are legitimately sick, please stay home. Please email me at [dkupper@cdm.depaul.edu](mailto:dkupper@cdm.depaul.edu) if you are going to miss class.

**Class Participation**— Along with showing up, you are expected to join in class discussions, critique other people's work, and participate in workshops. You'll notice that a portion of your grade are the "in class" exercises. If you miss the class, you get a 0. You can do a make up assignment but it will be out of class, and won't be as much fun than if you just showed up to class.

**Assignments and Exercises** –Assignments must be handed in on time. Late assignments will be accepted on teacher discretion only. If an assignment is turned in late, it will be reduced by one letter grade per day for the first two days. After that it will receive a failing grade. Do not use class time to finalize your projects. All assignments are due at the beginning of class. If you do not arrive on time with your completed project it will be considered late.

**Written Assignments:** Must be typed.

**Digital Assignments:** All assignments handed in digitally must have a slate with your name and title of assignment.

**Critiques:** Due to the large size of our class, and the limited class time, not everyone's work will get a full review during class. If you'd like more feedback, arrange to discuss your work with me during my office hours. We will view and discuss everyone's final project during the last class.

**Examinations** – Students who do not take exams during the regularly scheduled time will receive a failing grade for the exam unless they have contacted the instructor in advance to arrange for a make-up exam. Make-up exams will be administered by the College according to its make-up exam schedule.

### **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.

### **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>

## **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

**Working in Groups** – For Production Assignments in this course you will be working in groups of three. A major component of film production is teamwork. In this course many of you will be working as a creative team for the first time. Most student teams work very well together. But sometimes personality conflicts or creative conflicts can arise. It is your job as a team to work through these conflicts, because if you don't, your project will suffer. If things get really difficult you can come to me as a team and I will help mediate/resolve the situation.

**Class Attire**--Come dressed for work. Certain clothing is required for production. You will be climbing ladders, picking up hot lamps and lifting heavy equipment, therefore no open toe shoes, NO FLIP FLOPS, and it is recommended that you do not wear dresses or skirts.

**The Stage**—Our workshop/Lab time will be held on the production stage. Let's take good care of this fantastic space. There is no eating or drinking allowed on the stage. Wrap all equipment when finished and return to the designated area. The entire class will be held responsible to return the stage to the order it was in when found. NO STUDENT LEAVES CLASS until the stage is in proper condition.

**Safety Training**—In order to use the stage for productions, safety training is required. This is an industry standardized training course that will be something you can add to your resumes. Details will be provided on d2l. Many of the advanced classes also require it, and you will have completed it here!

**Equipment**- Reserve your equipment really far in advance. There is a high demand for the equipment at this school, and you do not want to be left shooting with your second choice camera.

# Cinematography 1

<i>Week</i>	<i>Date</i>	<i>Subject</i>	<i>In Class Exercise</i>	<i>Quiz</i>	<i>To Read in Textbook *</i>	<i>Due</i>
1	9/13	Introduction to the course and each other Brief History of Cameras	How to choose which camera is best camera		Film Space Pages 2-28, Visual Language Pages 30-44	
2	9/20	Camera Day!	Fun activities to learn the C100	1		
3	9/27	Exposure Tools	Lighting exercise to learn exposure tools	2	Exposure Pages 118-123	
4	10/4	How to shoot a scene Rules of Composition Importance of Camera Height	Storyboard exercise	3		
5	10/11	Operating / Camera Movement Documentary Cinematography	Operating exercise		Camera Dynamics Pages 62-78	
6	10/18	Storytelling with a camera	Telling a story with 6 shots			
7	10/25	Lenses / Sensor size / Depth of Field/ Aspect Ratio	Fit it in the Frame exercise		Lens Language Pages 46-60 Optics Pages 178-192	Scene breakdown/storyboard assignment #1 due
8	11/1	Communicating with a Camera	Scene exercise	4	Lighting as Story Telling Pages 158-166	
9	11/8	Low budget Lighting Watch Scene Exercises	Low budget light kit demo		The Tools of Lighting Pages 142-156	Edited Scenes from In class exercise
10	11/15	Final Exam and watch "Specific Time/Place" Assignment				Study for Final "Specific Time/Place" Assignment #2

**\* Read Handouts as assigned. Watch videos as assigned. Check D2L for handouts and video links.**

## **ASSIGNMENT #1—Scene Breakdown--DUE WEEK 7, 10/25**

You will be breaking down a scene to see how it is shot, and which shots made the edit.

Print out one copy of the storyboard and overheads, please.

1. Give me a file/DVD so the scene can be viewed.
2. **Have the storyboards with screenshots**, just like in my example with About Schmidt.
3. **Have an overhead diagram with character placement/movement, and camera placement/movement**.
4. Write 2 pages on how the camera and subject placement and movement enhance the story telling. How is the director/cinematographer using the tools of framing, camera height, lens choice, movement, focus, etc. to direct our eye, and create a mood? Who is the point of view character in the scene? Are there any shots in particular that cue that idea? What is the most effective shot?

TIPS: Pick a simple scene, probably about 5 minutes or less. Don't neglect TV shows, they shoot like we do, with economy and resourcefulness.

Turn in a written paper, a file or DVD, a screen captured storyboard, and an overhead diagram of the scene.

Assignment will be graded using these criteria:

1. On Time
2. Paper is at least two pages, double spaced.
3. The scene is viewable to the instructor.
4. Paper is well written, and thought out. The author will link the specific tools at the cinematographer's disposal to the effectiveness of storytelling and/or mood.
5. The storyboard is clearly laid out, with good quality screenshots, and labeled with numbers.
6. The overhead diagram is correctly numbered and corresponds to the storyboard.

Learning outcome: The student will explore how shots work together to progress a sequence, and learn how to effectively storyboard and diagram a shooting sequence. Proper vocabulary of different shots will be reinforced by labeling examples from a professionally shot film.

## **ASSIGNMENT #2- Specific Time & Place --DUE WEEK 10, 11/15**

This is a short film (2-5 minutes) that is shot and edited by you. The concept is to bring us to a location that is very specific, at a very specific time. Mood is an important element to this assignment. You can use natural sound, or a soundtrack. Use all of these tools (and anything I didn't think of!) to make interesting and informative shots:

Framing (what's in the frame, and what isn't)

Linking shots

Camera Height

Movement

Frame Rate

Focus

Depth of Field (Lots or a little)

Lens Millimeter

Exposure

Composition

You are communicating directly with the audience with your camera. Bring us to a specific place at a specific time. You should have some shots in mind before you start shooting but keep your eyes open for the gifts that the universe will give you! Your camera work should be watchful, patient, with attention paid to details that we would only find there. You can set things up, or just observe what is there. The film should use all of the shots to build a story about the location.

The grading will be based on the following:

1. Assignment is turned in on time.
2. Assignment is in format that can be viewed.
3. The length is 2-5 minutes.
4. The editing is carefully done, with no glitches, blank frames, or accidentally repeated shots.
5. The cinematography is not sloppily shot, the following should not be in the film (unless there is an artistic and deliberate reason): shaky shots, over or underexposed footage, out of focus, framing without composing, shots that are very slightly not level
6. There should be wide shots, and close ups of unique things at the location.
7. There should be at least 10 varied shots. (Minimum)

Must have the following shots:

- a. Wide shot
  - b. Exterior shot if location is inside
  - c. Connecting shot
  - d. 5 Close ups of objects in the space
  - e. Opening shot
  - f. Closing shot
  - g. “Arty” shot
8. People can be in the film, but they are not main idea of the film.
  9. The goal of bringing the audience to the location is achieved by cinematography, mood, and editing

Learning Outcome:

To go on location and experiment with using a camera and a variety of focal lengths to play with light, framerate, and framing to see how a camera records different than the eye sees. Also, how to build a story with different shots, and to think about how specific details make the movie. When editing your own footage, you see your footage with fresh eyes that can see the mistakes you made while you were shooting.

**DELIVERY FORMAT:** Quicktime Clip Ready to play at the start of class (no rendering in class)

5 sec of Slate (Project title, length, filmmaker)

5 sec of Black