

Winter 2018| Monday 1:15 – 4:30 pm | Cinespace Stage 15 & Room 101
Lecture

Instructor: Dana Kupper

Office: CDM 460

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Office hours: Monday 11:45-1:15pm (before class) or by appointment (best) *It's difficult for most students to meet with me either before or after class because of the shuttle schedule, so I encourage you to schedule meetings with me in my Loop office outside of class time.*

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

Learning Outcomes:

- recognize and construct methods of visual communication.
- effectively operate an HD camera.
- identify and emulate effective lighting techniques.
- control the story from a visual perspective – color, movement, composition, focus and lighting.

Add/Drop Deadlines:

01/09/2018 Last day to add (or swap) classes to WQ schedule **(8:00am Deadline)**

Withdraw Deadlines:

01/15/2018 Last day to drop classes with no penalty (100% tuition refund if applicable and no grade on transcript)
01/16/2018 Last day to select pass/fail option
02/08/2018 Begin Spring and Summer Quarter Registration
02/19/2018 Last day to withdraw from AQ classes

Textbooks and printed resources

Required Text: Cinematography Theory and Practice by Blain Brown Third 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 Participation & In Class Activities	50%
Quizzes	15%
Assignment # 1	10%
Assignment # 2	15%
Assignment # 3	10%

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@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 visual “slate” with your name and title of assignment, and the file name should contain your name.

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.

Lewis Center 1420, 25 East Jackson Blvd.

Phone number: (312)362-8002

Fax: (312)362-6544

TTY: (773)325.7296

Production Handbook – The School of Cinematic Arts has made a fantastic production handbook where you will find answers to your most burning questions. There are copies in the cage, or on the CDM website: <https://www.cdm.depaul.edu/Current%20Students/Pages/Production-Resources.aspx>

Working in Groups – For Production Assignments in this course you will be working in groups. 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.

We are doing the training in class, so make sure to attend that day.

Many of the advanced classes also require it, and you will have completed it here!

Equipment- The Canon C100 will be used for in class assignments. To complete out of class assignments, the students will have access to the Canon C100 camera packages and tungsten, Kino Flo and LED kits and a variety of grip 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.

Refer to the DePaul SCA Student Handbook for policies and rules.

<i>Week</i>	<i>Date</i>	<i>Subject</i>	<i>In Class Exercise</i>		<i>To Read in Textbook *</i>	<i>Due</i>
1	1/8	Introduction to the course and each other The Camera Crew Start Camera Exercises	Stage tour Set up C100		<i>See textbook reading schedule</i>	
2	1/15	NO CLASS	MLK DAY			
3	1/22	Camera Day! Assign Project #1	Fun activities to learn the C100			
4	1/29	How to use the lights/grip stuff/electricity on the stage	Light demo			Assignment #1 due
5	2/5	Exposure Tools	Lighting exercise to learn exposure tools			
6	2/12	Lenses / Sensor size / Depth of Field/ Aspect Ratio How to plan to shoot a scene	Fit it in the Frame exercise Storyboard exercise Assign #2			
7	2/19	Operating / Camera Movement	Fit it in the Frame exercise Operating exercise Plan scenes for next week Assign #3			Assignment #2 due Scene breakdown/storyboard
8	2/26	Shooting a scene	Film a scene –			
9	3/5	Watch scenes from last week – Low budget Lighting – Interview Lighting	Low budget light kit demo			Edited Scenes from In class exercise
10	3/12	Watch Assignment #3				Assignment #3

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

TEXTBOOK READING SCHEDULE ---- CINEMATOGRAPHY 1

BOOK: Cinematography Theory and Practice Blain Brown

Read	Chapter	Subheading	Pages
For Week 2	Writing with Motion	All	1-11
	Set Operations	Set Operations Making it Happen The Director Of Photography The Team and the Order Camera Crew Operator First AC Second AC Loader DIT DIT workflow Simple Data workflow Digital Loader/Media Manager Utility	323 324 325 331 332 332 333 335 336 336 337 337 338 338
For Week 3	Cameras and Sensors (125)	HD, HD+, and UHD HD recording ISO in Digital Cameras Frame Rates	127 127 145 149
	Lighting Basics (259)	Lighting Basics WHOLE CHAPTER	259-283
For Week 4	Coverage and Continuity (57)	Whole Chapter	57 96
For Week 5	Measurement (151)	The Waveform Monitor Types of Display	152 159
	Exposure (171)	Exposure Theory What Do We Want Exposure to do For Us? Controlling Exposure Change the Bucket The Elements of Exposure Light F/Stops Shutter Speed/Frame Rate/Shutter Angle Two Types of Exposure The Tools of Exposure The Incident Meter The Reflectance Meter A Different World of Exposure	172 172 173 174 174 175 175 176 178 181 181 182 182

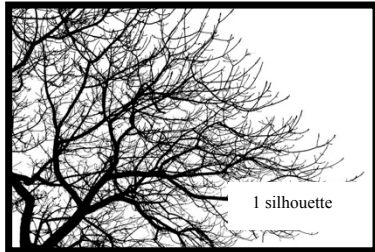
		Setting Exposure with the Waveform Monitor	183
		F/Stops on the Waveform	183
		The 18% Solution	184
		Exposure Indicators in the Camera	185
		Zebras	185
		Histogram	185
		Use Light Meters	192
		Meter the Key	193
		Using the Waveform Monitor	193
		Placing the Middle Gray	194
		Start at the Bottom or Start at the Top	194
		Expose to the Right	195
		Zebras	196
		The Monitor	196
		Know Thyself and Know Thy Camera	196
For Week 6	Optics & Focus (285)	The Physical Basis of Optics	286
		Refraction	286
		Focal Length and Angle of View	286
		F/Stop	287
	Language of the Lens (29)	Language of the Lens	29
		The Lens and the Frame	30
		Foreground/Midground/Background	30
		Lens Perspective	31
		Wide Lenses and Expansion of Space	31
		Deep Focus	32
		Compression of Space	34
		Manipulating Perspective	36
		Selective Focus	38
		Image Control at the Lens	40
		Filtration	41
		Lens Height	42
		High Angle	42
		Low Angle	43
		Dutch Tilt	44
For Week 7	Visual Language (13)	More Than Just a Picture	14
		Forces of Visual Organization	21-25
		ALL	
		The Rule of Thirds	26
		Basic Composition Rules for People	26
		Headroom	27
		Noseroom	27
		Other Guidelines	27
For Week 7	Visual Storytelling (45)	Visual Metaphor	46
		Telling Stories with Pictures	46
		Lighting As Storytelling	48
		Film Noir	48
		Light as Visual Metaphor	49
		Light and Shadow/Good and Evil	51
		Fading Flashbulbs	53
		Visual Poetry	55

	Camera Movement (301)	Camera Movement in Filmmaking	302
		Motivation and Invisible Technique	302
		Basic Technique	303
		Types of Moves	304
		Pan	
		Tilt	
		Move In/Move Out	
		Zoom	
		Punch In	
		Moving Shots	
		Tracking	
		Countermove	
		Reveal	
		Circle Track Moves	
		Crane Moves	
		Rolling Shot	308
		Camera Supports for Movement	308
		Drones	
		Handheld	
		Stabilizer Rigs	
		Camera Heads	
		The Tripod	
		High-Hat	
		Rocker Plate	
		Tilt Plate	
		The Crab Dolly	
		Dolly Terminology	317
For Week 8	Color (97)	Color Terminology	98
		Color Temperature: The Balances	99
		Warm and Cool	99
		White Balance, Black Balance, and Black	101
		Shading	
		Magenta vs. Green	102
		Color Balance with Gels and Filters	111
		Conversion Gels	111
		Light Balancing Gels	112
		Color Correction Gels	112
	Linear,gamma, log	Log Encoding	208
		Superwhite	208
		What You See is not What You Get	209
		Log and RAW – Two Different Things	209
	Image Control and Grading (215)	Viewing LUTS	227
		LUTS and Looks – What’s the Difference?	227
		Controlling the Image in Front of the Lens	228
		Camera Filter Types	228
		Diffusion and Effects Filters	228
		Contrast Filters	229
		Neutral Density Filters	229
		Effects Filters and Grads	230

Assignment #1 Due 1/29 @ 1:15pm in the proper “submissions” folder on D2L

- ☐ Shoot the shots listed
- ☐ Each shot must be at least 10 seconds and be steady – (Tripods are cool!)
- ☐ Edit them together in order of the list
- ☐ Start the video with your name and what camera you used
(Any camera is fine, as long as you can manually control shutter/iris/exposure/ISO/focus.)
- ☐ Label each shot onscreen

Example:

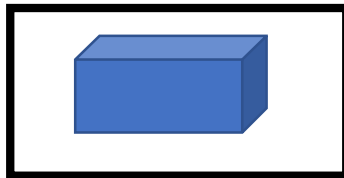


Shots assigned: (Remember, 10 seconds.)

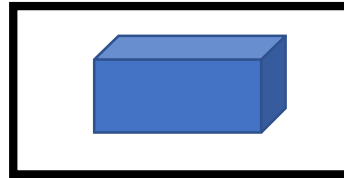
1. A silhouette of an object, maximum contrast, no greys
2. A shot with reflections, movement, and layers. Not a mirror.
3. Maximum close up of an object, must be in focus!
4. Rack focus from one object to another (each object must be in focus for at least 3 seconds.)
5. Objects in motion, (cars, animals, people, etc.)
 - a. Normal shutter angle
 - b. Short exposure time /closed down shutter angle
 - c. Long exposure time/ open shutter angle
6. A person's face with 'correct' white balance
 - a. Same shot with 'incorrect' white balance
7. Wide shot at two different ISO/Gain settings
(Must have correct exposure. Label what ISO/Gain each was shot at.)
8. Find a shot that is correctly exposed in the middle of your iris range. While recording, slowly move the iris ring from all of the way open to all of the way closed.
9. Film the same object twice.
 - a. Using your widest lens, shoot an object so that it is at least 50% of the frame.
 - b. Using your longest lens, shoot the same object so that it is the same size in frame as shot 8.

Example:

Wide Lens



Long Lens



Please note: This is a technical assignment, strive for technical perfection. These shots should be steady, properly focused, properly exposed, (except when the direction contradicts), and properly labeled and in order.

Assignment #2—Scene Breakdown— Due 2/12

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

Have the storyboards with screenshots, just like in my example with About Schmidt.

Turn in paper, reverse storyboards, and overheads at D2L dropbox.

Give me the scene on dropbox, or a link to the scene.

1. Have an overhead diagram with character placement/movement, and camera placement/movement.
2. 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.

Assignment will be graded using these criteria:

The scene is viewable to the instructor	10	
Paper is at least two pages, double spaced.	10	
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.	30	
The storyboard is clearly laid out, with good quality screenshots, and labeled with numbers.	25	
The overhead diagram is correctly numbered and corresponds to the storyboard.	25	
Assignment turned in on time		—
TOTAL	100	

Assignment #3 DUE: Last week of class 3/12

Format:

1. One edited version uploaded to dropbox on D2L.

Specific Time & Place

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. Please move the camera, but do it in a way that communicates something about the mood or place you are showing us.
7. There should be wide shots, and close ups of unique things at the location.
8. There should be at least 10 varied shots. (Minimum)
9. 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
10. People can be in the film, but they are not main idea of the film.
11. The goal of bringing the audience to the location is achieved by cinematography, mood, and editing.