

FILM 450 – Cinematography
Winter Quarter 2022

Please note this Syllabus is subject to change.

Instructor:

Lauren Berry (Miss Berry or L)

Pronouns:

She/Her

Contact Information:

Email – lberry9@depaul.edu

Office Hours:

Tuesday(s) – 12 to 2:00PM CST

Meetings (by appointment only; and/or before class):

How to – via Email or Bluestar

Platform – via Zoom or In-person

Course Management System (D2L):

See [LINK](#)

If Scenarios:

If “in-person” class meetings are cancelled due to Covid / Weather safety precautions, this course will continue meeting synchronously online.

Campus:

Cinespace

2621 W 15th Pl, Chicago, IL 60608

Cinespace Shuttle, Driving, and “L” Directions:

[LINK](#)– under “Getting Here” – The bus leaves 30 minutes before class starts.

[PINK LINE to Cinespace & PARKING Directions](#)

Course Title:

FILM 450 – Cinematography

Classroom / Lecture Hall

Lecture – 101; Stages 21B

Section 507 – Class # 28984 (Lecture)

Tuesday(s) – 6:30 to 9:15PM CST

Section 507L – Class # (Lab)

N/A

1. External Hard drive (500 GB minimum)
2. USB Flashdrive (project backup and submission)
3. Grip Gloves (leather/suede gloves)
4. Editing Platform – Premiere Pro, Final Cut, or Avid
5. QuickTime
6. Word Processing Program – Word Docs, PDFs

Printed Resources

1. Handouts (as assigned on D2L)

Course Materials

Suggested

Producing digital content is rarely a cheap endeavor. Such costs will potentially include items for art direction (costumes, make-up, set decoration), production (gaff tape, black wrap, camera media), post-production (primary external hard drives and a back-up) and general necessities (transportation costs and craft services). As a general guideline for all films that you make, your project budgets should always include a 10% contingency fee to help account for cost overruns.

1. Producing and Directing / Assistant Directing
 - a. Notepad
 - b. Highlighters
 - c. Colored Pins
 - d. Movie Magic Programs – Scheduling and Budget
2. G&E
 - a. Multi-tool
 - b. Flashlight / Headlamp
 - c. Tape: Gaff and Paper
 - d. Gels and Diffusion
 - e. Electrician Scissors
3. Camera:
 - a. Still and Video Camera
 - b. Lens Tissues / Cloth
 - c. Lens Fluid
 - d. Lens Blower Blub
 - e. Allen Wrench Set (Metric and Standard)
 - f. Paper Tape
 - g. Sharpie

Course Description

In this course, students visually translate narrative scripts into meaningful and engaging imagery for cinema. Each week, students will visualize, block, and shoot short sequences. Skills-building instruction will include the use of waveform monitors, light meters, cameras, optics, grip equipment, dollies, electricity, and lighting instruments. This class is a hands-on and experiential class with an emphasis on the cinematographer’s practical and aesthetic visual choices.

Prerequisites

1. FILM 401 or FILM 410; or permission from Instructor.

Learning Outcomes:

1. Choose, identify, create, and analyze visual language cues.
2. Employ the skills necessary to engage an audience visually.
3. Utilize and apply knowledge of visual choices to enhance a narrative film.
4. Demonstrate an ability to utilize the physical tools used by a cinematographer.
5. Develop and implement the skills necessary to be a cinematographer – artist, craftsman, and manager/communicator.

Academic Calendar

1. See [LINK](#)

Textbook

1. Cinematography Theory and Practice by Blain Brown 4th Edition
 - a. Ebook through the DePaul library: [LINK](#)
 - i. Any supplementary readings will be provided and shared on D2L.
 - ii. All readings are to be completed before the following class.

Software(s) Needed for Assignments/Projects

Information on labs, rooms, production equipment, rules, and guidelines can be found at the [CDM Production Resources website](#).

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- h. Memory Cards (CF & SD)
 - i. Scissors
4. Audio
- a. Closed / Over-the-ears headphones (No earbuds)

Additional Online Resources

1. [DePaul Library](#): Some textbook can be found online
2. [Short of the Week](#)
3. [CineFix](#): A useful, entertaining, and inspiring YouTube channel for video essays, interviews.
4. [Every Frame a Painting](#): Tony Zhou’s video essays on variety of aspects of art of filmmaking.
5. [Fandor](#): An informing source for video essays.
6. [No Film School](#): In-depth video essays and articles on all kinds of topics.
7. [Film Grab](#): Stills from films around the world
8. Streaming Platforms: [Netflix](#) , [Hulu](#) , [Vimeo](#) , and [YouTube](#)

Attendance

Classes will consist of lecture, screenings, discussion, and creative exercises. Since we do most of the work in class, attendance is mandatory to get the full value of the class. 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. There is sign in sheet for attendance every class. If you arrive less than 15 minutes late, and do not sign in 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 myself @ lberry9@depaul.edu** .

Grading Assignments

- Class Participation
- In-Class Activities
- Quizzes
- Assignment #1 – “Three Shot Sequence”
- Assignment #2 – “The Final” – Shotlist, Storyboards, Overheads, & Lookbook
- Final Assignment – “The Final” – Final Cut

Grading and Standards of Achievement

- A = 100 – 93%
- A- = 92 – 90%
- B+ = 89 – 87%
- B = 86 – 83%
- B- = 82 – 80%
- C+ = 79 – 77%
- C = 76 – 73%
- C- = 72 – 70%
- D+ = 69 – 67%
- D- = 66 – 60%
- F = 65 – 0%

Requesting an incomplete grade:

An incomplete grade is a special, temporary grade that may be assigned by an instructor when unforeseeable circumstances prevent a student from completing course requirements by the end of the term and when otherwise the student had a record of satisfactory progress in the course. All incomplete requests must be approved by the instructor of the course and a CDM Associate Dean. Only exceptions cases will receive such approval. Information about the Incomplete Grades policy can be found at this [LINK](#)

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.

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.

Assignment/ Project Labeling Format

Please label all assignments using the following format:

NAME_ASSIGNMENT TITLE COURSE #_GROUP# (If assigned include)

e.g.

L.Berry_TheFinal_FILM450_Group#1

Or

L.Berry_TheFinal_FILM450

Assignment Submission Policy

All documents must be submitted as a **SINGLE PDF FILE**. All films should be submitted with a **WORKING VIMEO or YOUTUBE LINK** that enables the video to be downloaded. In case of internet issues, you should also **bring an .h264 video file of your assignment to class.**

Projects not submitted in the proper format or properly labeled WILL NOT BE ACCEPTED. Do not submit the wrong file, an incomplete file, a corrupted file, etc. Submit the correct project file or document through D2L by each deadline. Do not leave this

until the last second. You should upload several hours before the deadline to be safe. No late work will be accepted.

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.

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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.

Academic Integrity and Plagiarism

This course will be subject to the university's academic integrity policy. More information can be found at this [LINK](#). 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 this [LINK](#).

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. Please see this [LINK](#) for additional information.

Students with Disabilities

Students seeking disability-related accommodations are required to register with DePaul's Center for Students with Disabilities (CSD) enabling them to access accommodations and support services to assist with their success. There are two office locations:

- Loop Campus – Lewis Center #1420 – (312) 362-8002
- Lincoln Park Campus – Student Center #370 – (773) 325-1677
- Email: csd@depaul.edu

Students who register with the Center for Students with Disabilities are also invited to contact Dr. Gregory Moorhead, Director of the Center, privately to discuss how he may assist in facilitating the accommodations to be used in a course. This is best done early in the term. The conversation will remain confidential to the extent possible. Please see [LINK](#) for Services and Contact Information.

Covid Updates and Guidance

1. See [LINK](#)

Health and Safety Practices

1. See [LINK](#)

COVID considerations (Subject to change)

Keeping our DePaul community safe is of utmost importance in the pandemic. Students, faculty, and staff are expected to:

1. Wear a mask as required at all times while indoors on campus
2. Refrain from eating and drinking in classrooms
3. Keep current with their COVID-19 vaccinations or exemptions
4. Stay home if sick
5. Participate in any required COVID-19 testing
6. Complete the online Health and Safety Guidelines for Returning to Campus training
7. Abide by the City of Chicago Emergency Travel Advisory. By doing these things, we are Taking Care of DePaul, together.

The recommendations may change as local, state, and federal guidelines evolve. Students who do not abide by the mask requirement may be subject to the student conduct process and will be referred to the Dean of Students Office. Students who have a medical reason for not complying with any requirements should register with DePaul's Center for Student with Disabilities (CSD).

Safety Training

The Safety class went online last year through each student's D2L homepage. The class can be accessed by clicking the "SCA Central" tab and then clicking "Info and Resources." The Orientation to Production and Set Safety (O.P.S.S.) modules will be in the left-hand column of the page. All students should take the three video presentations and accompanying quizzes preferably before coming to Cinespace or at least within the first week of classes. Any students who have not taken and passed O.P.S.S. will not be able to make reservations for space or equipment until they have done so. **REQUIRED** see [LINK](#)

Working in Groups

For Production Assignments in this course, you will be working in groups. A major component of film production is teamwork. It is your job as a team to work through 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.

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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.**

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, tungsten lights (Mole-Richards), Kino Flo and LED kits and a variety of grip equipment.

Equipment Certification

In this course, students will be instructed on the "safe and proficient" use of a variety of common industry tools for which specific knowledge and skills are necessary to gain certification. **Certification is gained with the successful passing of this course and a posted grade of "B+" or better. Gaining certification enables the student to reserve and utilize any of the items listed below for any approved student production.** Specific to this course, students have the ability to gain certification on the following equipment:

Canon C300 Mark I & 2, Sony FX9, Dana & doorway dolly.

If you receive a grade of "B" or lower, you must schedule individual certification sessions with the Cage, Camera Vault or Cinespace for each item covered within the course. Note that DePaul Staff (or student workers) are present during these certification sessions to ensure that DePaul equipment is handled safely by you. They are not there to instruct you on how to accomplish the build or task. Only after you complete the certification testing session may they correct your mistakes, if any. Students may retake the certification on the following day or whenever the Cage, Camera Vault or Cinespace schedule allows.

Preferred Name & Gender Pronouns

Professional courtesy and sensitivity are especially important with respect to individuals and topics dealing with differences of race, culture, religion, politics, sexual orientation, gender, gender variance, and nationalities. I will gladly honor your request to address you by an alternate name or gender pronoun. Please advise me of this preference early in the quarter so that I may make appropriate changes to my records. Please also note that students may choose to identify within the University community with a preferred first name that differs from their legal name and may also update their gender. The preferred first name will appear in university related systems and documents except where the use of the legal name is necessitated or required by university business or legal need. For more information and instructions on how to do so, please see the Student Preferred Name and Gender Policy at this [LINK](#).

Email Policy

Please type **FILM 450 Cinematography** in the subject of all e-mails to the instructor or Graduate Assistant about this class to ensure that they are responded to in a timely fashion.

Very Important

Refer to the [DePaul SCA Student Handbook](#) for policies and rules.

REQUIRED Cinespace Orientation to Production and Set Safety Training - [LINK](#)

Content Changes

Depending on time factors, the assignments projected for the term may require alteration or rescheduling. You will be notified of all changes. If a change occurs, it will be thoroughly addressed during class, posted under Announcements in D2L, and/or sent via email. As the quarter progresses, some items may change at the instructor's discretion, but the overall workload will not. Make sure you pace yourself accordingly.

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WEEKLY ASSIGNMENTS AND PROJECTS

WEEK 1: JANUARY 3rd – INTRO TO FILM 450

<u>Lecture</u>	<u>Stage Work</u>	<u>Readings</u>	<u>Assignments</u>	<u>Due Dates</u>
Intro to FILM 450	Exercise(s) – C300 setup & Tripod Balancing	Writing W/ Motion Pages (1 – 11)	Readings	Jan 16 th @ 10am CST
Set Operations & Communication		Visual Language Pages (13 – 28)		
Duties of DP		Lang. of the Lens Pages (29 – 44)		
		Visual Storytelling Pages (45- 56)	Quiz #1 – Online (Week 1 & 2)	Jan 16 th @ 8pm CST

WEEK 2: JANUARY 10TH – TECHNICAL ASPECTS OF THE CAMERA

<u>Lecture</u>	<u>Stage Work</u>	<u>Readings</u>	<u>Assignments</u>	<u>Due Dates</u>
Lenses & Depth of Field	Exercise(s) – Tech & Focus Pulling	Color Pages (97 – 124)	Readings	Jan 16 th @ 10am CST
LUTS, Looks, & Color		Cameras & Sensors Pages (125 – 150)		
Focus & Latitude		Image Control & Grading Pages (215 – 236)		
		Optics & Focus Pages (285 – 300)		
		Set Operations Pages (323 – 364)	Quiz #1 – Online (Week 1 & 2)	Jan 16 th @ 8pm CST

WEEK 3: JANUARY 17TH – LIGHT & DIRECTIONS

<u>Lecture</u>	<u>Stage Work</u>	<u>Readings</u>	<u>Assignments</u>	<u>Due Dates</u>
Importance of Lighting	Exercise(s) – Basic lighting setup, move, & tear down	The Tools of Lighting Pages (237 – 258)	Readings	Jan 30 th @ 12pm CST
Lighting Overheads		Lighting Basics Pages (259 – 284)	Quiz #2 – Online (Week 3 & 4)	Jan 30 th @ 4pm CST

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WEEK 4: JANUARY 24th – EXPOSURE & SHADOW QUALITY

<u>Lecture</u>	<u>Stage Work</u>	<u>Readings</u>	<u>Assignments</u>	<u>Due Dates</u>
Exposure Tools	Exercise(s) – Lighting an Interview, and using exposure tools	Measurement Pages (151 – 159)	Readings	Jan 30 th @ 12pm CST
		Exposure Pages (171 – 196)		Jan 30 th @ 2pm CST
		Linear, Gamma, Log Pages (199 – 214)	Quiz #2 – Online (Week 3 & 4)	Jan 30 th @ 4pm CST

WEEK 5: JANUARY 31st – COMPOSITION, CONTINUITY, & COVERAGE

<u>Lecture</u>	<u>Stage Work</u>	<u>Readings</u>	<u>Assignments</u>	<u>Due Dates</u>
Composition	Exercise(s) – Finding your shot(s)	Coverage & Continuity Pages (57 – 96)	Readings	Feb 13 th @ 12pm CST
Shotlists & Storyboards		Camera Movement Pages (301 – 322)	Quiz #3 – In Class (Week 5 & 6)	Feb 13 th @ 4pm CST
			#2 – “The Final” – Shotlist, Storyboards, Overheads, & Lookbook	Feb 23rd @ 11:59pm CST

WEEK 6: FEBRUARY 7TH – ON SET

<u>Lecture</u>	<u>Stage Work</u>	<u>Readings</u>	<u>Assignments</u>	<u>Due Dates</u>
	Quiz #1 – “Recreate the Shot” & “DP Communication”	Coverage & Continuity Pages (57 – 96)	Readings	Feb 13 th @ 12pm CST
		Camera Movement Pages (301 – 322)	Quiz #3 – In Class (Week 5 & 6)	Feb 13 th @ 4pm CST
			#1 – “Three Shot Sequence”	Feb 14 th @ 3pm CST
			#2 – “The Final” – Shotlist, Storyboards, Overheads, & Lookbook	Feb 23rd @ 11:59pm CST

WEEK 7: FEBRUARY 14TH – SHOTLIST & SCENE COVERAGE

<u>Lecture</u>	<u>Stage Work</u>	<u>Readings</u>	<u>Assignments</u>	<u>Due Dates</u>
	Exercise(s) – Execute Your “Three Shot Sequence”		#2 – “The Final” – Shotlist, Storyboards, Overheads, & Lookbook	Feb 23rd @ 11:59pm CST

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WEEK 8: FEBRUARY 21ST – CAMERA OPERATING

<u>Lecture</u>	<u>Stage Work</u>	<u>Readings</u>	<u>Assignments</u>	<u>Due Dates</u>
Review – “Three Shot Sequence”	Exercise(s) – Handheld, Dollies, and Wheels		Quiz # 4 (Prep) – Equipment Test Out	Feb 28 th @ 9pm CST

WEEK 9: FEBRUARY 28TH - THE INDUSTRY

<u>Lecture</u>	<u>Stage Work</u>	<u>Readings</u>	<u>Assignments</u>	<u>Due Dates</u>
Working On Set	Crew Prep – “The Final” (Undisrupted Prep From 6 – 7:30pm CST)		Final Cut – “The Final”	Mar 13 th @ 11:59pm CST
DP’s Announced – “The Final”	Quiz #4 – Equipment Test Out			

WEEK 10: MARCH 7TH – LIGHT, CAMERA, ACTION

<u>Lecture</u>	<u>Stage Work</u>	<u>Readings</u>	<u>Assignments</u>	<u>Due Dates</u>
	Filming “The Final”		Final Cut – “The Final”	Mar 13 th @ 11:59pm CST

WEEK 11: MARCH 14TH – RED CARPET

<u>Lecture</u>	<u>Stage Work</u>	<u>Readings</u>	<u>Assignments</u>	<u>Due Dates</u>
No In-Person Class	No In-Person Class		Watch “The Final” – Online	