

# DC 275 Cinematography and Lighting

Spring 2013 | Wednesday 4:45-9:00 | 14E Jackson LL106/107

Instructor: Wendy Roderweiss

Office: 14 E LL103A

Email: wroder@cdm.depaul.edu (best way to reach me)

Office hours: 4:45-5:45pm, 9:00-9:30pm Wednesdays

Course Management system: D2L

Sunday April 14, 2013 Last day to drop classes with no penalty

Friday May 17, 2013 Last day to withdraw from SQ2013 classes

## Summary of the course and course goals

This course will be an intensive exploration of the craft, technologies and aesthetic principles of cinematography and lighting techniques for motion picture and digital video production. Lectures and in-class demonstrations will cover film and video formats, film cameras, HD 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 and video clips which demonstrate specific cinematography and lighting techniques.

Prerequisites: Production I and Editing I

To be frank, if you have not taken these courses you will have a very difficult time in this class.

## Textbooks and printed resources

Required Text: Cinematography Theory and Practice by Blain Brown

Second Edition ISBN-13: **978-0240812090**

## Software needed to complete assignments:

Editing platform-Final Cut Pro 7, Premiere Pro, or Avid

Quicktime

DVD authoring program

Word processing program

## Course Materials-always bring to class

Portable hard drive (firewire 800 preferred)

Blank DVD-Rs

A pair of leather/suede or vegan alternative gloves for lighting--**always bring to class!**

## Grading

Class Attendance and Participation 10%

Production Assignment # 1 10%

Production Assignment # 2 20%

Production Assignment # 3 30%

Final Exam 30%

Extra credit opportunities are available please see D2L for details

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.

**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, I mean really sick, please stay home. We don't want your evil germs, BUT...Please email me before class if you are going to miss a session.

**Class Participation**—Along with showing up, you are expected to join in class discussions, critique other people's work, and participate in workshops. Remember, this is your class, you will get out of it what you put in it. Class participation and attendance are worth 10% of your total grade.

**Assignments and Exercises** – Let me be clear—this is a production class. That means you **MUST** participate in all productions. You must be at the shoot, with the camera in your hands at some point in the project. **Failure to do so will lead to a 0 on that assignment.** Though some pre and post-production is required, **you cannot do that instead of being a part of the production process. If I find out that anyone has lied to cover up someone not being at the shoot the person covering will also receive a 0. PLAN AHEAD!**

Class Work Assignments must be handed in on time. I will not accept late work. **Do not use class time to finalize your projects.** All assignments are due at the beginning of class, if you come in late with an assignment it will not be accepted.

In most cases, the group's grade on a project will also be your individual grade for the assignment - assuming equal work was done by all. In order to ensure that each group member is contributing equally, you must turn in a group evaluation form for each assignment. This form is available for download on D2L. You must evaluate yourself, and each member of your group for each project. How you evaluate yourselves and your group members directly impacts your individual grades. These forms must be uploaded to D2L when your assignment is due. I do not want them emailed to me. Only I will see them, so be honest. These forms are also a way to identify any group dynamic issues that may be developing. If this form falsely represents work by one or more members of the group it will be considered an academic integrity violation and must be reported to the university. If an evaluation form does not accompany your assignment your grade will be reduced by at least one letter grade.

**Written Assignments:** Must be typed.

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

**Special Accommodations:** If you have any special considerations please see the instructor.

**Copy written Material:** You may use copy written material (songs images etc.) for your projects. However, if you intend to show any of your pieces outside of class, or submit them to festivals, or DePaul's soon to be online showcase, you must have all material cleared. That said, DePaul now has music licensing available for your films:

Site:

<http://www.firstcom.com>

Digital cinema login:

Email: [depauldcmusic@gmail.com](mailto:depauldcmusic@gmail.com)

Password: cdmcd01

Once you are logged in, you can search styles of music or browse the releases. We have access to 250 CDs, or roughly 15,000 tracks within these libraries. Look for tracks with the blue VL icon to the left of them – those are within our libraries. You can also check the box to the right of the words Virtual Library and it should show only those songs to which we have access. You can then preview and download any files you want to use.

**BACK UP YOUR WORK:** Failure of computer software and or Hardware will not be accepted as an extenuating circumstance for late projects or incomplete grades so back up your work daily.

**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 and I will help mediate/resolve the situation. I encourage you to come to me early and often.

A big part of your success in this class will be your ability to work with your group. If there is an issue we need to address it right away.

**Critiques:** Due to 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.

**Cell Phones and Laptops**—Use of cell phones in the class is prohibited. Please turn your phone off before entering class. Mistakes will happen (to me too), but repeated failure to turn your phone off will result in a lowered grade for the class and confiscation of the device during the class period. NO TEXTING! Laptops/ipads are also not allowed in class unless you have a university sanctioned excuse for using one.

**Course Lectures/Reading Assignments** – The assigned readings offer an opportunity for independent learning that supplements the lectures. Lectures will introduce material not available in the readings, and the readings will explore concepts not mentioned in class. It is not my intention to overwhelm you with reading, but rather to use the textbook as a way to support and reinforce the concepts we learn in class. I will not be giving quizzes so it is up to you to keep up on the reading.

**Content Changes** – Depending on time factors, the assignments projected for the term may require slight alteration or rescheduling.

**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 the proper condition, even if your group has finished first.

**Guns and Stunts**—DePaul has a very strict policy concerning guns and/or stunts in student productions. No guns of any kind are allowed in a student production unless a proper permit has been obtained by the City of Chicago, and a police officer is present on your set. This includes toy guns! If you have a gun that fires blanks, you must also have a trained firearm handler on your set. No live ammunition is ever allowed. No stunts will be performed without a licensed stunt coordinator. If I see a gun of any kind, or a stunt performed in your film and I have not seen and signed off on your permits, you will automatically receive a failing grade for this class. No exceptions.

**Certificates of Insurance**—If the location you are shooting at requires that you get a certificate of insurance, or you plan to rent equipment that requires an insurance cert, please plan WAY ahead. The school can provide you with proof of insurance but it takes 2-4 weeks. I recommend you choose locations that are not going to call too much attention to your shoot and avoid having to show the formal paperwork. Places to avoid: The CTA, parks and streets.

**Equipment-** Reserve your equipment really far in advance-especially the canon 7ds. There is a high demand for the equipment at this school, and you do not want to be left shooting with an inferior camera. Also, this is a Cinematography and LIGHTING class. Your 2<sup>nd</sup> assignment

should exhibit beginning lighting technique and your final projects must have well planned lighting, appropriate for your piece. If a light kit is not available, you must check out individual lights. “The cage was out of kits” is not a valid excuse for not lighting your projects. Using only “available light” for these two assignments will result in a lower grade.

**Class Exercises--** Most Classes we will split up into larger groups to shoot class exercises. At the end of each workshop, choose one member of your group to cut together your work so it can be presented to the rest of the class the following Class. Please bring them as Quicktime files on a flash drive or hard drive.

For your final projects, your group will develop and shoot a short script. **YOU SHOULD BEGIN WORKING ON THIS SCRIPT IMMEDIATELY** so it is ready for the prep assignments that are due Classes 5 and 7.

### **ASSIGNMENT #1--VISUAL STORY TELLING--DUE CLASS 3, 4/17**

In your groups, using a digital still camera, shoot a simple STORY utilizing six (6) pictures ONLY. Use only the landscape orientation for your shots (not portrait or vertical). Emphasis should be on the placement of the camera (Composition), and which shot choices best tell your story. Focus and exposure are also important. You will be graded down for out of focus, dark and overexposed images. You only have six pictures so plan out your shoot before you begin. Dynamic images are what we are aiming for. Look back to the composition lecture in week 1 for details.

Remember you are telling a story. This part of the assignment is as important as the camera work. This story should include the elements of traditional narrative story-telling. I want to see a clear introduction to the characters and what they want, an introduction to conflict, rising conflict, climax and resolution. Use at least one close-up and one wide shot. Each shot should progress the story, do not be redundant.

DELIVERY FORMAT: 6 individual JPEGs, labeled in sequential order (1-6), and with you're your group name, Uploaded to D2L. Only one group member needs to upload the project, but you all have to do a group evaluation form. Please do not make a QuickTime movie for this assignment.

ALSO: Group Evaluation form #1, uploaded to D2L, for each member of the group.

### **OUTLINE OF FINAL SCRIPT DUE—CLASS 4 4/24**

1 page synopsis/treatment/outline of script for the final project. Basically tell me what the story is about. This will help us determine if your scripts are manageable, or have creative challenges that we need to work out. This is part of your class participation grade.

DELIVERY FORMAT: Typed-Uploaded to D2L

### **ASSIGNMENT #2- SHOT SEQUENCE--DUE CLASS 7, 5/15**

In your groups, rotate crew positions (Director, DP, Gaffer). You will shoot and edit a short MOS narrative on the Canon 7D, using all 8 shots listed below. Do not combine elements, each element is one shot:

1. Woman at a computer
2. Man cleaning something
3. CD/Record/Ipod playing
4. Someone gets something out of a box
5. Light being turned on
6. An article of clothing is put on
- 7.

Pencil gets sharpened 8. Someone takes off a ring. You may add up to three additional shots to the sequence (but only three).

You can assemble the shots in any order. Be creative with this list, you don't have to be literal. **You must also include a visual transition between two of the shots, and a smooth and motivated dolly shot.**

You will edit your sequence and you must add music and sound effects. Besides telling an interesting story, your emphasis should be on lighting technique, exposure, composition, and camera movement.

DELIVERY FORMAT: 1 DVD playable in desktop DVD player per group (not a quicktime file) with:

10 sec of Slate (Project title, length, date, format, frame rate, filmmakers)

5 sec of Black

Project

ALSO: Group Evaluation form #2, uploaded to D2L, for each member of the group.

### **SHOT LIST, OVERHEADS, AND FINAL SCRIPT DUE—CLASS 8 5/22**

As part of your final project grade you must turn in a 3-5 page script of your final project, a shot list, and overheads for each shot (uploaded to D2L). Storyboards are also a very helpful tool for pre-visualization. They are not required but recommended. I will give feedback on this part of the assignment via email if I have any questions or concerns. Please do not give me your originals, you need these for your shoot. Please scan and upload to D2L.

DELIVERY FORMAT: Typed, drawn, scanned and uploaded to D2L.

### **ASSIGNMENT #3-FINAL PROJECTS— DUE AT FINAL EXAM PERIOD 6/12**

Shoot a 3-5 minute short narrative film in an assigned genre using the JVC 700. We will pick these genres randomly during class. This film should be cinematically stunning, using the visual components and lighting concepts that we learn about in class, AND tell a coherent story (imagine that). This project must be edited, and though dialogue is not required, sync sound is. This is not a 3-5 minute music video. Length should be no more than 5 minutes- This limitation is not absolute, but remember, you have to have time to edit it and I don't want you to tackle too big of a project.

DELIVERY FORMAT: 1 DVD playable in desktop DVD player:

Please use compressor to encode the file and DVD Studio pro or Encore to author it. Do not use idvd to encode this file, it will look terrible.

10 sec of Slate (Project title, length, date, format, frame rate, filmmakers)

5 sec of Black

Project title

Be sure to put a chapter mark 10 frames prior to the first frame of the project

**ALSO: 1 DATA DVD (DVD-R)** with a Quicktime file compressed to H.264, Data Rate: 5000mbps

Be sure to “Quality Control” each of your dvds, and keep duplicates for yourself. DVDs will not be returned.

All DVD's must be labeled clearly with the following information:

- Your name
- The name of the assignment
- The class number and name you are submitting the assignment for
- The term

ALSO: Group Evaluation form #3, uploaded to D2L, for each member of the group.

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#### Week 1 4/3

##### LECTURE:

Getting to know you, me and the syllabus

Film is an illusion

What the course will cover

Cinematographers rule!

Speaking of rules...

Composition rules

Building blocks of scenes

Character Shots

Coverage and how to shoot a scene

Picking groups

WORKSHOP: Camera Tech JVC 700, setting back focus

READING: Writing with Motion Pages 2-12, Visual Language Pages 14-36, Visual Language Pages 38-52

#### Week 2 4/10

WATCH: Plan Scene example: Touch of Evil

##### LECTURE:

Continuity

Camera movement

Picking final film genres

WORKSHOP: Camera Movement

READING: Cinematic Continuity Pages 78-102, Camera Movement Pages 210-226

#### Week 3 1/17

##### **ASSIGNMENT #1 DUE**

WATCH: Camera Movement exercises

Review and critique some assignments

##### LECTURE:

Reserve Canon cameras for Assignment #2

Color Theory

Color Temperature

Story boards, overheads and shot lists

WORKSHOP: Color temperature demonstration, complimentary and analogous color exercise,

Calibrating a field monitor

READING: Color Pages 228-244

#### Week 4 1/24

##### **SCRIPT OUTLINES DUE (uploaded to D2L)**

WATCH: Color exercises

LECTURE:

Optics-Depth of Field, Lenses, F-stop etc

Exposure

WORKSHOP: Canon camera Tech, Focus and DOF exercise,

READING: Language of the Lens Pages 54-66, Exposure Pages 181-208

Optics and Focus Pages 270-286

Week 5 5/1

WATCH: Focus and DOF Exercises, Visual Transition examples

LECTURE:

Set Operations

Visual Transitions

Set safety

Electricity

Gripology

Lights and lighting

WORKSHOP: Intro to Tools of the trade, 3 point lighting demo and exercise,

READING: Lighting Basics 104-128, Lighting Sources 130-146

Week 6 5/8

WATCH: Example of Assignment #2

LECTURE: Genre Lighting

WORKSHOP: Lighting with ratios, How to use a analog light meter

READING: Image Control 246-268

Week 7 5/15

**ASSIGNMENT #2 DUE**

WATCH: lighting exercises

LECTURE:

The video signal

Compression

Timecode

The Video camera, ccd chips

Progressive scan and interlace

Aspect ratios

WORKSHOP: Continue lighting exercise from last week

READING: HD Cinematography 148-180

Week 8 5/22

**FINAL PROJECT SCRIPTS, OVERHEADS, AND SHOT LISTS DUE**

WORKSHOP: Lights and lighting-"I can do that", matching cinematic lighting

READING: Technical Issues 308-342

Week 9 5/29

WATCH: lighting exercises from the last two weeks

LECTURE: Review for the final

WORKSHOP: Take a break or more matching set ups

READING: Set-Operations 288-306 (Many points on the final exam)

Week 10 6/5

**Final Exam**



Final Exam Period 6/12—5:45-9:00

**FINAL PROJECTS DUE AT THE START OF CLASS!**

We will screen and critique all final projects. If there is time we will also look at examples of interesting cinematography techniques not covered in class so far. **Attendance to this class is Mandatory! If you are not there you will receive a 0 on your final project and will likely fail the course.**

## **Course Policies (from the university)**

### **Academic Integrity and Plagiarism**

This course will be subject to the academic integrity policy passed by faculty. More information can be found at <http://academicintegrity.depaul.edu/>.

The university and school policy on plagiarism can be summarized as follows: Students in this course should be aware of the strong sanctions that can be imposed against someone guilty of plagiarism. If proven, a charge of plagiarism could result in an automatic F in the course and possible expulsion. The strongest of sanctions will be imposed on anyone who submits as his/her own work any assignment which has been prepared by someone else. If you have any questions or doubts about what plagiarism entails or how to properly acknowledge source materials be sure to consult the instructor.

### **Withdrawal**

Students who withdraw from the course do so by using the Campus Connection system (<http://campusconnect.depaul.edu>). Withdrawals processed via this system are effective the day on which they are made. Simply ceasing to attend, or notifying the instructor, or nonpayment of tuition, does not constitute an official withdrawal from class and will result in academic as well as financial penalty.

### **Retroactive Withdrawal**

This policy exists to assist students for whom extenuating circumstances prevented them from meeting the withdrawal deadline. During their college career students may be allowed one medical/personal administrative withdrawal and one college office administrative withdrawal, each for one or more courses in a single term. Repeated requests will not be considered. Submitting an appeal for retroactive withdrawal does not guarantee approval.

College office appeals for CDM students must be submitted online via MyCDM. The deadlines for submitting appeals are as follows:

Autumn Quarter: Last day of the last final exam of the subsequent winter quarter  
Winter Quarter: Last day of the last final exam of the subsequent spring quarter  
Spring Quarter: Last day of the last final exam of the subsequent autumn quarter  
Summer Terms: Last day of the last final exam of the subsequent autumn quarter

### **Excused Absence**

In order to petition for an excused absence, students who miss class due to illness or significant personal circumstances should complete the Absence Notification process through the Dean of Students

office. The form can be accessed at <http://studentaffairs.depaul.edu/dos/forms.html>. Students must submit supporting documentation alongside the form. The professor reserves the sole right whether to offer an excused absence and/or academic accommodations for an excused absence.

### **Incomplete**

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. CDM policy

requires the student to initiate the request for incomplete grade before the end of the term in which the course is taken. Prior to submitting the incomplete request, the student must discuss the circumstances with the instructor. Students may initiate the incomplete request process in MyCDM.

- All incomplete requests must be approved by the instructor of the course and a CDM Associate Dean. Only exceptions cases will receive such approval.
- If approved, students are required to complete all remaining course requirement independently in consultation with the instructor by the deadline indicated on the incomplete request form.
- By default, an incomplete grade will automatically change to a grade of F after two quarters have elapsed (excluding summer) unless another grade is recorded by the instructor.
- An incomplete grade does NOT grant the student permission to attend the same course in a future quarter.

### **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:

Student Center, LPC, Suite #370

Phone number: (773)325.1677

Fax: (773)325.3720

TTY: (773)325.7296