

Winter 2017| Mon 2:00-5:15 | Cinespace Stage 15 & Room 101
Lecture

Instructor: Dana Kupper

Office: CDM 460

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Office hours: Monday 12:30 – 2 (before 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

Add/Drop Deadlines:

01/08/2017 Last day to add or swap on-campus classes

01/10/2017 Last day to add CDM online classes

Withdraw Deadlines:

01/13/2017 Last day to select pass/fail option

01/15/2017 Last day to drop classes with no penalty (100% tuition refund if applicable and no grade on transcript)

01/17/2017 Last day to drop CDM online classes with no penalty

02/19/2017 Last day to withdraw from WQ classes

Textbooks and printed resources

Required Text: Cinematography Theory and Practice by Blain Brown 2nd 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	50%
Quizzes	10%
Assignment # 1	10%
Assignment # 2	15%
Assignment # 3	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@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.

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. 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- 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. 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.

Week	Date	Subject	In Class Exercise	Quiz	To Read in Textbook *	Due
1	1/2	Introduction to the course and each other Brief History of Cameras The Big Picture The Camera Crew	What is the job of the cinematographer discussion activity Stage tour		<i>See textbook reading schedule</i>	
2	1/9	Camera Day! Assign Project #1	Fun activities to learn the C100			
3	1/16	No Class	Martin Luther	King	Day	
4	1/23	How to shoot a scene Rules of Composition Importance of Camera Height Tools of the Cinematographer	Storyboard exercise Light demo	1		Assignment #1 due
5	1/30	Exposure Tools	Lighting exercise to learn exposure tools			
6	2/6	Lenses / Sensor size / Depth of Field/ Aspect Ratio	Fit it in the Frame exercise Plan scenes for next week	2		Assignment #2 due Scene breakdown/storyboard
7	2/13	Shooting a scene	Film a scene	3		
8	2/20	Watch scenes from last week Operating / Camera Movement	Operating exercise			Edited Scenes from In class exercise
9	2/27	LOG/Looks/Luts White balance/using colored light	Colored light exercise			
10	3/6	How to shoot an interview Low budget Lighting	Low budget light kit demo Interview exercise	4		
11	3/13	Watch Assignment #3				Assignment #3

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

READING SCHEDULE ---- CINEMATOGRAPHY 1

BOOK: Cinematography Theory and Practice Blain Brown

Read by Date	Chapter	Subheading	Pages
1/9 (Week 2 class)	Writing with Motion Set Operations	All	1-11
		Set Operations	287
		The Shot List	289
		The Director Of Photography	289
		The Team	291
		Camera Crew	291
		Operator	291
		First AC	291
		Second AC	293
		Loader	294
		Data Wrangler	294
		DIT	294
		Set Procedures	305
1/16	HD Cinematography (147)	Monitoring on the Set	155
		The Waveform Monitor and Vectorscope	156
		Waveform Monitors	156
		The Vectorscope	156
		Video Latitude	157
		Clipping	158
		Video Noise and Grain	159
		SDI	162
		Setting Up a Color Monitor	162
		Monitor Set Up Procedure	162
		Camera White Balance	164
		Controlling the HD Image	179
		Gain/ISO	180
		Gamma	180
		Black Gamma/ Black Stretch	180
		Knee	180
		Color Saturation	180
		Matrix	180
		Color Balance	180
		Exposure and the Camera	207
		Shutter Speed vs. Shutter Angle	208

1/23	Shooting Methods	Shooting Methods What is Cinematic? A Question of Perception Visual Subtext and Visual Metaphor The Frame Static Frame Cinema as a Language The Shots: Building Blocks of a Scene Establishing the Geography Character Shots Invisible Technique	13 14 14 14 15 15 16 17 18 27 27
1/30	Lighting Basics	Lighting Basics The Fundamentals of Lighting What are the Goals of Good Lighting? Exposure and Lighting Some Lighting Terminology Aspects of Light Hard Light and Soft Light Direction Intensity Texture Color	103 104 104 107 108 110 110 113 114 115 115
2/6	Language of the Lens	Language of the Lens The Lens and the Frame Foreground/Midground/Background Lens Perspective Deep Focus Selective Focus Image Control at the Lens Lens Height Dutch Tilt	53 54 54 54 56 61 63 64 66
2/13	Visual Language	Visual Language More Than Just a Picture Design Principles The Three Dimensional Field Forces of Visual Organization Movement in the Visual Field The Rule of Thirds Miscellaneous Rules of Composition Basic Composition Rules for People	37 38 39 41 45 51 51 51 52
2/20	Visual Storytelling	Visual Storytelling Visual Metaphor Telling Stories with Pictures Lighting As Storytelling Film Noir Light as Visual Metaphor Light and Shadow/Good and Evil Fading Flashbulbs Visual Poetry	67 68 68 69 69 70 71 72 73

	Cinematic Continuity (77)	The Prime Directive Screen Direction Introductions	81 81 95
2/27	Camera Movement	Camera Movement Motivation and Invisible Technique Basic Technique Types of Moves Pan Tilt Move In/Move Out Zoom Punch In Moving Shots Tracking Countermove Reveal Circle Track Moves Crane Moves Rolling Shot Camera Mounting Handheld Camera Head Fluid Head Geared Head Remote Head Underslung Dutch Head The Tripod High-Hat Rocker Plate Tilt Plate The Crab Dolly Cranes	209 210 211 212 212 212 212 212 213 214 214 214 214 215 215 216 216 216 216 216 216 216 217 217 217 217 218 218-220 220-222
3/6			
3/13			