

DC 275 - Cinematography and Lighting

Section 602, Spring 2017 | Tuesdays 1:15-4:30pm | Cinespace Stage 15

Instructor: John Klein

Email: jklein38@depaul.edu

Office hours: 14 E Jackson, Suite 200 - Mondays 10:00 – 11:30AM
Cinespace Stage 15 lobby – Tuesdays 11:00 – 12:30AM

Course Management system: D2L

Type of Instruction: Lecture/discussion/lab/hands-on events

Apr 7, 2017 - Last day to drop classes without penalty

May 12, 2017 - Last day to withdraw from SQ2017 classes

This syllabus is subject to change (Document date: 3/23/17)

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.

In this class you will learn to operate an HD camera, operate grip and lighting equipment, and develop your individual aesthetic and visual storytelling skills through the use of color, movement, composition, focus and lighting.

Prerequisites: Production I and Editing I

To be frank, you should not be in this class if you have not taken these classes.

Textbooks and resources

Required Text: Cinematography: Theory and Practice by Blain Brown
Third Edition ISBN-13: **978-1138940925**

Software needed to complete assignments:

Editing platform – Final Cut Pro X, Premiere Pro CC (recommended) or Avid Media Composer
Quicktime Player

Word processing program (Final Draft is not required but helpful for scripts)

Required Course Materials:

Portable hard drive for transferring footage

USB Thumb Drive

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

Grading

Class Attendance and Participation - 10%

Production Assignment # 1 - 15%

Production Assignment # 2 - 20%

Production Assignment # 3 - 25%

Final Exam - 30%

Extra credit opportunities will be made available after the midpoint of the quarter; 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. Communication is key!

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 get more out if you put more in it. Class participation and attendance are worth 10% of your total grade.

Oh, and if I catch you dozing in class you will be subject to an impromptu oral quiz OR song.

Assignments and Exercises

Let me be clear: *this is a production class*. That means you must participate in all productions. You must be at all of 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.

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 will turn in a **group evaluation form** for each assignment. This form is available for download on D2L. You will 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. Please note: 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.

On your final assignment you may have people outside of the class crew on the film. However, the major roles covered in this class—DP, 1st AC, Gaffer, and Key Grip, must be held by members of your group. If you do not perform these roles yourselves, the whole group will receive a 0 on the assignment.

Written Assignments (if any arise): Must be typed. Evaluation forms may be written and scanned into PDF for upload.

Digital Assignments: All video 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.

Copyrighted Material: You may use copyrighted 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 online showcase, *you must have all material cleared*. That said, DePaul now has music licensing available for your films. I will post the web address and log in info on d2l under course materials.

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.

Other policies:

Electronic devices—Use of cell phones and electronic devices in the class is prohibited, including laptops and tablets (use a notebook to take notes; Keynote presentations will be made available after each class). Please turn your phone off before entering class. Mistakes will happen, 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. This includes the time that we will be in workshop. I will call you out if I see you on your phone when we are in workshop. If you are tempted, leave your phone in the classroom. The only exception to this rule is a university-sanctioned reason 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. Always have your work gloves. If you do not bring them to class you will regret it. Trust me.

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. 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 2nd assignment should exhibit beginning lighting techniques and your final projects must have well-planned, creative 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.

You may use the stage at Cinespace for your projects, but reserve EARLY to ensure a location for use. Depaul's sets are fantastic as long as you book them well in advance.

Cameras that can be used in this class: C100, Canon 7D, 6D, 60D, JVC 700. (If you have access to another camera, I can allow it, but please see me for approval. It's important for everyone to

get a turn on the camera for each assignment, and using a camera we haven't gone over in class may make that difficult for some students.)

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.

PROJECTS:

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 4 and 8.

ASSIGNMENT #1—VISUAL STORY TELLING—DUE CLASS 3, 4/11

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), the rule of thirds, 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 storytelling. 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!

OUTLINE OF FINAL SCRIPT—DUE CLASS 4, 4/18

A one-page synopsis/treatment/outline of your 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 and Uploaded to D2L; *do not hand in any paper.*

ASSIGNMENT #2—SHOT SEQUENCE—DUE CLASS 7, 5/9

In your groups, rotate crew positions (Director, DP, Gaffer, etc). You will shoot and edit a short MOS narrative on the Canon 7D or 6D using all 8 shots listed below. Do not combine elements, each element is an individual 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 must use one 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.

SHOT LIST, OVERHEADS, AND FINAL SCRIPT—DUE CLASS 8, 5/16

As part of your final project grade, you must turn in a 3-5 page screenplay 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; *do not hand in any paper.*

ASSIGNMENT #3—FINAL PROJECTS— DUE CLASS 11, 6/6

You will shoot a 3-5 minute short narrative film in an assigned genre. We will pick these genres randomly during class early in the quarter. 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. We will screen these during our final exam period.

CLASS SCHEDULE:

Week 1 – 3/28

LECTURE:

Getting to know you, me and the syllabus

Film is an illusion

Cinematographers rule!

Speaking of rules...

Composition rules

Building blocks of scenes

Character Shots

Coverage and how to shoot a scene

Picking groups for assignments

WORKSHOP: Touring Cinespace and Safety Workshop

READING for next class: Writing with Motion Pages 1-11, Visual Language Pages 13-28, Coverage and Continuity Pages 57-96

Week 2 – 4/4

WATCH: Plan Scene examples: *Touch of Evil*, *Boogie Nights*, *Children of Men*

LECTURE:

Continuity

Coverage and Shot Sizes

Visual Transitions

Aspect ratios

Picking final film genres

WORKSHOP: Camera Tech – Setting Up Your Gear

READING: Lens Language Pages 46-60, Exposure Pages 118-123, Optics Pages 178-192

Optional reading: Pages 104-117

Week 3 – 4/11

ASSIGNMENT #1 DUE

LECTURE:

Exposure and the exposure triad

Understanding Frame Rate, Shutter Speed, ISO/ASA, and F-Stops

Story boards and shot lists

Reserve Canon cameras for Assignment #2

WORKSHOP: Camera Tests – Five Shot Exercise

READING: The Tools of Lighting Pages 142-156

Week 4 – 4/18

SCRIPT OUTLINES DUE (uploaded to D2L)

WATCH: Camera Tests

LECTURE:

Set Operations and Safety

Electricity and Gripology

Lights and lighting

WORKSHOP: 3-point lighting demo and exercise

READING: Language of the Lens Pages 54-66, Exposure Pages 181-208, Optics and Focus Pages 270-286

Week 5 – 4/25

WATCH: Lighting demos

LECTURE:

Optics

Depth of Field

Focal Lengths

WORKSHOP: Focus/DOF and exposure exercise

READING: Lighting as Story Telling Pages 158-166

Week 6 – 5/2

WATCH: Example of Assignment #2, Focus/DOF Exercises

LECTURE:

Genre Lighting

WORKSHOP: Lighting with ratios, using an analog light meter, soft vs. hard light, direction, altitude

READING: Color Theory Pages 128-140, Controlling Color Pages 168-176

Week 7 – 5/9

ASSIGNMENT #2 DUE

WATCH: Assignment #2

LECTURE:

Color Theory

Color Temperature

WORKSHOP: Playing With Color

READING: *Optional Reading:* Pages 194-218

Week 8 – 5/16

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 – 5/23

WATCH: “I Can Do That” and Color Exercises

LECTURE:

Moving the Camera – how and why

Review for the final

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

Week 10 – 5/30

Final Exam during class!

Week 11 – 6/6 (time TBD)

FINAL PROJECTS DUE AT THE START OF CLASS! We will screen and critique all final projects during our exam period. If there is time we will also look at examples of interesting cinematography techniques not covered in class so far, and maybe even screen one of my films.

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

THANK YOU!