FILM 250 Cinematography 1 – Section 403 *08/29/2022*

Fall 2022 | Wednesday 1:15pm – 4:30pm | Cinespace Stage 21 & Room 102
Instructor: Dana Kupper (she/her)
Office: CDM 460
Phone: (O) 312-362-1304 (C) 773-297-6272
Email: dkupper@depaul.edu (If urgent text me ^ - otherwise emails will be answered by the next day.)
Office hours: Wednesday 11:45 am – 1:15 pm (before class @ Cinespace) or by appointment (best).

Course Description and Prerequisites
This course is an overview of the technologies and aesthetic principles of cinematography. The concepts covered will include digital formats, measurement and control of exposure, basic lens properties, camera support and movement, rules of composition and the placement and control of light. Class sessions will consist of lectures, demonstrations, hands-on exercises and screenings of selected film clips which demonstrate specific cinematography techniques.

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.

Academic Calendar *https://academics.depaul.edu/calendar/Pages/default.aspx*
(Be sure to search for correct Academic Year)

Monday September 5, 2022	Labor Day - University officially closed
Wednesday September 7, 2022	Begin Autumn Quarter 2022 All Classes
Tuesday September 13, 2022	11:59 PM Deadline to add classes to AQ2022 schedule
Tuesday September 20, 2022	Last Day to drop AQ2022 classes with no penalty (100% refund of tuition if applicable and no grade on transcript)
Tuesday September 20, 2022	Last day to select pass/fail option for AQ2022 classes
Wednesday September 21, 2022	Grades of "W" assigned for AQ2022 classes dropped on or after this day
Tuesday September 27, 2022	Last day to select auditor status for AQ2022 classes
Saturday October 1, 2022	Last day to apply for Autumn degree conferral
Wednesday October 5, 2022	Begin AQ2022 optional mid-term exam week
Tuesday October 11, 2022	End AQ2022 optional mid-term exam week
Tuesday October 25, 2022	Last day to withdraw from AQ2022 classes
Tuesday November 15, 2022	End AQ2022 Day & Evening Classes
Wednesday November 16, 2022	Begin AQ2022 Day & Evening Final Exams
Tuesday November 22, 2022	End AQ2022 Day & Evening Final Exams
Tuesday November 22, 2022	End of Autumn Quarter 2022
Thursday November 24, 2022	Thanksgiving Holiday - University officially closed
Friday November 25, 2022	Thanksgiving Holiday - University officially closed
Saturday November 26, 2022	Thanksgiving Holiday - University officially closed
Sunday November 27, 2022	Thanksgiving Holiday - University officially closed
Thursday December 1, 2022	"R" grades issued Autumn 2021 lapse to "F"
Thursday December 1, 2022	Grades Due: Autumn Quarter 2022

Textbooks and printed resources
Required Text: Cinematography Theory and Practice by Blain Brown Third Edition
Ebook through the DePaul library: https://i-share-dpu.primo.exlibrisgroup.com/permalink/01CARLI_DPU/8tvalj/cdi_askewsholts_vlebooks_9781317359272
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	55%
Quizzes	15%
Assignment # 1 – Six Shot Story	5 %
Assignment # 2 – Camera Test	10%
Assignment # 3- Online Lighting	5 %
Final Assignment - Scene	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 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
http://www.cdm.depaul.edu/Current%20Students/Pages/Grading-Policies.aspx

COVID considerations -- 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; and (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).
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 me at dkupper@depaul.edu if you are going to miss class.

ANNUAL MANDATORY SAFETY TRAINING
Each SCA student must go through SCA Production Training before having access to reserve production equipment from any of our equipment centers. This online training is accessible through SCA Central on D2L to do at your own pace. You can find it by clicking on "SCA Production Training" in the blue box at the top of SCA Central.

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.

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. Please see https://resources.depaul.edu/teaching-commons/teaching/Pages/online-teaching-evaluations.aspx for additional information.

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 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

Students who register with the Center for Students with Disabilities are also invited to contact Dr. Gergory 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 https://offices.depaul.edu/student-affairs/about/departments/Pages/csd.aspx for Services and Contact Information.

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.

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 and tungsten, Kino Flo and LED kits and a variety of grip equipment.

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 http://policies.depaul.edu/policy/policy.aspx?pid=332

SCA Production Office:
The Production office, located in LL Daley Building and at production@cdm.depaul.edu is an invaluable resource to all DePaul student filmmakers. The office can answer general questions about navigating filming inside or outside of DePaul, SCA facilities and equipment, and provide resources for casting, insurance, crew calls, etc. Office hours are listed on the CDM Production Resources page here.

SCA Central:
Run by The Production Office, SCA Central is our online information hub, filled with resources including the SCA Production Handbook, pre-production templates, waivers/contracts, job listings, SCA events, local production community news & events, internship opportunities, etc. Find it on D2L and make it your home page.

SCA Production Handbook:
Required reading for all SCA Students prior to equipment/stage/studio reservations, The SCA Production Handbook is an invaluable resource to all DePaul student filmmakers. Guidelines, policies, and procedures for filming at DePaul; using SCA facilities and equipment; and answers to questions regarding SCA resources and building contacts, are found inside. The handbook is updated regularly on SCA Central and also linked to the CDM Production Resources page here.

Talent Waivers:
Talent waivers must be signed by any outside talent (non-DePaul students) and submitted to The Production Office ***prior*** to camera rolling for any projects. Waivers and other commonly used forms can be found on SCA Central under "Info & Forms".

DePaul Production Insurance:
DePaul production insurance **does not cover** the use of fire (including pyrotechnics and fireplaces), use of vehicles for shooting (moving or stationary), or animals of any kind and is therefore not permitted for SCA projects unless proof of personal production insurance is provided.

Read more about DePaul's requirements via the SCA Production Handbook. Any questions about DePaul's insurance should be directed to The Production Office *well before* shooting begins (production@cdm.depaul.edu).

Use of Prop Weapons:
Rules and regulations MUST be followed when using prop weapons, including firearms. The instructor must approve the appearance of a prop weapon in any student film, including class syllabus assignments. An approved/signed Prop Weapon Request Form must be submitted to the Production Office prior to filming (find it on SCA Central under "Info & Forms"). For safety purposes, The Production Office may also review the filmmaker's plan for transportation of prop firearms prior to receiving approval for use.

ABC - Always Be Careful:
Film and video production shoots can be hazardous. Above all, work safely in all situations and always think before you act. Please don't hesitate to ask faculty if you're unsure about anything regarding your shoot, in or out of class.

Week	**Date**	**Subject**	**In Class Exercise**	**To Read in Textbook ***	**Due**
1	09/07	Introduction to the course and each other Start Camera Exercises	Stage tour Set up C100	***See textbook reading schedule***	
2	09/14	Camera Day! *Camera Test assigned*	Fun activities to learn the C100		Quiz #1
3	09/21	How to use the lights/grip stuff/electricity on the stage Screen direction Quality of light *Online lighting exercise assigned*	Light demo and hands on exercise Screen direction exercise Quality of light Demo		Quiz #2 *Camera Test due*
4	09/28	Exposure Tools demo and exercise	Lighting exercise to learn exposure tools		*Online lighting exercise due*
5	10/05	Operating / Camera Movement/Aspect Ratio/Framing/Composition	Operating exercise		Quiz #3
6	10/12	Lenses / Sensor size / Resolution/ Depth of Field	Fit it in the Frame exercise		
7	10/19	LUT/camera/Looks/Color	Match the lighting Exercise		Quiz #4
8	10/26	Lighting a shot with different moods/time of day Plan next week's shoot	Lighting exercise – different moods/ time of day Plan scenes for next week		Quiz #5
9	11/02	Shooting a scene	Shoot scene in class		
10	11/09	Low budget Lighting Working on set – working in the business – The camera crew Watch final scene edits	Low budget light kit demo		*Scene edit due*
11	11/16	No Class			

**** 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	323
		Making it Happen	324
		The Director Of Photography	325
		The Team and the Order	331
		Camera Crew	332
		Operator	332
		First AC	333
		Second AC	335
		Loader	336
		DIT	336
		DIT workflow	337
		Simple Data workflow	337
		Digital Loader/Media Manager	338
		Utility	338
For Week 3	Cameras and Sensors (125)	HD, HD+, and UHD	127
		HD recording	127
		ISO in Digital Cameras	145
		Frame Rates	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	152
		Types of Display	159
	Exposure (171)	Exposure Theory	172
		What Do We Want Exposure to do For Us?	172
		Controlling Exposure	173
		Change the Bucket	174
		The Elements of Exposure	174
		Light	175
		F/Stops	175
		Shutter Speed/Frame Rate/Shutter Angle	176
		Two Types of Exposure	178
		The Tools of Exposure	181
		The Incident Meter	181
		The Reflectance Meter	182
		A Different World of Exposure	182
		Setting Exposure with the Waveform Monitor	183
		F/Stops on the Waveform	183
		The 18% Solution	184

		Exposure Indicators in the Camera Zebras Histogram Use Light Meters Meter the Key Using the Waveform Monitor Placing the Middle Gray Start at the Bottom or Start at the Top Expose to the Right Zebras The Monitor Know Thyself and Know Thy Camera	185 185 185 192 193 193 194 194 195 196 196 196
For Week 6	Optics & Focus (285) Language of the Lens (29)	The Physical Basis of Optics Refraction Focal Length and Angle of View F/Stop Language of the Lens The Lens and the Frame Foreground/Midground/Background Lens Perspective Wide Lenses and Expansion of Space Deep Focus Compression of Space Manipulating Perspective Selective Focus Image Control at the Lens Filtration Lens Height High Angle Low Angle Dutch Tilt	286 286 286 287 29 30 30 31 31 32 34 36 38 40 41 42 42 43 44
For Week 7	Visual Language (13)	More Than Just a Picture Forces of Visual Organization ALL The Rule of Thirds Basic Composition Rules for People Headroom Noseroom Other Guidelines	14 21-25 26 26 27 27 27
For Week 7	Visual Storytelling (45) Camera Movement (301)	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 Camera Movement in Filmmaking Motivation and Invisible Technique Basic Technique	46 46 48 48 49 51 53 55 302 302 303

		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 Supports for Movement Drones Handheld Stabilizer Rigs Camera Heads The Tripod High-Hat Rocker Plate Tilt Plate The Crab Dolly Dolly Terminology	304 | | | | | | | | | | | 308 308 | | | | | | | | | 317
For Week 8	Color (97) Linear,gamma, log Image Control and Grading (215)	Color Terminology Color Temperature: The Balances Warm and Cool White Balance, Black Balance, and Black Shading Magenta vs. Green Color Balance with Gels and Filters Conversion Gels Light Balancing Gels Color Correction Gels Log Encoding Superwhite What You See is not What You Get Log and RAW – Two Different Things Viewing LUTS LUTS and Looks – What's the Difference? Controlling the Image in Front of the Lens Camera Filter Types Diffusion and Effects Filters Contrast Filters Neutral Density Filters Effects Filters and Grads	98 99 99 101 102 111 111 112 112 208 208 209 209 227 227 228 228 228 229 229 230