

# FILM 250 Cinematography 1 – Section 601 03/30/2024

Spring 2024 | Tuesday 8:30 am – 11:45 am | Cinespace Stages 22/23 & Room 102

Instructor: Estrella Vargas (she/her)

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Office hours: After class on Tuesdays, Wednesdays and Thursdays 11:45 am – 12:30 pm, 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 a cinema 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)

February 8, 2024	Begin Spring Quarter 2024 and Summer 2024 Registration
March 15, 2024	Tuition Due: Spring Quarter 2024
March 29, 2024	Good Friday - University officially closed
March 30, 2024	Easter Holiday - University officially closed
March 31, 2024	Easter Holiday - University officially closed
April 1, 2024	Begin SQ2024 Classes
April 7, 2024	11:59 PM Deadline to add classes to SQ2024 schedule
April 14, 2024	Last day to drop SQ2024 classes with no penalty (100% refund of tuition if applicable and no grade on transcript)
April 14, 2024	Last day to select pass/fail option for SQ 2024 classes
April 15, 2024	Grades of "W" assigned for SQ2024 classes dropped on or after this day
April 21, 2024	Last day to select auditor status for SQ2024 classes
April 29, 2024	Begin SQ2024 optional mid-term exam week
May 4, 2024	End SQ2024 optional mid-term exam week
May 19, 2024	Last day to withdraw from SQ2024 classes
May 27, 2024	Memorial Day - University officially closed
June 15, 2024	End SQ2024 Day & Evening Classes
June 15, 2024	Begin SQ2024 Day & Evening Final Exams
June 21, 2024	End Spring Quarter 2024

## Textbooks and printed resources

Book for Supplemental Reading (Optional): Cinematography Theory and Practice by Blain Brown Third Edition Ebook through the DePaul library: [Click Here](#)

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 (5)	15%
Assignment # 1 – Camera Test	10%
Assignment # 2 – Lighting	10%
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.

**Late Policy:** Student is expected to have graded work submitted in their section's OneDrive folder by the due date. Flexibility is given to the student if they become ill or need more time to complete the assignment, but it is crucial that the student sends an email to the instructor at least 24 hours prior to the due date to request an extension. Even if a student notifies the instructor in person about an extension, the student needs to send an email to solidify the request. **If student misses the deadline and/or extension deadline, their grade will drop 5% every day it is late until it reaches 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

<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 keep current with their COVID-19 vaccinations or exemptions; stay home if sick; participate in any required COVID-19 testing, and 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 extremely important 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. However, if you are sick, please stay home.

### **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.

**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 Sony FX6 will be used for in class assignments. To complete out of class assignments, the students will have access to the Sony FX6 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](mailto: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](mailto: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.

<i>Week</i>	<i>Date</i>	<i>Subject</i>	<i>In Class Exercise</i>	<i>Assigned</i>	<i>Due</i>
1	04/02	Introduction to the course and each other Camera Basics	Stage tour Set up FX6		
2	04/09	Camera Day! <i>Camera Test assigned</i>	Fun activities to learn the FX6	<i>A#1 Camera Test</i>	Quiz #1
3	04/16	How to use the lights/grip stuff/electricity on the stage Screen direction Quality of light	Light demo and hands on exercise Quality of light Demo		Quiz #2
4	04/23	Exposure Tools demo and exercise	Lighting exercise to learn exposure tools		<i>Camera Test due</i>
5	04/30	Operating / Camera Movement Lenses / Depth of Field / Bokeh <i>Lighting assigned</i>	Operating exercise Fun with lenses	<i>A#2 Lighting</i>	Quiz #3
6	05/07	Framing/Composition/ Aspect Ratio Review Assignment 2	Exercises to understand how to visually convey EMOTIONS		Quiz #4
7	05/14	LUT/camera/Looks/Color	Match the lighting Exercise		<i>Lighting Due</i>
8	05/21	How to plan a scene Plan next week's shoot	How to plan a scene worksheet Plan scenes for next week		Quiz #5
9	05/28	Shooting a scene	Shoot scene in class		
10	06/04	Watch final scene edits  Jeaopardy	Final Remarks		<i>Scene edit due</i>
11	06/11	No Class			

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

**OPTIONAL 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 Making it Happen The Director Of Photography The Team and the Order Camera Crew Operator First AC Second AC Loader DIT DIT workflow Simple Data workflow Digital Loader/Media Manager Utility	323 324 325 331 332 332 333 335 336 336 337 337 338 338
For Week 3	Cameras and Sensors (125)	HD, HD+, and UHD HD recording ISO in Digital Cameras Frame Rates	127 127 145 149
	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 Types of Display	152 159
	Exposure (171)	Exposure Theory What Do We Want Exposure to do For Us? Controlling Exposure Change the Bucket The Elements of Exposure Light F/Stops Shutter Speed/Frame Rate/Shutter Angle Two Types of Exposure The Tools of Exposure The Incident Meter The Reflectance Meter A Different World of Exposure	172 172 173 174 174 175 175 176 178 181 181 182 182

		Setting Exposure with the Waveform Monitor	183
		F/Stops on the Waveform	183
		The 18% Solution	184
		Exposure Indicators in the Camera	185
		Zebras	185
		Histogram	185
		Use Light Meters	192
		Meter the Key	193
		Using the Waveform Monitor	193
		Placing the Middle Gray	194
		Start at the Bottom or Start at the Top	194
		Expose to the Right	195
		Zebras	196
		The Monitor	196
		Know Thyself and Know Thy Camera	196
For Week 6	Optics & Focus (285)	The Physical Basis of Optics	286
		Refraction	286
		Focal Length and Angle of View	286
		F/Stop	287
	Language of the Lens (29)	Language of the Lens	29
		The Lens and the Frame	30
		Foreground/Midground/Background	30
		Lens Perspective	31
		Wide Lenses and Expansion of Space	31
		Deep Focus	32
		Compression of Space	34
		Manipulating Perspective	36
		Selective Focus	38
		Image Control at the Lens	40
		Filtration	41
		Lens Height	42
		High Angle	42
		Low Angle	43
		Dutch Tilt	44
For Week 7	Visual Language (13)	More Than Just a Picture	14
		Forces of Visual Organization	21-25
		ALL	
		The Rule of Thirds	26
		Basic Composition Rules for People	26
		Headroom	27
		Noseroom	27
		Other Guidelines	27
For Week 7	Visual Storytelling (45)	Visual Metaphor	46
		Telling Stories with Pictures	46
		Lighting As Storytelling	48
		Film Noir	48
		Light as Visual Metaphor	49
		Light and Shadow/Good and Evil	51
		Fading Flashbulbs	53
		Visual Poetry	55



	Camera Movement (301)	Camera Movement in Filmmaking	302
		Motivation and Invisible Technique	302
		Basic Technique	303
		Types of Moves	304
		Pan	
		Tilt	
		Move In/Move Out	
		Zoom	
		Punch In	
		Moving Shots	
		Tracking	
		Countermove	
		Reveal	
		Circle Track Moves	
		Crane Moves	
		Rolling Shot	308
		Camera Supports for Movement	308
		Drones	
		Handheld	
		Stabilizer Rigs	
		Camera Heads	
		The Tripod	
		High-Hat	
		Rocker Plate	
		Tilt Plate	
		The Crab Dolly	
		Dolly Terminology	317
For Week 8	Color (97)	Color Terminology	98
		Color Temperature: The Balances	99
		Warm and Cool	99
		White Balance, Black Balance, and Black	101
		Shading	
		Magenta vs. Green	102
		Color Balance with Gels and Filters	111
		Conversion Gels	111
		Light Balancing Gels	112
		Color Correction Gels	112
	Linear,gamma, log	Log Encoding	208
		Superwhite	208
		What You See is not What You Get	209
		Log and RAW – Two Different Things	209
	Image Control and Grading (215)	Viewing LUTS	227
		LUTS and Looks – What’s the Difference?	227
		Controlling the Image in Front of the Lens	228
		Camera Filter Types	228
		Diffusion and Effects Filters	228
		Contrast Filters	229
		Neutral Density Filters	229
		Effects Filters and Grads	230