

# DC 275 CINEMATOGRAPHY

Autumn 2017

SECTION 402  
CLASS # 12848  
LOCATION Cinespace Stgae 15 | Room 101  
DAY/TIME Tuesday 1:15pm-4:30pm

INSTRUCTOR Sanghoon Lee  
EMAIL slee198@depaul.edu  
OFFICE HOUR Tuesday 11:30am-1:00pm  
OFFICE CINES P101

## 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 in D2L and sent via email.

## COURSE DESCRIPTION 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:

DC 210 Digital Cinema Production I & DC 220 Editing I

## TEXTBOOK AND OTHER RESOURCES:

- Brown, Blain. (2016). *Cinematography: Theory and Practice* (3<sup>rd</sup> ed.). Waltham, MA: Focal Press
- Handouts: As assigned on D2L

## REQUIRED COURSE MATERIALS:

- Portable hard drive for transferring footage (or USB Thumb Drive)
- A pair of leather/suede or vegan alternative gloves for lighting

## SOFTWARE NEEDED TO COMPLETE ASSIGNMENTS/PROJECTS:

- Editing Platform: Adobe Premiere (recommended), Avid, or Final Cut Pro
- QuickTime Player
- Word processing program

## GRADING:

Class Attendance	10%
Class Participation	10%
Production Assignment # 1	10%
Production Assignment # 2	15%

Production Assignment # 3-1 5%  
Production Assignment # 3-2 10%  
Production Assignment # 3-3 20%  
Final Exam - 20%

All grading is final. Assignments will not be accepted after the due date.

**GRADING SCALE:**

A: 100-93, A-: 92-90  
B+: 89-87, B: 86-83, B-: 82-80  
C+: 79-77, C: 76-73, C-: 72-70  
D+: 69-67, D: 66-60  
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 is extremely poor. Student's attendance is inadequate.

**COURSE POLICIES**

In addition to DePaul University course policies (see student handbook), the following special policies will apply to this course:

**EMAIL:**

Email is the primary means of communication between faculty and students enrolled in this course outside of class time. Students should be sure their email listed under "demographic information" at <http://campusconnect.depaul.edu> is correct. Some guidelines for your emails:

- Always include the course # in your subject line: DC275
- Be clear and concise in your subject line; ex: "DC275 question about assignment X"
- Don't reply to class-wide email unless it pertains specifically to the subject of that email

- To that end, begin a new email thread for any new question, notification, etc.
- If you don't get a response within 1 business day, please resend as there may be an email issue

**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.

Please notify the instructor via email at your soonest convenience after attending to an emergency that has necessitated an absence. In special circumstances, a student may make arrangements to miss class by emailing the instructor in advance.

A student who misses a class is expected, regardless, to turn in projects that are due on or before the due date. Any missed assignments or tests cannot be made up. Your mark for participation is linked to your attendance. If you're not here, you're not participating. This grade is affected even if an absence is excused.

**CLASS PARTICIPATION:**

Along with showing up, you are expected to join in class discussions, critique other people's work, and participate in workshops. Employment in the film and television production industries requires reliability and the full participation of all involved: we want to underscore this professionalism in the academic context. It should go without saying that this encompasses all personal conduct and the respectful treatment of your fellow students.

Remember, this is YOUR class, you get more out if you put more in it. Class participation and attendance are worth 20% (10% each) of your total grade.

**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 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.

**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. Please *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:**

A professional and academic attitude is expected throughout this course. Measurable examples of non-academic or unprofessional attitude include: talking to others when someone is speaking, mocking another's opinion, cell phones ringing/vibrating, emailing, etc. Out of respect to fellow students and the professor, texting and other forms of technological socializing is not allowable in class. If any issues arise a student may be asked to leave the classroom.

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 PHONE, COMPUTER, ELECTRONIC DEVICES:**

Use of cell phones and electronic devices in the class is prohibited. 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.

If you are using any personal or school electronic equipment during class for anything other than class-related work, *you will be asked to leave and will be counted as absent for that class*. 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.

#### **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.

#### **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.

#### **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!

#### **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 c100s. 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.

You may use the stage at Cinespace for your projects, but reserve EARLY to ensure a location for use. You must have completed the Safety Course to reserve space and/or equipment at Cinespace.

Cameras that can be used in this class: C100, Canon 7D, 6D, 60D, JVC 700. (If you have access to another camera please see me for approval)

#### **CONTENT CHANGES:**

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

#### **DEPAUL UNIVERSITY POLICIES**

##### **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](#) on

computers and/or mobile devices. There will be time set aside during class to complete these evaluations.

#### **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 under [Enrollment Policies](#).

#### **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](mailto:csd@depaul.edu).

Lewis Center 1420, 25 East Jackson Blvd.

Phone number: (312)362-8002 | Fax: (312)362-6544 | TTY: (773)325-7296

#### **ASSIGNMENTS AND EXERCISES:**

##### **Assignments and final project:**

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.

This is a production class. That means you must participate in all productions. You must be at all of the shoot days, with the camera in your hands at some point in the project. Failure to do so will lead to a 0 on that assignment. You must find a time where the WHOLE group can participate. Though some pre and post-production is required, you cannot do that instead of being a part of the production process.

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. Please do not email them 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, 1<sup>st</sup> 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.

### **CLASS EXERCISES (WORKSHOPS):**

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 a 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 4 and 8.

### **WRITTEN ASSIGNMENTS:**

Must be typed and up loaded to D2L.

### **DIGITAL ASSIGNMENTS:**

All assignments handed in digitally must have a SLATE with your name and title of assignment.

### **ASSIGNMENT #1 – VISUAL STORY TELLING – DUE CLASS 3 (9/26)**

#### *ASSIGNMENT GUIDELINES:*

- 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.
- Use at least one close-up and one wide shot.
- Each shot should progress the story, do not be redundant.
- Dynamic images are what we are aiming for. Look back to the composition lecture in week 1 and week 2 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.
- CAMERA: Any good still camera-not a point and shoot. Manual focus/exposure encouraged.
- DELIVERY FORMAT: 6 individual JPEGs labeled in sequential order (1-6), and with 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.

### **ASSIGNMENT #2 – SHOT SEQUENCE – DUE CLASS 7 (10/24)**

#### *ASSIGNMENT GUIDELINES:*

- 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 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.
- Camera: Canon 7D or 6D or equivalent DSLR
- File format: h264 QuickTime file, 16x9 aspect ratio (1920x1080 or 1280x720).
- Include 10 sec of Slate (Project title—Name your film with something meaningful, length, date, format, frame rate, filmmakers)
- DELIVERY FORMAT: Digital file on a USB thumb drive that I will return to you another class meeting. Make sure you label the thumb drive.
- Group Evaluation form #2, uploaded to D2L, for each member of the group.

### **ASSIGNMENT #3 – FINAL PROJECT – DUE CLASS 4 (#3-1), CLASS 8 (#3-2), CLASS 10 (#3-3)**

*ASSIGNMENT GUIDELINES:*

#### **ASSIGNMENT #3-1. OUTLINE OF FINAL SCRIPT – DUE CLASS 4 (10/3)**

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 #3-2. SHOT LIST, OVERHEADS, AND FINAL SCRIPT DUE – CLASS 8 (10/30)**

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-do not hand in any paper.

#### **ASSIGNMENT #3-3. FINAL PROJECT – DUE CLASS 10 (11/7)**

- Shoot a 3-5 minute short narrative film in an assigned genre.
- This film should be cinematically stunning, using the visual components and lighting concepts that we learn about in class
- It should tell a coherent and engaging story.
- This project must be edited, and though dialogue is not required, high quality 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.
- CAMERA: C100, JVC 700, Canon 7D or 6D or equivalent DSLR (if using a DSLR you must record your sound to an external device and sync in post)
- File format: h264 QuickTime file, 16x9 aspect ratio (1920x1080 or 1280x720).
- Include 10 sec of Slate (Project title—Name your film with something meaningful, length, date, format, frame rate, filmmakers)
- DELIVERY FORMAT: Digital file on a USB thumb drive that I will return to you another class meeting. Make sure you label the thumb drive.
- Group Evaluation form #3, uploaded to D2L, for each member of the group.

### **WEEKLY SCHEDULE (SUBJECT TO CHANGE):**

*Readings, quizzes, and handouts will be assigned throughout the quarter.*

#### Week 1 (9/12)

LECTURE	Getting to know you, me and the syllabus Film is an illusion History of camera Cinematographers rule Composition rules Picking groups for assignments
WORKSHOP	Touring Cinespace and Safety Training

#### Week 2 (9/19)

WATCH	Scene examples: Visual Design
LECTURE	Visual language Design principles Visual storytelling
WORKSHOP	Picking final film genres
READING	Writing with Motion Pages, Visual Language, Visual Storytelling

#### Week 3 (9/26)

WATCH	Scene samples: Coverage and Continuity
LECTURE	Shot sizes Coverage Continuity Visual transitions
WORKSHOP	How to shoot a scene
READING	Coverage and Continuity
DUE	ASSIGNMENT #1

#### Week 4 (10/3)

WATCH	Review and critique some ASSIGNMENT #1s
LECTURE	Digital video basics: Codec, Compression, Color sampling, Aspect ratios, Resolutions RAW, gamma, LOG, LUT Digital Video Cameras
WORKSHOP	Reserve Canon cameras for Assignment #2

Camera Tech – Setting Up Your Gear  
READ Cameras & Sensors  
DUE ASSIGNMENT #3-1. SCRIPT OUTLINES (uploaded to D2L)

Week 5 (10/10)

WATCH Scene samples: exposure  
LECTURE Exposure and the exposure triad  
Understanding frame rate, shutter speed, ISO/ASA, and F-stops  
Idea Development I: Synopsis, Outline, & Treatment  
WORKSHOP Camera Tests – Five Shot Exercise  
READING Exposure

Week 6 (10/17)

WATCH 5 Shot Exercises from Week 5  
Sample scenes: focal lengths and focus for storytelling  
LECTURE Optics  
Lenses – focal lengths  
Focus  
Depth of field  
Idea Development II: Storyboards, overheads and shot lists  
WORKSHOP Focus/DOF and exposure exercise  
READING Language of the Lens, Optics & Focus

Week 7 (10/24)

WATCH Focus/DOF Exercises from Week 6  
LECTURE Color Theory  
Color Temperature  
WORKSHOP Color temperature demonstration, Color exercises  
READING Color  
DUE ASSIGNMENT #2

Week 8 (10/31)

WATCH Review and critique some ASSIGNMENT #2s  
LECTURE Set Operations and Safety  
Electricity and Gripology  
Lights and lighting  
WORKSHOP 3-point lighting demo and exercise  
READING The Tools of Lighting, Lighting Basics  
DUE ASSIGNMENT #3-2 FINAL PROJECT SCRIPTS, OVERHEADS, AND SHOT LISTS

Week 9 (11/7)

WATCH 3-point lighting exercises from Week 8  
LECTURE Genre lighting  
Moving the camera – how and why  
Set Procedures and set etiquette  
FINAL REVIEW  
WORKSHOP Lighting with ratios, using light meters, soft vs. hard light, direction, altitude  
Cinematic lighting

READING Camera movement, Set Operations

Week 10 (11/14)

WATCH Final Projects (We will screen and critique ALL final projects)

**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.**

DUE ASSIGNMENT #3-3 FINAL PROJECTS

Week 11 (TBD)

FINAL EXAMS