

FILM251: CINEMATOGRAPHERS AT WORK

Section 503 (#28647) - Winter 2020-2021

Lecture Location: Online via Zoom
Day/Time: Thursdays 10:00AM – 1:15PM
Instructor: John Klein
E-mail: jklein38@depaul.edu
Office Location: Online via Zoom
Office Hours: Thursdays 1:30 – 3:00PM



COURSE DESCRIPTION

This course explores the aesthetic and technological developments of cinematography from early cinema to the digital age by examining the works of notable cinematographers. Students will examine the changing styles of cinematography as an art form.

Please Note: *This course teaches concepts and technological/creative history over hands-on experience. Filmmakers will take ideas from this class to better communicate their ideas as a cinematographer on future projects.*

LEARNING OUTCOMES

Over the course of this quarter, students will:

- ❖ Identify **cinematographers** past and present behind the most striking visuals in cinema history and how they worked on and off set.
- ❖ Demonstrate how the **historical context** around the invention and proliferation of motion picture technology in all forms affects the work of the cinematographer.
- ❖ Identify **cinematography techniques and technologies** at work in a variety of film and TV content.
- ❖ Examine the **collaborative relationship** between the cinematographer and director and how that manifests on screen.
- ❖ Articulate through discussion the **themes and storytelling techniques** at work in feature films and short-form content.
- ❖ Demonstrate how **cinematography correlates to those themes and techniques**.

REQUIRED/RECOMMENDED TEXTS AND SOFTWARE

This online course is designed to be entirely remote, meaning that on-campus CDM resources such as computer labs/equipment will not be necessary to complete the assignments. However, you should have access to the following:

- ❖ **DESIRE2LEARN** (D2L): Lecture modules, Zoom links, additional readings and weblinks will be posted on D2L every week. *Any element will be denoted as mandatory or not by whether or not there is a completion checkmark icon next to the link.* Much of the material posted is simply for your own benefit if you wish to dive deeper into the topics of the week! **A note:** I use D2L as the bible for the course; please consult it regularly, as your assignments will be submitted here!
- ❖ **STREAMING SERVICES** such as **Netflix/Hulu/Criterion/AmazonPrime** are definitely helpful, but all films will be made available on D2L via Panopto or Kanopy.
- ❖ It's **not required** per se, but a subscription to **AMERICAN CINEMATOGRAPHER MAGAZINE** and/or **ICG MAGAZINE** is pretty much the best thing you can do for yourself as an aspiring cinematographer. You'll cite articles in your papers; *the library has full ASC Magazine issues online dating back to 1972: https://i-share-dpu.primo.exlibrisgroup.com/permalink/01CARLI_DPU/19vaa4u/alma9912834277005831.* (Full PDFs of issues, along with searchable text, are there in the Performing Arts Periodicals Database.)
- ❖ Some form of **OFFICE SUITE**, such as **Microsoft Office** or **Google Docs**, that will enable you to complete papers, lookbooks, and presentations in a professional and organized format.
- ❖ **ZOOM** – online video conferencing program. Office hours and any live class sessions will take place via weekly Zoom links, which will be sent out the morning before class each week and posted on D2L.

IMPORTANT: Please note that Zoom sessions taking place during scheduled class time may be recorded and made available on D2L to students from this quarter and section only. **By enrolling in this class and taking part in the Zoom sessions, you consent to these sessions being recorded for the duration of the quarter.**

ASSIGNMENTS/GRADING

- ❖ **ATTENDANCE & PARTICIPATION:** 15% (INDIVIDUAL) You are required to attend class and participate in the discussions, presentations, and guest lectures. This active engagement will ensure you get the most from the course. Each class is vital to your artistic development as a filmmaker and cinematographer!
- ❖ **PRESENTATION:** 15% (GROUP) In groups of 3-4, you will give a 15-20min presentation on a given cinematographer and film, introducing the cinematographer and their personal aesthetic as well as the stylistic elements used in that film. This will mean not only analyzing the film's themes and visuals but detailing what technology was used in each case.
- ❖ **VISUAL STORY:** 10% (INDIVIDUAL) From a set of short stories available on D2L, pick one to read and analyze. How would you as a cinematographer light and shoot this story? What thematic elements are present? What choices would you want to make, assuming you were trying to convince a producer or director? What images or inspirational material would you reference in a lookbook?
- ❖ **DISCUSSION POSTS:** 30% (INDIVIDUAL) Each week, a discussion prompt will be posted on D2L pertaining to the assigned film for that week, which will lead into the class discussions and lecture material. You must respond in kind to the prompts! *If you miss more than four posts, you will receive a zero for this portion of your grade.*
- ❖ **ARTICLES:** 15% (INDIVIDUAL) You will summarize a total of three (3) articles from American Cinematographer Magazine. In a paper for each, describe what you learned from each article and how it might apply to your production work this quarter. *Each paper will be worth 5%.*
- ❖ **RESEARCH PAPER:** 20% (INDIVIDUAL) In this paper, you will do a deep dive into the filmography of one cinematographer. Highlight their best works, consistencies across those works, and the ways in which their collaborations and visual styles changed over their storied history. There will be separate assignments (**TOPIC** and **OUTLINE**) also included as *part of this grade.*

A = 100-93, A- = 92.9-90, B+ = 89.9-87, B = 86.9-83, B- = 82.9-80, C+ = 79.9-77, C = 76.9-73, C- = 72.9-70, D+ = 69.9-67, D = 66.9-63, D- = 62.9-60, F = 59.9+Below.

“A” indicates Excellence, “B” indicates Very Good, “C” indicates Satisfactory, “D” indicates Poor, “F” indicates the student has NOT accomplished the objectives of the course.

GRADING POLICY

Professional filmmakers must adhere to strict deadlines. Students are expected to turn in all assignments by the established deadlines. With rare exceptions, **LATE WORK WILL NOT BE ACCEPTED**, though I encourage you to contact me in the event you have issues beyond the scope of the class. I will not accept the excuse of technological failure or absent-mindedness (you all have phones...set alarms for due dates). *Back up your work and do not leave your work until the last second!*

This is your warning. All grades will be kept current on D2L and written feedback will be given for each assignment.

ATTENDANCE POLICY

You are expected to be on time for Zoom live sessions, and if you plan on missing or being late to a class are expected to e-mail the instructor **BEFORE** that particular class. The instructor reserves the right to determine whether an absence or tardy is “excused.” ***Unexcused absences or tardiness will negatively affect your grade.*** Attendance will be kept current on D2L. If you want to question a recorded absence or tardiness, it must be done within a week of the recorded occurrence.

E-MAIL POLICY

You are expected to read all e-mails from the class instructor, and you are responsible for knowing the information they contain. *So, you should check your e-mail at least once every 24 hours!*

Type **FILM251** in the subject of all e-mails to the instructor about this class. Please **DO NOT JUST REPLY** to my all-class e-mails because your response might get lost in the shuffle—*Send me an individual e-mail! I will do my best to get back to you in short order, but please allow up to 24hrs for the instructor to respond.*

PROJECT FILE LABELING + FORMAT POLICY

Label all Files as such (ex. Student is STEVEN SPIELBERG and he is submitting the “RESEARCH PAPER”): **Spielberg_ResearchPaper.**

Submit all papers as DOC, DOCX or PDF files. All papers must be double-spaced, Times or Arial 12pt font, typical 1” margins. Word counts for each assignment will be given out on the assignment sheets. Submit presentation files both as PDFs and in their original format (i.e. PowerPoint, Keynote, or as a Google Docs link).

ASSIGNMENT SUBMISSION POLICY

All work submitted for this class should be original work made specifically for this class. If you are found to be submitting work you have made for another class, you will receive zero credit for that particular assignment.

I will grade the first project file that is submitted. Check and double-check the work you are submitting. Do not submit the wrong file, an incomplete file, a corrupted file, etc. Submit the correct project file *by each deadline* – we're filmmakers, and we adhere to very strict deadlines in the real world. Most work will be submitted through D2L Dropbox. Do not leave this until the last second—upload several hours before the deadline to be safe! *Again, no late work is accepted! AND you should always double-check that your file has been successfully uploaded to D2L!*

FILM + VIDEO CONTENT WARNING:

A full spectrum of award-winning film and video content will be shown in class with the hope that it will enlighten and inspire you. There are times where the subject matter may be disturbing to some viewers, and **I will do my best to provide content warnings on a weekly basis.** If you are highly sensitive to any particular cinematic content, please inform the instructor and you will be excused from watching said content.

COURSE SCHEDULE

Class will meet **live every Thursday morning** on Zoom. Initial discussions will take place in smaller groups (dictated by the instructor each week), followed by an all-class lecture or presentation.

Each week's material will be available on D2L that Thursday, and will consist of short lecture modules, films and clips, and online readings, all viewable on D2L. Specific assignments will have due dates specified by the instructor during class and/or on the assignment sheets, but *generally assignments will be due by 11:59pm on Wednesdays.*

This schedule is subject to change; advance notice on D2L, in the syllabus, and via email and lectures will be provided if such a change occurs. While assignments will be due on a regular basis, the topics and films will most likely change depending on guest speakers and general whimsy, *so pay attention to emails, News Items on D2L, and during lectures!*

You should expect to do roughly 3-4 hours of work per week for this class, between live discussions, lectures, assignments, and films/clips.

IMPORTANT!

Watch Before the First Class: *Visions of Light*
Read Before the First Class: *Limerence* screenplay

Week 1

1/7

LIVE ON ZOOM (10:00AM): Syllabus, Introductions, The Cinematographer's Purview, Breaking Down a Script and the Collaborative Process
Screening during class: *Limerence* (with guest DP Amy Limpinyakul)
Assignments for Next Week: Watch *The Tree Of Life*, Post #1

Week 2

1/14 **LIVE ON ZOOM (10:00AM):** Discussion of *The Tree Of Life*, Emmanuel Lubeski; A Look Back at John Alcott and *Barry Lyndon*; Using Practical/Natural Light, Planning and Scheduling
Scenes: *Barry Lyndon, Birdman, The Revenant*
Assignments for Next Week: Watch *Mudbound*, Article #1 Paper

Week 3

1/21 **LIVE ON ZOOM (10:00AM):** From the indie world to big-budget cinematography: Rachel Morrison, Laszlo Kovacs, and “Augmented” Light
Presentation #1: Rachel Morrison
Scenes: *Fruitvale Station, Black Panther, Easy Rider, Ghostbusters*
Assignments for Next Week: Watch *Annihilation*, Post #2

Week 4

1/28 **LIVE ON ZOOM (10:00AM):** Discussion of Rob Hardy and *Annihilation*, Dean Cundey and visual FX cinematography; A Deep Dive into Lenses (Diopters, Anamorphic, Tilt-Shift Lenses, Zooms/Primes)
Scenes: *The Thing, Blow-Out, Star Trek, Inferno* Lens Tests
Assignments for Next Week: Watch *The Assassination of Jesse James*, Post #3, Topic for Final Paper

Week 5

2/4 **LIVE ON ZOOM (10:00AM):** Discussion of *Jesse James* and Roger Deakins, Shooting on Film: Darius Khondji, Wally Pfister, Hoyte Van Hoytema – Factors to Consider (shutter, film stock, production, processing)
Presentation #2: Roger Deakins
Scenes: *McCabe&Mrs. Miller, Seven, Saving Private Ryan, Interstellar*
Assignment for Next Week: Watch *Collateral*, Article #2 Paper

Week 6

2/11 **LIVE ON ZOOM (10:00AM):** Dion Beebe and *Collateral*: transition to digital
Presentation #3: Anthony Dod Mantle
Scenes: *Side By Side, The Celebration, 28 Days Later*, Deakins on the Alexa
Assignment for Next Week: Watch *Selma*, Post #4, read [Putting the “Move” in Movie](#), Visual Story Paper

Week 7

2/18 **LIVE ON ZOOM (10:00AM):** Camera Movement – Early Films (Russell Metty), Steadicam (Garrett Brown), Handheld; Planning for camera moves
Presentation #4: Bradford Young
Scenes: *Touch of Evil, I Am Cuba, Children of Men, Rocky, The Shining, 1917*
Assignment for Next Week: Watch *We Need To Talk About Kevin*, Post #5, Outline Final Paper

Week 8

2/24 **LIVE ON ZOOM (10:00AM):** Vittorio Storaro - Painting With Light (and Color); Seamus McGarvey; Technicolor; Digital color grading; B&W vs. color
Scenes: *The Last Emperor, Apocalypse Now, Joker, Black Narcissus, O Brother, Where Art Thou?, Logan/Logan Noir*

Assignment for Next Week: Watch *Meadowland*, Article #3 Paper

Week 9

3/4

LIVE ON ZOOM (10:00AM): The DP as Director: Steven Soderbergh, Reed Morano, Alfonso Cuaron, PTA
Presentation #5: Reed Morano
Scenes: *The Handmaid's Tale*, *Roma*, *Mosaic*, *High Flying Bird*
Assignment for Next Week: Watch *Atlanta* S1x01, *LOST* S01x01, Post #6

Week 10

3/11

LIVE ON ZOOM (10:00AM): TV cinematography: differences/similarities
Music videos: Chris Probst, Larkin Seiple
Commercials: Bill Bennett, Claudio Miranda
TV shows: Christian Sprenger (*Atlanta*), Larry Fong (*LOST*), Lisa Wiegand (*Chicago Fire*), Sitcoms
Scenes: *This Is America*, car commercials
Assignment for Next Week: Final Paper

Week 11

3/18

No live class! Your final paper is due by end of day **Friday 3/19 (5:00pm CST)**.

OTHER SYLLABUS ITEMS:

Note On Requirements (and the Syllabus in General)

This syllabus is subject to change as necessary during the quarter. If a change occurs, it will be thoroughly addressed during class, and posted on D2L. AS A MEMBER OF THIS CLASS, YOU ARE REQUIRED TO KNOW AND FOLLOW THE GUIDELINES SET FORTH ON THE TOTALITY OF THIS SYLLABUS. These guidelines are established to ensure all students know what is expected of them, and so all students are treated equally by being held to the same standards.

Zoom – Guidelines:

This class will use Zoom, a video conferencing tool, for instruction and/or collaboration on a roughly bi-weekly basis. Students should follow general guidelines and meet participation expectations for Zoom meetings.

- Use your given or preferred name as your display name.
- Don't use distracting or inappropriate profile photos or virtual backgrounds.
- Don't share meeting links, passwords, screenshots, recordings, or other meeting information with people outside the class.
- Mute your microphone when you're not speaking to minimize background noise.
- If connectivity issues impact your audio/video quality, try turning off your camera.

Contact DePaul's Technology Support Center at 312.362.8765 if you need assistance during a video call.

Participation Expectations:

Student participation will be measured in several ways. Students are encouraged to ask questions and offer comments relevant to the class topics. Questions will be posed to the class in discussion formats; students are encouraged to offer answers, insights and best guesses.

- Be on time or notify your instructor if you will be late or unable to attend.
- Minimize distractions, such as televisions and cell phones, when possible.
- Don't engage in other activities during sessions (driving, cooking, cleaning, etc.)
- Try to put your device at eye level on a solid surface. Holding your device or placing it in your lap can add movement to your video, which can be distracting.

- If you think you might have trouble actively participating in meetings, let your instructor know in advance, if possible.

Please note: Students should report any incidents of behavioral misconduct (including harassment) in video conference meetings to their instructor. Any incident of harassment and/or behavioral misconduct that impedes the teaching & learning environment may be reported to the Dean of Students Office for referral to the student conduct process. This includes sharing meeting links, passwords, screenshots, recordings, or other meeting information in a way that could facilitate harassment or misconduct by others.

Attitude:

A professional and academic attitude is expected throughout this course. Measurable examples of non-academic or unprofessional attitude include but are not limited to: talking to others when the instructor is speaking, mocking another's opinion, cell phones ringing, emailing, texting or using the internet whether on a phone or computer. If any issues arise a student may be asked to leave the classroom. The professor will work with the Dean of Students Office to navigate such student issues.

Civil Discourse:

DePaul University is a community that thrives on open discourse that challenges students, both intellectually and personally, to be **Socially Responsible Leaders**. It is the expectation that all dialogue in this course is civil and respectful of the dignity of each student. Any instances of disrespect or hostility can jeopardize a student's ability to be successful in the course. The professor will partner with the Dean of Students Office to assist in managing such issues.

Preferred Name and 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>

Online Course Evaluations

Evaluations are a way for students to provide valuable feedback regarding their instructor and the course. Detailed feedback will enable the instructor to continuously tailor teaching methods and course content to meet the learning goals of the course and the academic needs of the students. They are a requirement of the course and are key to continue to provide you with the highest quality of teaching. The evaluations are anonymous; the instructor and administration do not track who entered what responses. A program is used to check if the student completed the evaluations, but the evaluation is completely separate from the student's identity. Since 100% participation is our goal, students are sent periodic reminders over three weeks. Students do not receive reminders once they complete the evaluation. Students complete the evaluation online in **CampusConnect**.

Academic Integrity and Plagiarism

While certain assignments may be group-based, and you may be encouraged to work with other students, it's important that the work you do be entirely your own, and only for and during this class. 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>

Incomplete Grades:

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>

Students with Disabilities

Students who feel they may need an accommodation based on the impact of a disability should contact the instructor privately to discuss their specific needs. All discussions will remain confidential. To ensure that you receive the most appropriate accommodation based on your needs, contact the instructor as early as possible in the quarter (preferably within the first week of class), and make sure that you have contacted the **Center for Students with Disabilities** (CSD) at: csd@depaul.edu.

Lewis Center 1420, 25 East Jackson Blvd.
Phone number: (312)362-8002
Fax: (312)362-6544
TTY: (773)325.7296