

# FILM 250 Cinematography 1 – Section 406 08/25/2023

Autumn 2023 | Tuesday 1:15 pm – 4:30 pm | Cinespace Stage 21A & Room 102

Instructor: Estrella Vargas (she/her)

Office:

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Office hours: **Thursdays 11:45 am – 1:15 pm & 4:30 pm - 6 pm @ Cinespace and via Zoom by appointment (preferred).**

## 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)

Thursday April 27, 2023	Begin Autumn Quarter 2023 Registration
Monday August 28, 2023	Begin Immersion Week of Discover Chicago Program
Thursday August 31, 2023	Annual Academic Convocation
Friday September 1, 2023	End Immersion Week of Discover Chicago Program
Friday September 1, 2023	Tuition Due: Autumn Quarter 2023
Monday September 4, 2023	Labor Day – University officially closed
Tuesday September 5, 2023	New Student Convocation
Wednesday September 6, 2023	Begin AQ2023 Classes
Tuesday September 12, 2023	11:59 PM Deadline to add classes to AQ2023 schedule
Tuesday September 19, 2023	Last day to drop AQ2023 classes with no penalty (100% refund of tuition if applicable and no grade on transcript)
Wednesday September 20, 2023	Grades of "W" assigned for AQ2023 classes dropped on or after this day
Thursday September 21, 2023	Last day to select pass/fail option for AQ2023 classes
Tuesday September 26, 2023	Last day to select auditor status for AQ2023 classes
Sunday October 1, 2023	Last day to apply for Autumn degree conferral
Wednesday October 4, 2023	Begin AQ2023 optional mid-term exam week
Tuesday October 10, 2023	End AQ2023 optional mid-term exam week
Tuesday October 24, 2023	Last day to withdraw from AQ2023 classes
Tuesday November 14, 2023	End AQ2023 Day & Evening Classes
Wednesday November 14, 2023	Begin AQ2023 Day & Evening Final Exams
Tuesday November 21, 2023	End Spring Quarter 2023
November 23 – 26, 2023	Thanksgiving Holiday – University Officially Closed
Thursday November 30, 2023	"R" Grades issued Autumn 2023 lapse "F"
Thursday November 30, 2023	Grades Due: Autumn Quarter 2023
Friday November June 21, 202	IN grades issued Autumn 2023 lapse to "F"

## Textbooks and printed resources

Required Text: Cinematography Theory and Practice by Blain Brown Third Edition

FREE Ebook through the DePaul library: [https://i-share-](https://i-share-dpu.primo.exlibrisgroup.com/permalink/01CARLI_DPU/8tvalj/cdi_askewsholts_vlebooks_9781317359272)

[dpu.primo.exlibrisgroup.com/permalink/01CARLI\\_DPU/8tvalj/cdi\\_askewsholts\\_vlebooks\\_9781317359272](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 – Camera Test	10 %
Assignment # 2 – Observe the Lighting	10%
Final Assignment – In Class 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>

## Respect for Diversity and Inclusion at DePaul University as aligned with our Vincentian Values

At DePaul, our mission calls us to explore “what must be done” in order to respect the inherent dignity and identity of each human person. We value diversity because it is part of our history, our traditions and our future. We see diversity as an asset and a strength that adds to the richness of classroom learning. In my course, I strive to include diverse authors, perspectives and teaching pedagogies. I also encourage open dialogue and spaces for

students to express their unique identities and perspectives. I am open to having difficult conversations and I will strive to create an inclusive classroom that values all perspectives. If at any time, the classroom experience does not live up to this expectation, please feel free to contact me via email or during office hours.

### **COVID-19 Health and Safety Precautions**

The health and safety of everyone at DePaul depend on the cooperation of all who come to campus. By taking care of yourself, you protect the entire community. DePaul's COVID-19 response plans are based on the latest guidance from the Centers for Disease Control and Prevention, the Chicago Department of Public Health and the university's medical advisor from AMITA Health.

Mandatory protocols must be followed by DePaul students, faculty and staff at all times on both campuses <https://resources.depaul.edu/coronavirus/guidance/health-safety-practices/Pages/default.aspx>.

**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 (Once a year)**

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.

**Trigger and Content Warnings:** This course recognizes that to engage with media is to engage with historic and ongoing problematic representation, as well as the ways that harmful representation impacts students in different ways. Students may inform the professor of any material that they cannot engage with to find a suitable alternative.

**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](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>	<b>Date</b>	<b>Subject</b>	<b>In Class Exercise</b>	<b>Assigned</b>	<b>Due</b>
1	09/12	 <b>Introductions</b> Start Camera and Tripod Exercises	Stage tour Set up C100	Reading	
2	09/19	 <b>Camera Day!</b> White Balance Sensor Exposure Tools demo and exercise  <i>Camera Test assigned</i>	Fun activities to learn the C100 and exposure exercise	Assignment #1 Camera Test  Reading	Quiz #1
3	09/26	 <b>Lenses, Lenses, Lenses!</b> Depth of Field Shot Sizes Bokeh And much more!	Fun activities to understand the power of lenses	Reading	Quiz #2
4	10/03	 <b>Let me LIGHT up your world!</b> How to use the lights/grip stuff/electricity on the stage Quality of light Light Meters	Lighting demo to understand quality of light and light meters	Reading	<i>Camera Test due</i>
5	10/10	 <b>Let's get emotional!</b> Color/Framing/Composition/ Visual language / Storytelling shots / Movement  <i>A#2 assigned: Observing Light</i>	Exercises to understand how to visually convey EMOTIONS	Assignment #2 – Observing Light  Reading	Quiz #3
6	10/17	 <b>What's your issue?</b> We will dive deep into the most common issues cinematographers run into while filming.	Fixing issues exercise.	Reading	<i>A#2 Due Observing Light</i>
7	10/24	 <b>Prep, Prep, Prep!</b> Stages of production Shot list. Storyboard Mood board Introduce final project	Match the lighting Exercise.  DIY filmmaking Choose groups for final project		Quiz #4

8	10/31	 <b>Plan Final Project!</b>	How to plan a scene worksheet Plan scenes for next week  Spooky EXERCISE if time permits		Quiz #5
9	11/07	 <b>And...ACTION!</b>	Film final in class		
10	11/14 <b>CLASS WILL BE HELD VIRTUALLY VIA ZOOM</b>	 <b>Goodbye</b> Working on set – working in the business – The camera crew Watch final scene edits	Presentations by local filmmakers		<i>Scene edit due</i>
11	11/21	No Class			

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

# TEXTBOOK READING SCHEDULE ----- CINEMATOGRAPHY 1

BOOK: Cinematography Theory and Practice Blain Brown

Read	Chapter	Subheading	Pages
For Week 1	<b>Writing with Motion</b>  <b>Set Operations</b>	All	1-11
		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 2	<b>Cameras and Sensors (125)</b>	HD, HD+, and UHD	127
		HD recording	127
		ISO in Digital Cameras	145
		Frame Rates	149
	<b>Exposure (171)</b>	Exposure Theory	172
		What Do We Want Exposure to do for us?	
		Controlling Exposure	172
		Change the Bucket	173
		The Elements of Exposure	174
		Light	174
		F/Stops	175
		Shutter Speed/Frame Rate/Shutter Angle	175
		Two Types of Exposure	176
For Week 3	<b>Optics &amp; Focus (285)</b>	The Physical Basis of Optics	286
		Refraction	286
		Focal Length and Angle of View	286
		F/Stop	287
	<b>Language of the Lens (29)</b>	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 4	<b>Lighting Basics (259)</b>	Lighting Basics WHOLE CHAPTER	259-283
	<b>Exposure (171)</b>	The Tools of Exposure	178
		The Incident Meter	181
		The Reflectance Meter	181
		A Different World of Exposure	182
		Setting Exposure with the Waveform Monitor	182
		F/Stops on the Waveform	183
		The 18% Solution	183
			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
	<b>Linear, Gamma, Log (199)</b>	Dynamic Range	200
		Rec709	204
		Log Encoding	208
		What You See Is Not What You Get	209
		Log and Raw - Two Different Things	
For Week 5	<b>Visual Language (13)</b>	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
	<b>Visual Storytelling (45)</b>	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
	<b>Camera Movement (301)</b>	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	
For Week 6	<b>Technical Issues (377)</b>	High Speed Photography Lighting for Extreme-Closeups Smoke TV and Projector Effects Moonlight Effects Water Effects Rain Lightning Flicker	386 387 387 388 389 390 390 391 394
For Week 7	<b>Coverage and Continuity (57)</b>	The Shooting Methods Montage Continuity	66-71 71 74-82