

Autumn 2021| Wednesday 1:15pm – 4:30pm | Cinespace Stage 23 & Room 101  
Lecture

Instructor: Emily Page (she/her)

Office: by appt before or after class

Phone: (C) 773-677-7357 for texts

Email: [epage11@depaul.edu](mailto:epage11@depaul.edu) (If urgent text me ^ - otherwise emails will be answered by the next day.)

Office hours: Wednesday 12:45-1:15pm/4:30-5:15pm (before or after 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. **PREREQUISITE: FILM 110**

## 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 2021-2022 Academic Year)

|                              |  |
|------------------------------|--|
| Monday September 6, 2021     | Labor Day - University officially closed   |
| Wednesday September 8, 2021  | Begin Autumn Quarter 2021 All Classes  |
| Tuesday September 14, 2021   | 11:59 PM Deadline to add classes to AQ2021 schedule  |
| Tuesday September 21, 2021   | Last Day to drop AQ2021 classes with no penalty<br>(100% refund of tuition if applicable and no grade on transcript) |
| Tuesday September 21, 2021   | Last day to select pass/fail option for AQ2021 classes   |
| Wednesday September 22, 2021 | Grades of "W" assigned for AQ2021 classes dropped on/after this day  |
| Tuesday September 28, 2021   | Last day to select auditor status for AQ2021 classes   |
| Wednesday October 6, 2021    | Begin AQ2021 optional mid-term exam week   |
| Tuesday October 12, 2021     | End AQ2021 optional mid-term week  |
| Tuesday October 26, 2021     | Last day to withdraw from AQ2021 classes   |
| Tuesday November 16, 2021    | End AQ2021 Day & Evening Classes   |
| Wednesday November 17, 2021  | Begin AQ2021 Day & Evening Final Exams   |
| Tuesday November 23, 2021    | End AQ2021 Day & Evening Final Exams   |
| Tuesday November 23, 2021    | End of Autumn Quarter 2021   |
| Thursday November 25, 2021   | Thanksgiving Holiday - University officially closed  |
| Friday November 26, 2021     | Thanksgiving Holiday - University officially closed  |
| Saturday November 27, 2021   | Thanksgiving Holiday - University officially closed  |
| Sunday November 28, 2021     | Thanksgiving Holiday - University officially closed  |
| Thursday December 2, 2021    | "IN" grades issued Autumn 2020 lapse to "F"  |
| Thursday December 2, 2021    | "R" grades issued Autumn 2020 lapse to "F"   |
| Thursday December 2, 2021    | Grades Due: Autumn Quarter 2021  |

## **Textbooks and printed resources**

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

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 | 60% | A = 100-93 A- = 92-90           |
| Quizzes                                   | 15% | B+ = 89-88 B = 87-83 B- = 82-80 |
| Assignment # 1                            | 10% | C+ = 79-78 C = 77-73 C- = 72-70 |
| Assignment # 2                            | 5%  | D+ = 69-68 D = 67-63 D- = 62-60 |
| Assignment # 3                            | 10% | 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. 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. However, if you are legitimately sick, please stay home. Please email me at [epage11@depaul.edu](mailto:epage11@depaul.edu) if you are going to miss class.

### **SAFETY TRAINING**

The Safety class went online last year through each student's D2L homepage. The class can be accessed by clicking the "SCA Central" tab and then clicking "Info and Resources." The Orientation to Production and Set Safety (O.P.S.S.) modules will be in the left hand column of the page. All students should take the three video presentations and accompanying quizzes preferably before coming to Cinespace or at least within the first week of classes. Any students who have not taken and passed O.P.S.S. will not be able to make reservations for space or equipment until they have done so.

**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.

**Assignments and Exercises** –Assignments must be handed in on time. Late assignments will be accepted on teacher discretion only. If an assignment is turned in late, it will be reduced by one letter grade per day for the first two days. After that it will receive a failing grade. Do not use class time to finalize your projects. All assignments are due at the beginning of class. If you do not arrive on time with your completed project it will be considered late.

**Written Assignments:** Must be typed.

**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.

**Critiques:** Due to the large size of our class, and the 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.

**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.

**Production Handbook** – The School of Cinematic Arts has made a fantastic production handbook where you will find answers to your most burning questions. There are copies in the cage, or on the CDM website: <https://www.cdm.depaul.edu/Current/20Students/Pages/Production-Resources.aspx>

**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 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.

**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 Handbook:**

The School of Cinematic Arts Production Handbook is an invaluable resource to all DePaul student filmmakers. The answers to most questions regarding contacts, resources, contracts, rules, and guidelines can be found inside. It is updated annually on [SCA Central](#) and linked to the CDM Production Resources page [here](#).

### **Talent Waivers:**

Talent waivers must be signed by any outside talent (non-DePaul students) **prior** to camera rolling for any projects. These waivers must be signed and submitted to the Production Office before shooting. Waivers and other commonly used forms can be found on [SCA Central](#) under "Filmmaking Paperwork".

### **DePaul Production Insurance:**

DePaul production insurance does not cover the use of fire (including pyrotechnics and fireplaces), vehicles, or animals of any kind. Insurance is required for location agreements, film permits, and any equipment rental agreements. Any questions about DePaul's production insurance should be directed to the Production Office well before shooting begins ([production@cdm.depaul.edu](mailto:production@cdm.depaul.edu)).

### **Use of Prop Firearms:**

Rules and regulations MUST be followed when using prop firearms. The instructor must approve the appearance of a prop gun in any student film. An approved/signed Prop Firearm Request Form must be submitted to the Production Office prior to filming. It can be found on [SCA Central](#) under "Filmmaking Paperwork".

### **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 me if you're unsure about anything regarding your shoot, in or out of class.

Refer to the DePaul SCA Student Handbook for policies and rules.

| <b>Week</b> | <b>Date</b> | <b>Subject</b>   | <b>In Class Exercise</b>  | <b>To Read in Textbook *</b>         | <b>Due</b>                          |
|-------------|-------------|--|---|--------------------------------------|-------------------------------------|
| 1           | 9/8         | Introduction to the course and each other<br>The Cinematographer<br>Finding the frame<br>Start Camera overview | Stage tour<br>Set up C100   | <i>See textbook reading schedule</i> |                                     |
| 2           | 9/15        | Camera Day<br>Assign Project #1  | activities to learn the C100  |                                      | Quiz #1                             |
| 3           | 9/22        | Lighting, aesthetic and technical aspects<br>Screen direction<br>Quality of light                              | Light demo and hands on exercise<br>Screen direction exercise<br>Quality of light<br>Demo |                                      | <i>Assignment #1 due</i><br>Quiz #2 |
| 4           | 9/29        | Exposure Tools demo<br>Assign project #2   | Lighting exercise to learn exposure tools   |                                      |                                     |
| 5           | 10/6        | Operating / Camera Movement/<br>Framing/Composition  | Operating exercise  |                                      | <i>Assignment #2 due</i><br>Quiz #3 |
| 6           | 10/13       | Lenses / Sensor size / Resolution/ Depth of Field  | Framing exercise  |                                      |                                     |
| 7           | 10/20       | LUT/camera/Looks/Color   | Match lighting  |                                      | Quiz #4                             |
| 8           | 10/27       | Lighting a shot with different moods/time of day<br>Plan next week's shoot                                     | Color of light  |                                      | Quiz #5                             |
| 9           | 11/3        | Shoot Assignment #3 together in class  | Shoot Assignment #3   |                                      |                                     |
| 10          | 11/10       | Working on set – working in the business – The camera crew<br>Watch Assignment #3                              |   |                                      | <i>Assignment #3 due</i>            |
| 11          | 11/17       | NO CLASS   |   |                                      |                                     |

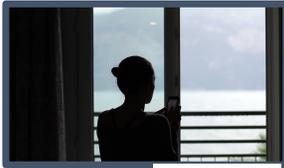
**\* Read Handouts as assigned. Watch videos as assigned. Check D2L for handouts and video links**

**Assignment #1** Due Week 3 in the proper “submissions” folder on D2L

Shots assigned: (Remember, 10 seconds.)

- Shoot the shots listed
- Each shot must be at least 10 seconds and be steady – (Tripods are cool!)
- Edit them together in order of the list
- Start the video with your name and what camera you used, C100 recommended  
(Any camera is fine, as long as you can manually control shutter/iris/exposure/ISO/focus.)
- Label each shot onscreen

Example:

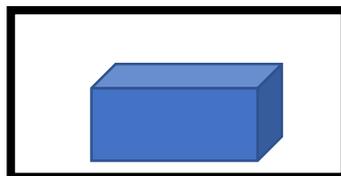


1. silhouette

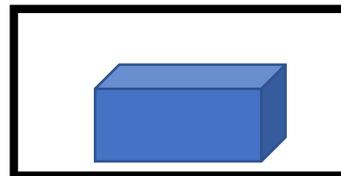
Shots assigned: (Remember, **10 seconds**.)

1. A silhouette of an object, maximum contrast, no greys. A dark object against a bright background. (This is not a shadow.)
2. A shot with reflections, movement, and layers. Not a mirror or a TV.
3. Maximum close up of an object, must be in focus!
4. Rack focus from one object to another (each object must be in focus for at least 3 seconds.)
5. A ceiling fan / Other fan / Object spinning. Must have correct exposure for each shot.
  - a. Normal shutter angle
  - b. Short exposure time /closed down shutter angle
  - c. Long exposure time/ open shutter angle
6. A person’s face with ‘correct’ white balance
  - a. Same shot with ‘incorrect’ white balance
7. Wide shot at two different ISO/Gain settings  
(Must have correct exposure for both. Label what ISO/Gain each was shot at.)
8. Find a shot that is correctly exposed **in the middle** of your iris range. While recording, slowly move the iris ring from all of the way open to all of the way closed.
9. Shoot a close up of a person: (*hint: use your ND filters/shutter/ISO to get correct exposure*)
  - a. With the f-stop (aperture/iris) all of the way open (correctly exposed) *Hint: small numbers*
  - b. With the f-stop all of the way closed (correctly exposed) *Hint: Big numbers*
  - c. With the f-stop at 5.6 (correctly exposed)
10. Film the same object twice, and make sure there is some deeper background, not against a wall.
  - a. Using your widest lens, shoot an object so that it is at least 50% of the frame.
  - b. Using your longest lens, shoot the same object so that it is the same size in frame a.

Example:



Wide



Long

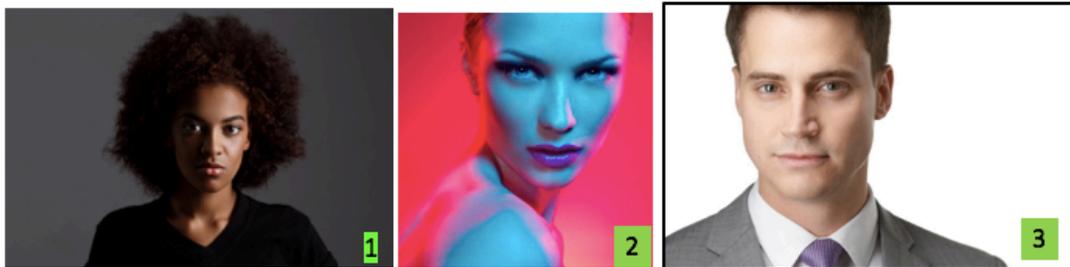
11. Start with an object or person in your frame (hold for 5 seconds), and then **pan** the camera to another person or object. (Hold for another 5 seconds)
12. Start with an object or person in your frame (hold for 5 seconds), and then **tilt** the camera to another person or object. (Hold for another 5 seconds)

13. Have someone walk toward the camera while you adjust the focus so they stay in focus the whole way. If you need someone to help you, either by operating the camera or changing the focus, that's ok.
14. Shoot a shot that is an example of a "frame within a frame."

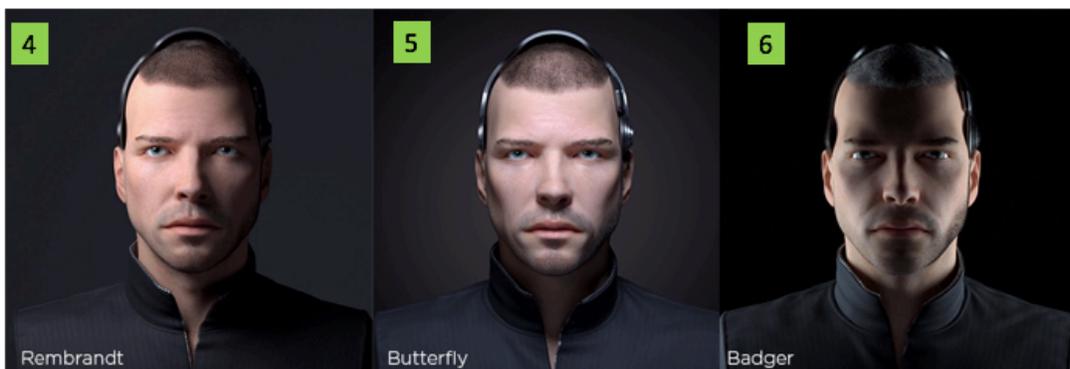
**Please note: This is a technical assignment, strive for technical perfection. These shots should be steady, properly focused, properly exposed, (except when the direction contradicts), and properly labeled and in order.**

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### Assignment #2—Matching Lighting— Due Week 7



Using this online tool: <http://www.zvork.fr/vls/> match the lighting in these 6 examples. The next page of this document has some helpful diagrams to use the software.



Assignment #2 cont.

**Background/ambient lighting:**

Background and ambient exposure and color

virtual lighting

Ambient Solo Gel -1 ev +

Overhead Lighting diagram

To label the buttons

**Subject lighting:**

Type of light

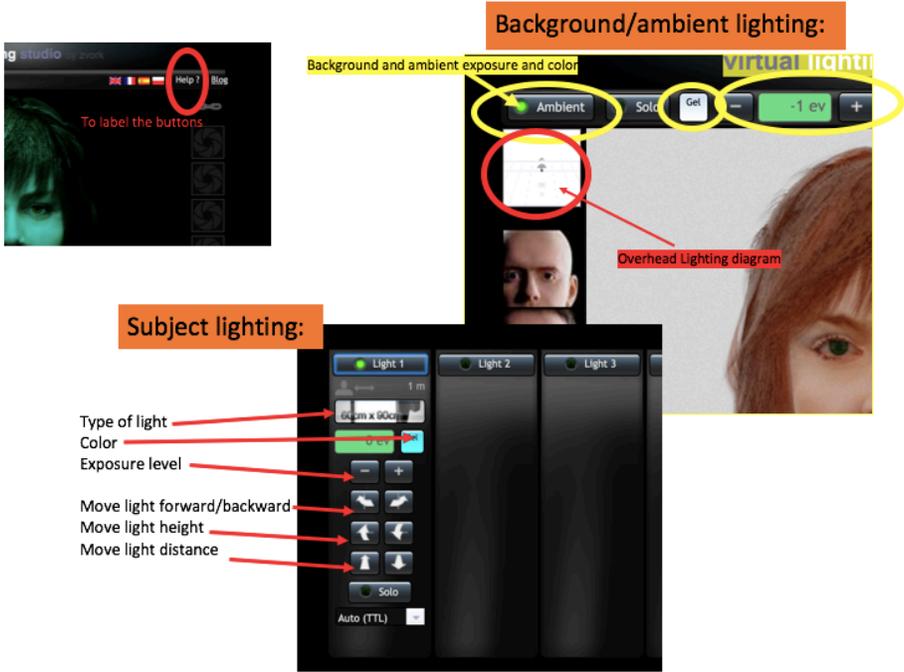
Color

Exposure level

Move light forward/backward

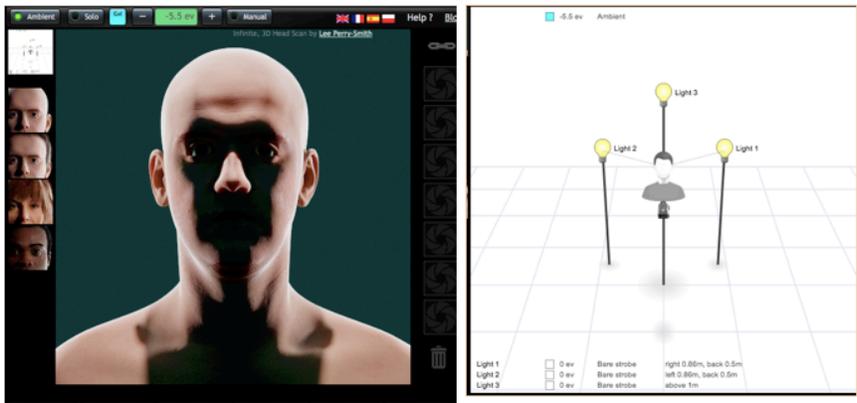
Move light height

Move light distance



Turn in ONE DOCUMENT that compiles the screenshots of your lighting along with the lighting diagram.

Screenshot like this for all six lighting examples.



Light 1 Light 2 Light 3

Light 1 0 ev Bare strobe right 0.85m, back 0.5m

Light 2 0 ev Bare strobe left 0.85m, back 0.5m

Light 3 0 ev Bare strobe above 1m

## Assignment #3 DUE: Week 10

### Format:

1. One edited scene uploaded to dropbox on D2L.
2. Each person must operate camera, and Direct a short project, submit edited project with music or FX but no dialog

### Assignment:

You will work in groups for this assignment and shoot in class week 9. Using the outlined moods below, choose one mood and convey the action as described, using the tools of cinematography to convey the mood to the audience without dialog. The idea is that each of you will conceive this project differently and when we look at five versions of “Scared” they will each have different approaches. It’s also important to think about how to use the tools of cinematography to express mood and feeling to serve the scene/project without significantly changing the action.

1. Each group of four students will decide as a group which mood they each wish to convey from the four options. No one can duplicate within the group, one of each must be chosen. If you decide you want to select a different mood to convey you MUST clear it with me first. Decide between your group the roles and the shooting order for the day. Preproduction is key. Decide in advance what you want to do for the project, plan a shot list, overheads, and storyboards. Bring in specific props or wardrobe you feel are important.

2. Shoot the scene together in class. Each student has their own mood to convey through your options; lens choice, lighting, camera height, camera settings, etc. One student will act as both the DP and director, one student will assist, two students will act in the scene, and then everyone will rotate when the next shoot begins. Time is limited, you have the entire class period, but assume 130-430 gives each student 45 minutes to complete their shots.

3. You will be editing these scenes together outside of class, and you can add music or sound effects, but no dialog. The edited project should be a minimum of one minute long, and not be more than four minutes long. Most will fall somewhere in the middle. Label the project with a slate “\_\_(mood)” Your Name, and label the file name the same.

4. The final project will be screened in class together on week 10. We will watch all of the same mood together, in order to compare the different approaches. We will discuss and give feedback for each project.

Mood options, to be determined within your final groups

“Scared”

One student alone, seated, distracted. Another student comes close behind and startles first student. The first student runs off screen and the second character takes place of the first character.

“Anger”

One student alone, seated, distracted, looks annoyed waiting, second student appears from behind looking worried. Second student considers leaving but then joins first student and hands over an object. First student storms off.

“Sadness”

One student alone, seated, looking unhappy. Second students comes from behind, watches first student, then joins them and consoles them. They smile at each other.

“Happiness”

One student alone, seated, engrossed (headphones on), another student comes close and tries to get the others attention. After several attempts first character is glad to see second character, they walk off together.