CINEMATOGRAPHY AND LIGHTING

Course number & title: Film 54 - CRN #72377 - # 001
Prerequisites Film 24 & 25

Time and Place: Wednesday, 9am-12 p.m. Cloud Hall 117

Course Dates: JANUARY 21, 2004  – MAY 26, 2004

Contact Instructor: Sophie Constantinou
email: sconstantinou@yahoo.com
office hours by appointment; mailbox outside Film Dept. Office
Mobile Phone for emergencies: (415) 378-6085

Time Requirements: 3 hours in-class plus LOTS of time for out-of-class projects

Course Content
1. In-class demonstrations, discussions and viewing.
2. Reading assignments.
3. Weekly written assignments.
4. One Written Midterm.
5. One Midterm Film.
6. One Final Written Exam.
7. One Final Film.

Course Requirements
1. Costs: approx. $50- $200 (depending on how much film you shoot).
2. One individual project MUST be shot in 16mm unless expressly permitted.
3. Prompt and regular attendance.
4. Satisfactory completion of all assignments ON TIME - typed where applicable

Lateness and Absences
Two absences lower your grade one full grade. Arriving late/leaving early two times is equal to one absence. If you must miss a class because of illness or other circumstances, I appreciate you contacting me. Late assignments are accepted up to one week late and will be scored one grade lower.

Grading Policy
Your projects will be evaluated for originality, thoroughness and competency. Failure to return equipment on time will affect your grade. No incompletes will be given.

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<tr>
<th>Activity</th>
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<tr>
<td>Attendance &amp; participation</td>
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<td>Written Homework assignments</td>
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<td>Midterm Exam</td>
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<td>Midterm Film</td>
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<td>Final Exam</td>
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FILM 54 – CINEMATOGRAPHY AND LIGHTING

The intention of this class is to cover the fundamental theory and practice of cinematography and lighting for film with a smaller attention to the principles of video. Cinematography and photography are based on many of the same principles with some specific differences. We will use photography as a basis for homework assignments. At the end of the course you will be required to present a short film project. During the course you, the students, will be required to complete short written assignments and short movie projects that reflect the lessons. Through this course we will master 16mm camera basics and be able to shoot in natural light, tungsten light, mixed light and be able to see the difference. Furthermore we will use the tools of cinematography to create a multitude of speed effect effects, shutter effects and know how to interpret these effects in film and video.

Because I am a working cinematographer I will try and bring to you a weekly report where we discuss my work in case-by-case situations on the set and in the field. This will include lighting setups, documentary interviews and fiction examples of my work. In addition to my reports each week the students must find an example of photographic techniques that inspire them to question how the image was made. The photograph must be accompanied by a paragraph description of how you presume this image was made or how you would make it. Because digital photography is highly prevalent in today’s media it is perfectly acceptable to bring digitally enhanced images that have been processed and manipulated through computer programs. However, there is usually an in camera methodology that could also be implemented. You must honor the cinematographer’s method, which means in camera.

Please contact me if you are not able to attend the class, if you plan on dropping the class or if you are having trouble completing the assignment. If you do not contact me, either by letter in my box, email or phone call, be prepared for your grade to reflect this. Because I work as a freelance filmmaker I will not be able to teach each class. In the case that I must work during class time a film professional will teach the class according to schedule.

Reading assignments will include various handouts, specified chapters in assigned textbook.

REQUIRED READING
Cinematography by Kris Malkiewicz
Reader by yours truly

Suggested Reading:
Industry Standards
American Cinematographer... monthly magazine
The American Cinematographers Manual
Professional Cameraman’s Handbook
The Five C’s of Cinematography – Motion Picture Filming Techniques Simplified,
   by Joseph Mascelli ASC (this book might be out of print)

Film Theory
Film Form, Sergei Eisenstein; Published by Harcourt Brace and Jovanovich
Film Sense, Sergei Eisenstein; Published by Harcourt Brace and Jovanovich
Signs and Meaning in the Cinema, Peter Wollen; Published by Cinema One Indiana University Press

Technical
Basic Betacam Camerawork, by Peter Ward; Published by Focal Press
Motion Picture and Video Lighting, by Blain Brown; Published by Focal Press
INTRODUCTION TO CINEMATOGRAPHY AND LIGHTING

JANUARY 21, 2004

a) Discussion: Ambition of this class, expectations, requirements, projects. Discussion of composition as a key element to cinematography.
b) Practical: Fill out questionnaire. Write a page description of your interests in cinematography and what you would like to gain from the class. If you have a film idea or a group project that you would like to pursue please describe your ambitions. Please take the time to describe yourself and your background.
c) Homework Assignment: Composition: bring in a photograph of your own or a found image that uses the composition to tell the story. Write a paragraph description of the effect of the composition and how this effect was achieved.
d) Reading: Composition excerpt in Reader, Cinematography Book – Cameras.

THE FILM CAMERA/COMPOSITION

JANUARY 28, 2004

a) Discussion: Review composition assignment.
b) Practical: Hands on with a 16mm camera, learn the basics of good camera maintenance.
c) The camera basics. How to clean, prepare camera and keep good records. Refresher with the light meter. The art and science of cinematography: from filling out a camera report to feeling an image.
d) Homework Assignment: Find a photograph in which the story is told through the camera angle. Write a short description of the image and how the story is told. What is the positioning of the camera, the distance between subject and camera and what is the effect of this relationship?
e) Reading: Bolex, K3 and Scoopic Manuals in Reader. Read Shooting in the Zone.

CAMERA MOVEMENT

FEBRUARY 4, 2004

a) Discussion: Handheld versus controlled movement: dolly’s, cranes, fluid tripod head. The power of the static shot, the meaning of movement.
b) Rules of Shooting: Clean exits and entrances, continuity of movement, 180 degree rule.
d) Practical: Using the Tripod with camera.
e) Homework Assignment: Find a static image that uses the idea of movement.

SHOOT ONE: Film Stock, Film Speed, and Film Texture

FEBRUARY 11, 2004

a) Reports and discussions. Review photographs. Discussion of Motion/Speed.
b) Shoot: Color Daylight film with 3 cameras we will shoot the same action at different camera angles and focal lengths indoors or outdoors dependent on weather. Work in teams. Work with light meters and 16mm cameras
c) Homework Assignment: Choose a photograph that clearly uses long exposure, find images that include the blur from the passing of time and describe how much time you think might have passed for that image to have been created, then describe the results and how they function or how you think they may be used in cinematography and storytelling.
d) Reading: Cinematography - Films and Sensitometry, Chronology of Motion Picture Films in Reader.

FEBRUARY 18, 2004

SCREENING ONE

a) Discussion: Review film prints from shoot one and homework. Presentation of the mechanics of the film camera and how images get made. What creates blur, what creates clarity, what is the cause and effect of speed? How does this affect the depth of field?

b) Filters for color and black and white. Form and Function. Graduated Filters, Polarizing Filters, Color Correction Filters. Ansel Adams’ Zone system for Black and White film.

c) Practical: Using the light meter in non-sync situations.

d) Homework Assignment: Choose a photograph that uses color in a unique way and write a paragraph about the use of color, especially artificial color or manipulated color.

d) Reading: Cinematography Filters and Light, Black and White filters in Reader.

PLEASE NOTE THAT THE LAST DAY TO DROP CREDIT CLASSES IS FEBRUARY 12TH.

FEBRUARY 25, 2004

SHOOT TWO: Filters, Zone System and Depth of Field

a) Review homework.

b) Shoot: Each group will choose a fixed subject to photograph and with that shot examine depth of field, color saturation and filters.

c) Homework Assignment: Write a one-page description of your midterm film: Due March 17th-24th. As you are planning your midterm film you should be thinking about your final film. If you want to make a larger project you may use your midterm film as a work-in-progress but please discuss this with me.

d) Reading assignment: Zone System in Reader.

MARCH 3, 2004

SCREENING TWO

a) Reports and Discussions: Screen film from shoot

b) Color theory, color temperature, what happens when you introduce color, color temperature. Psychological color theory, color wheel color theory.


d) STUDY FOR TEST

MARCH 10, 2004

TEST

a) Midterm Test covering course work to date. This test will cover specific knowledge that you have gained regarding cameras and lighting it will also have a creative essay that tests your comprehension of class to date. Do Not Be Late.

b) Homework Assignment: Write a page description of your final film. Choose style and “look” for your scene either with a photographic example or a methodology.

MARCH 17, 2004

MID TERM FILM SCREENINGS A-M Part One

a) Reports and Discussions: Screen Film and Video from shoot. Discuss the difference between film and video, practical and technical.
b) Screen Midterm Films. Each person will give a 5-minute presentation about their film, describing the intention, the techniques and the process. Please make sure to state the film stock used, the aperture, frames per second and any film devices that you implemented.

c) Discussion following. After screening film students will ask questions and offer constructive criticism. Please remember that learning to watch and discuss films is an important part of your grade and your evolution.

d) Reading Assignment: Cutting for Film in Cinematography & Coverage and Continuity in Reader.

MARCH 24, 2004

MID TERM FILM SCREENINGS N-Z Part Two

a) Homework Assignment: Find a photograph that has interesting and obvious lighting design and describe the methodology.

b) Reading Assignment: Cinematography – Lighting, Physical Light and Perception in Reader.

MARCH 31, 2004

SHOOT THREE: Color Video and Film meets Light

a) Reports and Discussions: A review of what the differences really are between film and video. Lighting techniques, resolution, digital video and the multitudes of formats.

b) Practical: Hands on work with the camera, interior and exterior uses. Pros and Cons. Similarity and Differences, review of terminology.

c) Shoot: DV and film of same set-up using lighting techniques. We will re-create a three point lighting set up with both a film camera and a video camera and shoot various angles, focal lengths and actions to see the difference between the way that these cameras perform.

d) Reading Assignment: Storyboards in Reader.

e) Homework: Storyboard a scene from your final to give a sense of how you will frame the shots and organize the story even if you eventually decide to do something slightly different.

APRIL 5-9TH SPRING BREAK

APRIL 13, 2004

SCREENING THREE: LIGHTING FOR NARRATIVE

a) Reports and Discussions: Review storyboards making storyboards, reading storyboards. Information disclosed in storyboards. Making good storyboards and shooting for the narrative. How do you shoot to cover a story, dialogue and action? The establishing shot, the close-up, the medium shot, over the shoulder. Pans, Tilts, Use of Movement, use of still shots, Point of View. Crossing the Line: how a story is told in space. Planning a shoot with a narrative. Shot lists, equipment lists.

b) Homework Assignment: Create a shot list that would include props, lighting needs and special effects.

APRIL 20, 2004

FIELD TRIP

APRIL 27, 2004

FILM GENRES: Documentary and Experimental

Cinematography

a) Films: Documentaries Personal, Stylized: Errol Morris “Fast Cheap and Out of Control”

b) Discussion: Telling the truth without distorting the image, making a point of view clear with the camera. What makes traditional cinematography and what makes experimental cinematography? Natural lighting, any lighting. DV, Beta, Film. What are the rules and how
do you break the rules and still tell a story? Film processing effects: hand processing, bleach by-pass, color and black & white.

c) **Homework Assignment:** Research an unusual development or processing method such as hand processing, bleach by-pass, cross-processing, step printing, optical printing etc and write a short essay about this technique how it is used, what effects are created and how this kind of manipulation effects the film ‘look’.

**MAY 5, 2004**

**INDIVIDUAL MEETINGS**

a) **One on one:** Class will meet on time and we will divide the 3 hours into 10-minute personal sessions. Bring homework and reading to make use of this time, also come prepared with questions and thoughts.

b) **Homework Assignment:** Find an image that is highly stylized and commercial in nature. Write a description of what makes this image commercial in terms of the lighting and the design of the image.

**MAY 12, 2004**

**Final Films Screen (N-Z)**

**MAY 19, 2004**

**Final Films Screen (A-M)**

**MAY 26, 2004**

**Final Exam:** PLEASE CHECK FINAL EXAM SCHEDULE FOR TIME AND PLACE.