CTPR 424, Practicum in Cinematography  Spring 2016

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NO LAPTOPS, TABLETS OR CELLS ALLOWED IN CLASS

THIS CLASS MAY NOT BE AUDITED WITHOUT THE PERMISSION OF THE INSTRUCTOR

All Photography / Camera use must be performed in MANUAL operation only

(AUTOMATIC camera settings are NOT PERMITTED)

STILLS:
In weeks 3 & 4 you will present three photos in class that best interpret the poem in this syllabus. Show your best work. Whether it’s the use of available light or cinema lights, every shot must be lit. (Available light does NOT mean turning on an overhead light). Try to avoid white walls. Mix color temperature. Production design and lighting are very important.

Select the three photos (for each stanza) before class (that’s 6 total) that you will want to show and present them to the SA in the proper format.

REQUIRED EQUIPMENT;
For the stills you will shoot in digital and need a non-automatic camera.

LIGHTS FROM THE EQUIPMENT CENTER:
You will receive a 507 lighting package and a flex-fill from the EC for the still exercises. You must reserve this equipment Wednesday afternoon to pick up on Friday. You are welcome to stop by the EC Fridays after 4pm and see if there is anything else available. We will do a workshop on the lights and discuss how to manipulate color temperature very early in the semester.

IN-CLASS ASSIGNMENTS:
Once we start the in-class exercises you will rotate crew positions each week. We will conduct these classes as if we were a professional crew. This means complete focus on the work and misbehaving will NOT be tolerated.
Attached is a schedule of classes. If you don’t have a photograph in mind for the in-class work I will present the crew with one the week before we shoot on the stage. It will be the team’s job to make this photograph come to life by designing a scene around it. On the week that you are the DP, production designer or director, you will need to arrive on the stage at 9:45 am with a written plan of how you are going to cover the assignment. The following week we will watch the dailies from this exercise and the crew will answer the following questions: 1) Did you get what you wanted? 2) How would you do it differently? 3) Does it REALLY work?

FINAL ASSIGNMENT:
You can shoot on the HDEX1 from the CEC or an HD camera of your choice. This final project MUST be lit – ABSOLUTELY NO DAY EXTERIORS. There must be a complete story here. A COMPLETE AND COMPELLING PROJECT PRESENTED ON 2-5 MINUTES OF HD, with any audio you like. You are scheduled to have 310/508 lighting kits...please make reservations with the EC. You MAY NOT screen something you have shot in another class. This must be an original project. You must use actors and production design for the project.

GRADING:
Stills projects 20% (please be prepared to give feedback)
In-Class participation 40% (how well you worked in your assigned crew position each week)
Final project 40% (camera placement, lighting, story, etc)

You must discuss all absences from class with me. This is a workshop. If you miss two classes without an excuse you drop a full letter in your final grade, i.e., a B to a C. Two unexcused lateness’ will be counted as an absence.

Books I recommend:
Ross Lowell “Matters of Light & Depth”
Bruce Kawin “How Movies Work”
Blain Brown “Cinematography Theory and Practice”

Academic Conduct

Plagiarism – presenting someone else’s ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in SCampus in Section 11, Behavior Violating University Standards https://scampus.usc.edu/1100-behavior-violating-university-standards-and-appropriate-sanctions/. Other forms of academic dishonesty are equally unacceptable. See additional information in SCampus and university policies on scientific misconduct, http://policy.usc.edu/scientific-misconduct/.
Descrimination, sexual assault and harassment are not tolerated by the university. You are encouraged to report any incidents to the Office of Equity and Diversity [http://equity.usc.edu/](http://equity.usc.edu/) or to the Department of Public Safety [http://capsnet.usc.edu/department/department-public-safety/online-forms/contact-us](http://capsnet.usc.edu/department/department-public-safety/online-forms/contact-us).

This is important for the safety of the whole USC community. Another member of the university community – such as a friend, classmate, advisor, or faculty member – can help initiate the report, or can initiate the report on behalf of another person. The Center for Women and Men [http://www.usc.edu/student-affairs/cwm/](http://www.usc.edu/student-affairs/cwm/) provides 24/7 confidential support, and the sexual assault resource center webpage sarc@usc.edu describes reporting options and other resources.

Support Systems

A number of USC’s schools provide support for students who need help with scholarly writing. Check with your advisor or program staff to find out more. Students whose primary language is not English should check with the American Language Institute [http://dornsife.usc.edu/ali](http://dornsife.usc.edu/ali), which sponsors courses and workshops specifically for international graduate students. The Office of Disability Services and Programs [http://sait.usc.edu/academicsupport/centerprograms/dsp/home_index.html](http://sait.usc.edu/academicsupport/centerprograms/dsp/home_index.html) provides certification for students with disabilities and helps arrange the relevant accommodations. If an officially declared emergency makes travel to campus infeasible, USC Emergency Information [http://emergency.usc.edu/](http://emergency.usc.edu/) will provide safety and other updates, including ways in which instruction will be continued by means of blackboard, teleconferencing, and other technology.

1) 1/15 – Intro students, Intro syllabus, instructor goes over syl & students’ digital cameras, order film stock 400’ 7219, extra cans and bags, set up for transfer, discussion on what is an aperture (iris, diaphragm), what is an ISO (ASA, EI). How do your choices effect DOF (depth of field). Arrange partners for production numbers. DISUSS STILLS.

REQUIRED READING: [www.exposureguide.com/focusing-basics.htm](http://www.exposureguide.com/focusing-basics.htm)

2) 1/22 – Discuss DOP from reading. 507 light kit, color correction gels and gloves for electricity, circuit tester, basic home electricity. DISCUSS STILLS ASSIGNMENTS.

3) 1/29 – 1st & 2nd stanzas of poem

4) 2/5 – 3rd & 4th stanzas of poem

5) 2/12 – (1) Arri SRII camera in class, stage check-out & use of light meters film ASA 320
6) 2/19 – (1) Arri SRII camera in class, light meters, ASA 320
7) 2/26- (1) Arri SRII camera in class, light meters, ASA 320
8) 3/4 – (1) Arri SRII camera in class, light meters, ASA 320
9) 3/11 – (2) Sony F5 cameras in class, check out & menu settings
10) 3/25 – (2) Sony F5 cameras
11) 4/1 – (2) Sony HD F5 cameras
12) 4/8 – (2) Sony HD F5 cameras
   Discuss final projects (READ DESCRIPTION IN SYLLABUS)
13) 4/15 – (2) Sony HD F5 cameras
   Check out equipment for final assignment
14) 4/22 THANKSGIVING, no class
15) 4/29 – TBD
16) 5/6 – Final Assignments Screen on Stage 3 (return equipment)

YOU WILL NEED TO WEAR LONG PANTS AND RUBBER SOLED ATHLETIC SHOES WHEN WE WORK ON THE STAGE. NO BOOTS OR SANDALS.

424 Poem

“Don’t Go Far Off”
by Pablo Neruda

Don’t go far off, not even for a day, because – SUNSET EXTERIOR
Because – I don’t know how to say it: a day is long
And I will be waiting for you, as in an empty station mix color temp
When the trains are parked off somewhere else, asleep.

Don’t leave me, even for an hour, because DAY INTERIOR
Then the little drops of anguish will all run together,
The smoke that roams looking for a home will drift mix color temp
Into me, choking my lost heart.
Oh, may your silhouette never dissolve on the beach;
May your eyelids never flutter into the empty distance.
Don’t leave me for a second, my dearest,

Because in that moment you’ll have gone so far
I’ll wander over all the earth, asking,
Will you come back? Will you leave me here, dying?

ALL SHOTS MUST BE HORIZONTAL IN FORMAT

SELECT THREE Photos TO SCREEN IN CLASS and be prepared to tell us:

1. Lens focal length, in mm, how it affected your DOF
2. ISO – how it effected your DOF
3. Color temperature setting in degrees Kelvin
4. Why did you choose the T-stop you set?

Crew rotations for 16mm projects:

Director
DP
Operator
1st AC (focus puller, stays with camera)
2nd AC (loader, color chart)
Gaffer
Best boy electric
2nd BB electric
Key Grip/dolly
BB grip
PD/set dresser/1st AD
Swing elec/grip

Crew rotations for F5 projects:

Director/PD
DP
2 operators
2 – 1st ACs (focus, stays with camera)
2 – 2nd ACs (camera techs)
Gaffer
BB electric
Key Grip/dolly
BB grip
All projects will work on a single set. Over the previous weekend the director has chosen a photo they like to emulate. By Sunday night they have shared the photo with the DP, PD, gaffer and Tony and Eva.

If props need to be brought to class, please make arrangements to park behind the stage. Any actors from off campus can park for free in Lot D. Eva just needs to know their names by Wednesday morning.

Remember wardrobe is production design so the director (who brings the actors) should tell them what to wear.

Please read the following crew descriptions. More positions than we have in our class but good to know what a big crew does. (I haven’t included Video Village!)

**ON-SET CREW DESCRIPTIONS:**

DIRECTOR - communicates directly with the DP, 1st AD and Script Supervisor as to what his shooting (coverage) plan for each scene is. Deals with actors for performance; the DP for angles, coverage, lighting, style ideas; deals with Art Dept. and Costume Designer for all looks of film.

DIRECTOR OF PHOTOGRAPHY - explains shot to operator; works with gaffer to achieve lighting style and consistency; is responsible, with Script Supervisor, for screen direction; and ultimately responsible for coverage achieved in each scene; is responsible to producer to work quickly and efficiently (in other words, within budgetary and time constraints).

OPERATOR - answers directly to DP but must also have a good rapport with Director and rest of crew ... very "political" position and lots of room for creativity.

1st A.c. - prep camera at rental house; works with the Camera Operator, sets up camera, lenses, rides focus, aperture, etc.; in charge of equipment orders and returns; runs rest of camera department.

2nd A.c. - slates; may load if no 2nd 2nd; brings lenses to 1st, keeps equipment clean and nearby; camera reports; reads film for shipping.

2nd 2nd - responsible for clean camera van, keeping stock inventory, clean magazines, time cards for camera crew.

GAFFER - works with DP on all interior/exterior lighting in film; is in charge of electric/grip crew (leadership position) works with best boy for ordering all special lighting equipment on daily basis; position very much depends on how DP likes to work...can be very creative or just facilitator.

BEST BOY ELECTRIC - checks out all electric needs at each location, deals with generator and all electricity; is in charge of truck, orders expendables, deals with time sheets for entire electric/grip crew.
ELECTRIC - runs cable; supervises taco cart, gels, etc., works with gaffer on set to create lighting set-up (sets up all lights, barn doors, scrims, light stands; puts gels in filter holders that go into lights

KEY GRIP - in charge of dolly, all rigging, grip department; leads in setting up of all C stand, flags, nets; works with sand bags, apple boxes, safety all lights

BEST BOY GRIP - physically sets C stands with flags, nets, sand bags, brings apple boxes and all grip equipment to set GRIP - unloads truck and keeps equipment organized and accounted for, helps handling big lighting equipment with electric crew (12Ks, high-rollers, etc.)

1st ASSISTANT DIRECTOR - runs the set; works in tandem with Director, answers to Producer, breaks down script and sets up shooting schedule; works with Director and DP on set to facilitate all areas of production on daily basis; leads team that manages all stages of production (actors’ calls, meals, union penalties, medical emergencies, location problems and requirements)

2nd AD - liaison between 1st AD and all off-set activity; gives actors' calls, times sheets, does call-sheet for 1st's approval SCRIPT SUPERVISOR - breaks down initial script in terms of scenes, screen days, time of day; times script, works with Director and DP on set, notes to EDITOR

The PRODUCTION DESIGNER has been working with the ART DIRECTOR, SET DRESSER, PROP Department, etc., and is usually much ahead of the PRODUCTION CREW. The PRODUCTION CREW usually relates to an ON SET DRESSER and ON SET PROPERTY MASTER. It is important to respect the intricate work that has gone on to prior to the PRODUCTION CREW's arrival and learn to work closely with the SET DRESSER and INSIDE PROPS.

Great Film Books:
CINEMATOGRAPHY SCREENCRAFT, Peter Ettedgui
MATTERS OF LIGHT AND DEPTH, Ross Lowell
HOW MOVIES WORK, Bruce Kawin
CINEMATOGRAPH, Theory & Practice, Blain Brown
MOTION PICTURE AND VIDEO LIGHTING, Blain Brown
THE CAMERA AND I, Joris Ivens
BEAUTY AND THE BEAST, MAKING OF A FILM, Jean Cocteau
MY LAST SIGH, Luis Bunuel
SOMETHING LIKE AN AUTOBIOGRAPHY, Akira Kurosawa
FASSBINDER: FILMMAKER, Ronald Kayman
MAN WITH A CAMERA, Nestor Almendros
MASTERS OF LIGHT: CONVERSATIONS WITH CINEMATOGRAPHERS, Shafer and Salvato
HITCHCOCK, Francois Trauffaut
FELLINI: A LIFE, Hollis Alpert
CITIZEN WELLS, Frank Brady
THE MAGIC LANTERN, Ingmar Bergman
FILM FORM AND FILM SENSE, Eisenstein
FILM FLAM, Larry McMurtry
OF WALKING ON ICE, Werner Herzog
OZU, THE POETICS OF CINEMA, David Bordwell
LULU IN HOLLYWOOD, Louise Brooks

Still Photographers:

Mary Ellen Mark
Lisette Model
Sebastiao Salgado
Manuel Alvarez Bravo
Lewis Hine
Danny Lyon
Nan Golden
Eve Arnold
Bill Brandt
Sarah Moon
Josef Koudelka
Jan Saudek
Annie Leibovitz
Robert Doisneau
Dorothea Lange
Walker Evans
Tina Modotti

Regarding still photographers - the School of Fine Arts Library has a great variety on campus. It is near the southwest corner of the university, by the School of Architecture & Fisher Gallery.