**CTPR 424, Practicum in Cinematography**

**Spring 2018**

**2 units**

**Pre-req: CTPR 310 or CTPR 327**

**Fridays 9am – 12:30pm**

**SCA Stage 3**

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 **REQUIRED TEXTBOOK: “THE FILMMAKER’S EYE” GUSTAVO MERCADO**

 **NO LAPTOPS, TABLETS OR CELLS ALLOWED IN CLASS**

 THIS CLASS MAY NOT BE AUDITED WITHOUT THE

 PERMISSION OF THE INSTRUCTOR

**COURSE OBJECTIVE:**

The objective of this course is for the student to understand the fundamentals of visual capture. By working on the stage as a team and experimenting with your ideas you will learn **composition, use of space, production design, deep focus, shallow focus, hard and soft light, available light, negative fill, key, fill, backlight and exposure.** We will spend three weeks using still photography, four weeks with the Super16mm Arri SR3 camera and three weeks using the Sony F-5. This class is ultimately about collaboration and working on a stage in traditional set roles incorporating production design, composition, lighting and exposure. You will learn how to use a light meter.

STILLS:

In weeks 4, 5 & 6 you will present three photos in class that best interpret each stanza of 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. ***NO RAW DATA accepted.***

Select the three photos (for each stanza) before class (that’s 9 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 290 lighting package and a flex-fill from the EC for the still exercises. You must reserve this equipment by Wednesday afternoon to pick up on Friday. Weekend rentals only.

**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 the lighting. On the week that you are the DP, production designer or director, you will need to arrive on the stage at 8:45 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.

**NOTE: Directors MUST bring actors for the in-class exercises.**

**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 PROJECT PRESENTED ON 3-5 MINUTES OF HD, with any audio you like. You MAY RESERVE ANYTHING IN THE PEC WEEK 14 for the duration of the class. Please make reservations early 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. YOU MAY NOT APPEAR IN YOUR FINAL FILM, OR IN CLASS EXERCISES.**

**GRADING:**

Stills projects 20% (please be prepared to give feedback)

In-Class participation 60% (how well you worked in your assigned

 crew position and interfaced with other

 students in the class)

Final Cinematography Exercise 20% (camera placement, lighting and original

 story. **NO DAY EXTERIORS PERMITTED**)

 ***NO PROJECT FROM ANOTHER CLASS WILL BE ACCEPTED***

 ***YOU MAY NOT MISS CLASS***

**You must discuss all absences from class with me. This is a workshop. If you miss a class you drop a full letter in your grade. Being late will not be tolerated and with each lateness your grade goes down by half.**

1) 1-12 – 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. Class list

 **TEXTBOOK ASSIGNMENT**: Pages 1-19

2) 1-19 – Discuss DOF from reading. 4-507 light kits & flex-fills, color

 correction gels and gloves for electricity, circuit tester,

 basic home electricity. Discuss cameras they will use for stills.

3) 1-26 – Art of Cinematography presentation.

 **TEXTBOOK ASSIGNMENT: Pages 21-69**

4) 2-2– 1st & 2nd stanzas of poem

5) 2-9 – 3rd stanza of poem

6) 2-16 – 4th stanza of poem

 **REQUIRED READING:** Crew descriptions in syllabus

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

7) 2-23 – (1) Arri SR3 camera in class, stage check-out & use of

 light meters, ASA 320 (**DP & Gaffer use)**

 **Order red box (for dolly) + changing tent**

8) 3-2 – (1) Arri SR3 camera, light meters, ASA 320

 **TEXTBOOK ASSIGNMENT: PAGES 70-123**

9) 3-9 - (1) Arri SR3 camera**,** light meters, ASA 320

 SPRING BREAK March 12-16

 10) 3-23 – (1) Arri SR3 camera, light meters, ASA 320

 11) 3-30 (1) Sony F5 camera, light meters, ISO 800

  **Tether to HD monitor, Blue Box ON**

12) 4-6 (1) Sony F5 camera, light meters, ISO 800

 **TEXTBOOK ASSIGNMENT: Pages 124-141**

13) 4-13 – (1) Sony HD F5 camera, light meters, ISO 800

14) 4-20 Visit **Panavision Hollywood**

 Discuss final exercise (***DESCRIPTION IN SYLLABUS)***

 **TEXTBOOK ASSIGNMENT: PAGES 142-177**

15) 4-27– Production for Cinematography Exercise

16) 5-4 – Final Cinematography Exercises Screen

 ***NO PROJECTS FROM OTHER CLASSES***

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 2-2

And I will be waiting for you, as in an empty station

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, 2-2

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; NIGHT INTERIOR

May your eyelids never flutter into the empty distance. 2-9

Don’t leave me for a second, my dearest, mix color temp

Because in that moment you’ll have gone so far NIGHT EXTERIOR

I’ll wander over all the earth, asking, 2-16

Will you come back? Will you leave me here, dying? mix color temp

 ALL SHOTS MUST BE **HORIZONTAL** IN FORMAT

 NO RAW DATA ACCEPTED

SELECT THREE Photos from **EACH** stanza 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?

**On Set Crew Rotations:**

Director

DP

Operator

1st AC (focus puller, stays with camera)

2nd AC (loader, color chart in film, tech in HD)

Gaffer

Best boy electric

2nd BB electric

Key Grip/dolly

BB grip

2nd BB grip

PD/set dresser/1st AD

All projects will work on a single set. Over the 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 Judy and SA.

If props need to be brought to class we will make arrangements to park behind the stage. Any actors from off campus can park for free in Lot D. The SA just needs to know their names by Monday 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.

**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. - preps 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; readies film for shippng

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 Yequipment 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

CINEMATOGRAPHY, 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 **Regarding still photographers - the School**

Robert Frank **of Fine Arts Library has a great variety**

Dorothea Lange **on campus. It is near the southwest**

Walker Evans **corner of the university, by the School of**

Tina Modotti **Architecture & Fisher Gallery.**