

CNPR 376
INTERMEDIATE CINEMATOGRAPHY
CLASS SCHEDULE

Fall 2010

Cinematography Faculty & SA's:

**Robert Ballo – 1-3:50pm Thursday Rballo@goalproductions.com
626-584-9515**

SA: Damian Horan (832) 723-9486 damianhoran@hotmail.com

**Rob Kositchek – 1-3:50pm Tuesday kosmodog@mac.com
310-315-9465**

SA: Jonathan Barenboim (857) 891-3777 jonathan.barenboim@gmail.com

**Angelo Pacifici – 9-11:50am Tuesday angelodp@ca.rr.com
310-313-3762**

SA: Josh Compton (765)744-3665 jcompton@usc.edu

Fall 2010
CNPR 376 - INTERMEDIATE CINEMATOGRAPHY
CLASS SCHEDULE

Required Book: Voice & Vision: A Creative Approach to Narrative Film and DV Production, Mike Hurbis-Cherrier, Focal Press

Week 1 – August 23 - 27

Introductions and discussion of class.

Syllabus distribution and review.

Safety and Ethics of the Movie set.

Basic Demonstration of the EX-1 Camera / Data Management

Reading Assignment: Voice & Vision: Chapter 8: The Film System / Chapter 12: Basics of Exposure

End of first week students will pick up camera packages from PEC.

Spend the weekend studying operations manual and practice using camera.

For second week class bring in writing no less than 2 questions you have about set up and operation of the camera.

Week 2 – August 30 – September 3

All partnership bring to class all camera packages

You and your partner will practice setup and basic operation under supervision of instructor and S.A.

Instructions will be given for Camera Test Weekend.

Reading Assignment: Voice & Vision: Chapter 10: The Lens / Chapter 11: Camera Support

For week 3:

- a. Each student to bring S x S card with test weekend footage.
- b. Each student to bring a photo of the human face that they find interesting and photographically creative. (Tear sheet from magazine, Book or on your lap top).

Week 3 – September 6 - 10

9:00am – View Test Weekend Dailies / Location determined by section

1:00pm Cinematography Lab (3 EX-1 camera packages for in class exercise)

Exhibit and discuss the photographic portraits of the human face the students have brought in.

Basic lighting demonstration using the “three” lights. Key, fill and back. Discussion of light qualities, direction, contrast, color. Combined with lens choice and camera position. Exposure tools in the camera as well as the light meter.

Class divides into 3 crews. Complete portrait assignment in class using the digital cameras.

Review in class exercise at end of class.

Reading Assignment: Voice & Vision: Chapter 13: Basic Lighting for Film and DV

Week 4 – September 13 - 17

9:00am – View Shoot #1 Weekend Dailies / Location determined by section

1:00pm Cinematography Lab (2 EX-1 camera and doorway dolly)

“Working as a crew to cover a scene” Instructor will demonstrate on set procedures for Directing the Photography of a scene with a film crew.

Additionally Instructor will demonstrate, with help of class as crew “Traditional Scene Coverage”

Review in class exercise at end of class.

Reading Assignment: Voice & Vision: Chapter 14: Lighting and Exposure: Beyond the basics.

Week 5 – September 20 - 24

9:00am – View Shoot #2 Weekend Dailies / Location determined by section

1:00 pm Cinematography Lab (2 EX-1 Cameras and doorway dolly)

“Lonely”

Instructor will provide class with a non-dialogue scenario to film. Class will be assigned specific positions. The exercise will be a practice in basic lighting and scene coverage using Tungsten lights: lighting the room; lighting the close-up; metering; composition; coverage; movement of camera and subject. (doorway dolly use).

Review in class exercise at end of class.

Reading Assignment: Voice & Vision: Chapter 18: On The Set

Week 6 – September 27 – Oct. 1

9:00am – View Shoot #3 Weekend Dailies / Location determined by section

1:00pm Cinematography Lab (3 Arri S 16 mm cameras with zoom lenses)

Fundamentals and camera craft using 16mm cameras and film. Use of light meters and charts. Focus, lens choice, operation.

3 teams will practice with 3 camera packages under supervision of instructor. Each team will film a color chart and light a basic close-up with the cameras.

For next week:

One tear sheet will be brought by each student depicting an interior scenario. We will discuss the photos and how they were created. Class will crew up into two teams and have a specific period of time to re-create a picture they choose.

Week 7 - October 4 - 8

1:00pm Cinematography Lab (2 16mm Arri S cameras)

Review previous weeks in class exercise.

Re-creation exercise:

Class will crew up into two teams and to re-create the chosen pictures using the 16mm film cameras.

Week 8 - October 11 - 15

1:00pm Cinematography Lab (2 16mm Arri S Cameras)

Review previous weeks in class exercise

Day Exterior Workshop:

Demonstration and exercises using film cameras, lens filtration, silks, solids, nets and reflectors. Controlling day light. Contrast and light quality control.

Instruction for 2nd camera test.

Week 9 - October 18 - 22

No camera class: Sound edit. Mix

Screening of Project 1: Saturday, October 23

Week 10 – October 25-29

9:00am – View Test #2 Weekend Dailies / Location determined by section

1:00pm Cinematography Lab – Creative discussion of style and mood for Project Two. Students can present clips from Motion Pictures they have questions about regarding style and technique. We will discuss and analyze the clips.

Week 11 – November 1 - 5

9:00am – View Shoot #1 Weekend Dailies / Location determined by section

1:00 pm Cinematography Lab (2 EX-1 Cameras and doorway dolly)

“Sloth”

In Class lighting/ Camera exercise. Re-creation/ Interpretation of a scene from the movie “7”.

Review in class exercise at end of class.

Week 12- November 8-12

9:00am Dailies / Location TBD

1:00pm Cinematography Lab (3 16mm Arri S Cameras)

Filming and Finishing: A two week in-class exercise involving preproduction, production and laboratory post production: (Your Final Exam)

During this class you will be assigned to one of three teams that will re-create a scene of your choosing from a film. Each group will receive 100’ of film and the entire class period to film in. The work will be “timed” the following week by your team at Fotokem.

Week 13 – November 15-19

9:00am Dailies / Location TBD

1:00pm Cinematography Lab at Fotokem Laboratories

Filming and Finishing: A two week in-class exercise involving preproduction, production and laboratory post production: (Your Final Exam) Pt. 2

Class will be held at Fotokem where you will supervise the Telecine of previous weeks work.

Week 14 – November 22-26

TBD / Thanksgiving

Week 15 – November 29-December 3

Introduction and demonstration of Sony EX-3 Camera and SR11. Cameras will be distributed to the class for hands on practice. Other Camera review as available or interest presents itself.

Week 16 – December 6-10

No camera class:

Screening Project 2: Sunday December 12

Safety: The personal safety of yourselves, your cast and crewmembers is a vital consideration as you plan and shoot your projects. Please check with your instructors before shooting if you have any questions or concerns. Read the Safety Handbook and understand the contents. Footage shot in unsafe conditions will be withheld from the final project; students' privileges may be suspended; your grades may be lowered, including the possibility of failing. All students are expected to understand and abide by the USC School of Cinematic Arts guidelines. Violation of any safety guidelines may result in disciplinary action from confiscation of footage to expulsion from the University. Be sure to discuss all hazardous shooting conditions listed in the USC Safety Handbook with your instructors. Both partners are equally responsible for production safety. The use of any special equipment (i.e. dollies with jib arms, steadicams, scissor lifts, condors, cranes, helicopters, camera cars, car mounts and generators - with the exception of putt-putts) is PROHIBITED.

Faculty Sign-Off sheets are required for all Hazardous shooting conditions prior to production.

Use of any equipment for which the School of Cinematic Arts has not provided instruction is prohibited.

Grading:

Attendance 10%

Class Participation in discussion and workshops 20%

Proper preparation of footage for Dailies Screenings 20%

Cooperative collaboration within your partnership 30%

Demonstrating the use of information and skills imparted to you during the course in your workshops, discussions and projects. 20%

Digital Dailies: Students will come to the dailies section of the class prepared to watch no more than 10 minutes of selected dailies. Shots should be tagged in advance so viewing can be productive. No more than 10 minutes will be allowed for this process so please be prepared. All shots should be properly slated on screen and logged on camera reports.

Students with Disabilities: Any student requesting academic accommodations based on a disability is required to register with the Disability Services and Programs (DSP) each semester. A letter of verification for approved accommodations can be obtained from DSP. Please be sure this letter is delivered to me as early in the semester as possible. DSP is located in STU 301 and is open from 8:30am – 5:00pm Monday through Friday. The phone number for DSP is 213.740.0776

Academic Integrity: The School of Cinematic Arts expects the highest standards of academic excellence and ethical performance from USC students. It is particularly important that you are aware of and avoid plagiarism, cheating on exams, submitting a paper or exercise to more than one instructor, or submitting an assignment authored by anyone than yourself. Violation of this policy will result in a failing grade and be reported to the Office of Student Judicial Affairs. If you have any doubts or questions about these policies, consult SCAMPUS and/or confer with instructor or TA.

Robert Kositchek

Instructor of Cinema Practice/ University of Southern California School of Cinematic Arts

Home: 310-315-9465

Cell: 310-365-4655

e-mail: kosmodog@mac.com

Students are encouraged to contact me at anytime regarding challenges, questions and problems they are having pertaining to this course.