MOTION PICTURE CINEMATOGRAPHY.

Course Description.

This class we gain working knowledge of analog and digital motion picture cinematography. The class will be broken into three phases. Through the use and exploration with digital cameras, corresponding lenses, lighting and camera gear students will gain an in depth understanding of digital cinematography. Over the course of the semester students will work with texts, subjects, and movement of camera to complete 5 major assignments. In addition will work with analog motion picture 16mm film technology in order to understand 16mm film production and how it informs digital cinematography.

** In order for students to have a strong foundation with which to complete your work please not in the week by week breakdown that two editing workshops will be given after class.

****This is a four-credit course (with three hours of class-time per week). Students are expected to spend a minimum of nine hours of study time each week in preparation for the course.

A Word About Content

Don't let the technical emphasis of the class lectures misguide you:

• In the end, I hope to see films that have something to say.

Doesn't mean they can't be funny, irreverent or experimental.

• What it does mean is that they shouldn't be trite.
• Work to achieve a density of ideas.

Don't be seduced by inspiration: be tough on your ideas. Milk them, develop them.

• If you're going for humor, strive to be clever, not cute.
• If you're going for drama, strive to be insightful and honest, not formulaic.
• If you're experimenting, make sure you've defined the goals and parameters of your experiment, just as you would in a science lab.

• Go see movies, especially at
  —Special events and screenings
  —Harvard Film Archives

Each week there will be required readings posted to Lattethat integrate into the films examples screened during class.

If you are a student with a documented disability on record at Brandeis University and wish to have a reasonable accommodation made for you in this class, please see me immediately.

You are expected to be familiar with, and to follow, the University's policies on academic integrity. Please consult Brandeis University Rights and Responsibilities for all policies and procedures. All policies related to academic integrity apply to in-class and take home projects, assignments, exams, and quizzes. Students may only collaborate on assignments with permission from the instructor. Allegations of alleged academic dishonesty will be forwarded to the Director of Academic Integrity. Sanctions for academic dishonesty can include failing grades and/or suspension from the university.

This class requires the use of tools that may disclose your coursework and identity to parties outside the class. To protect your privacy you may choose to use a pseudonym/ alias rather than your name in submitting such work. You must share the pseudonym/ alias with me and any teaching assistants as needed. Alternatively, with prior consultation, you may submit such work directly to me.

Grading.

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<tr>
<th>Assignment</th>
<th>Percentage</th>
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<tr>
<td>Assignment 1 -</td>
<td>Pass/Fail</td>
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<td>Assignment 2 -</td>
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<td>Reading Responses and Self Evaluations-</td>
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Each assignment will be penalized one full grade for each classroom meeting it is late. No incomplete grades will be given. You must submit every assignment to complete the course.
Attendance, Participation, and Professionalism

Attendance is mandatory; absences without a proper written excuse beforehand will result in student's grades being marked down one letter grade.

There will be an expectation of respecting our time together. During class phones and social media will be shelved unless there is some purpose for the use that is directly related to the subject we're covering in class. For example, students may wish to download application for their phones that calculate DOF (depth of field, or that assist in shot planning) These examples would be an acceptable use of phones during class.

Grading Scale
94-100  A
90-93    A
87-89    B+
84-86    B
80-83    B
77-79    C+
74-76    C
70-73    C
67-69    D+
64-66    D
60-63    D
0-59     F

Assignments / Projects.

The assignments and projects will be a combination of individual exploration and group work. You will gain technical and theoretical understanding of cinematography and working with a team.

1. Time of day “field experiment” recordings.

Using equipment gone over in class students will create image sequences at least 4 different times of day. Early morning, afternoon, midday in shadows and full sunlight, and night time.

The goal of this assignment will be to understand and come away with a working knowledge of the proper exposure techniques through working with the exposure triangle (i.e. f-stops, shutter speed, and iso/gain.)

2. Frame within a frame portraiture
The goal of the assignment will be for students to understand and create edited sequences where the image compositions dynamically relate to one another.

Jumping off examples shown in class students will work in groups to and create a portrait sequence with both subject movement and camera movement. As students explore the “axis” and cross the axis with subject and camera to create cut points. Students will look for frames in the landscape to create and use frames within in frames filming through windows, doorways, and frames naturally created in the landscape (under bridges, tunnels, tree branches, etc. This can be improvised or carefully choreographed. Pushing the limits, choose and action or sequence of events to follow. Look for long takes and camera movement.

3. Text Illustration.

Working on your own, pick a soundtrack of music or voice. From whatever you pick gather written and illustrated material from the library and your life (posters on your wall, street signs, etc.) You will explore camera movement, dynamic edit points, and creating an essay tapestry.

4. Studio Lighting.

This assignment will consist of creating a scene and lighting it with lights available to us through the department. The goal is to understand shape, depth, and dimension and how they can be created and manipulated through multiple light sources.

5. FINAL PROJECT

To be determined by you based on group and individual meetings.

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JANUARY 10th
WEEK 1.

THE CAMERA AND LENSES.

Screen Examples Peter Hutton, Otto Premminger, Charles Burnett

**JANUARY 17th**
**WEEK 2.**
EXPOSURE RESULTS.
Feedback from time of day experiment.
Screen Assignment rough assemblies.

Lens Choice
Exposure/F–Stop/Shutter/ISO
Depth of field
Camera operating
*Hands–on introduction to camera

Screen examples, Cassavettes, Kieslowski, DA Pennebaker.

**WEDNESDAY EVENING***
AFTER CLASS EDITING WORKSHOP.
Overview of working with Premiere.

**JANUARY 25th**
**WEEK 3.**
WASSERMAN FILM SCREENING

**JANUARY 31st**
**WEEK 4.**
Composition/Framing exercise
Exposure setting exercise
Camera operating exercise
Focus pulling exercise
Screen examples; Bruce Bailee, Alexander Sokurov, Chantel Ackerman, John Cassavettes.

**FEBRUARY 7th**
**WEEK 5.**
Camera movement
Camera movement example clips
Static camera
Panning/Tilting
Dolly
Handheld
Camera movement exercise
Shooting Log, S mode.

***Screen assignment 2 in progress.***

Screen examples; Michael Haneke and Josh Oppenheimer.

**FEBRUARY 14th**
**WEEK 6.**
LIGHTING FOR MOTIVATION AND EMOTIONAL IMPACT
Example clips
Color Temperature
Types of lighting units, hands on work with lighting equipment

***Screenings of assignment 2 fine cuts.***

Screen examples; Peter Hutton, Roger Deakins, Gunvor Nelson.

**FEBRUARY 21st**
NO CLASS SPRING BREAK

**FEBRUARY 28th**
**WEEK 7.**
CONTROLLING LIGHT
Grip equipment
Gels, Diffusion
Soundstage Lighting exercise

**MARCH 7th**
**WEEK 8.**
Day exterior lighting techniques
Bounced/diffused sunlight concepts
Screen day exterior lighting example clips
Day exterior lighting exercises
In class group work

Screen Examples; Jonas Mekas and Maya Deren.

**WEDNESDAY EVENING***
AFTER CLASS EDITING WORKSHOP.
Overview of working with Premiere
MARCH 14th
WEEK 9.
Color Correction Da Vinci Resolve
Overview of text and image assignment.

Screen examples; Sue Friedrich, Walker Evans, Jean Luc Godard,

MARCH 21st
WEEK 10.
Advanced lighting exercises with stations
Advanced camera exercises with stations
Screen examples, Fassbinder, Spike Lee and Ellen Kuras,

MARCH 28th
WEEK 11.
Screen text and image assignments.
Shooting & Continuity rules
Coverage/covering a scene
180 Degree Line
Blocking a scene for camera
*Hands–on demo: blocking a scene

APRIL 4th
NO CLASS PASSOVER BREAK

APRIL 11th
WEEK 12.
Further studio work.
Designing a lighting plan using schematics
Location scouts, Observations, Tests, and notes.
Screen Examples; Paul Schrader Mishima and Barry Jenkins Moonlight.

Screen Studio Assignment Rough Cuts.

APRIL 18th
WEEK 13.
Color Correction using DaVinci Resolve part 2.
Group and individual presentations.
APRIL 25th
WEEK 14.
Screen Studio Assignment fine cuts and final project works in progress.
Color Correction using DaVinci Resolve.

Wednesday, MAY 1st
WEEK 15
SCREENINGS OF FINAL ASSIMENTS