

Communication 356 (Section 2): Advanced Cinematography

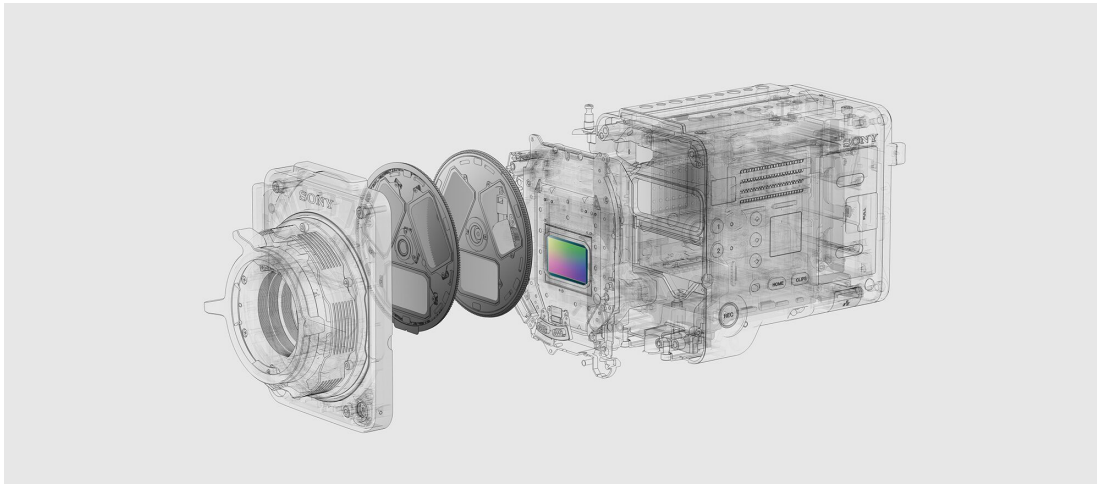
Fall 2019

Thursdays 9:00-11:50am in CAC 112 (studio) & 301 (computer lab)

Course website: D2L

Instructor: Alex Ingersoll - alex.ingersoll@uwsp.edu

Office Hours: (CAC 309) Wed & Thur 2:00-3:00pm



Course Objectivesⁱ

"Make visible what, without you, might perhaps never have been seen."

-(1975) Robert Bresson, *Notes on Cinematography*

New technology, new tools, and new methodologies have revolutionized the field of cinematography in recent years. While certain aspects of visual storytelling remain unchanged, shooting methods, workflow, and cameras have seen radical transformation. This course will help students expand their production skillset by building from their introductory and intermediate production work by offering an intensive exploration of the cutting-edge craft, technologies, and aesthetic principles of professional video production. Through various projects covering exposure control, lenses and optics, lighting units, lighting placement, lighting control, camera support and movement, students will integrate techniques for both studio and field environments. Through this course, students will utilize industry-standard techniques for both studio and field settings such as advanced camera operation, composition and framing, external lens choice and control, camera movement, exposure measurement, lighting, team management and collaboration, character blocking, continuity and complexity editing and other forms of video design. This workshop will enable students to research, analyze, interpret, and question advanced production methodologies through the process of creative problem solving and visual communication. Students will work in collaborative production teams and gain hands-on experience using technologies such as LED lighting panels, studio rigging, camera dolly and jib, mobile audio rigs, Canon HD DSLRs, and the Blackmagic URSA Mini Pro 4.6K camera and rig.

ⁱ This syllabus is subject to change as my opinions change and evolve, especially with your help and guidance.

Required Materials

- Brown, Blain. (2016). *Cinematography: Theory and Practice* (3rd Edition)
 - Other course readings available on D2L.
 - An external hard drive (NOT a flash drive).
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Communication

Due to the collaborative nature of media production and the limited time available to complete each project, effective communication among all classmates and the instructor is CRITICAL. I will often send emails to the class through your UWSP account or D2L. You will need to have and regularly check an active UWSP email account. Much of the work in the course is geared toward group coordination and therefore necessitates a willingness to cooperate. This course requires each student to commit to the success of every other student's project at each step of the production process.

Lab & Equipment

You are responsible for knowing and adhering to all Lab Policies and you are responsible for all equipment you check out. Failure to abide by the rules of the equipment check-out room, besides being inconsiderate to your fellow classmates or staff, may affect your borrowing privileges. A final grade for this course will not be issued until any and all equipment you have checked out or have made complete arrangements for replacement restitution. Please remember to always be respectful and courteous to the staff members.

Evaluation

Your final grade in this course is a composite of the different projects listed below. Detailed explanations of each assignment will be given in class at the appropriate times. Late work will not be accepted past the assigned due date. All work will be collected at the beginning of class unless stated otherwise. All projects turned in on flash drives or online filesharing (in Quicktime format) must be clearly labeled with your name, the project number, and the title of the project (if applicable) with the file name itself.

| <u>Category</u> | <u>Total</u> |
|------------------------------|--------------|
| (1) Light Log | 10% |
| (2) Lighting Diagram | 5% |
| (3) Profile & Deconstruction | 20% |
| (4) Production Pack | 10% |
| (5) Final Project | 40% |
| Participation/Write-ups | 15% |

Grade Breakdown

A (100-93.5%) A- (93.4-89.5%) B+ (89.4-86.5%) B (86.4-83.5%) B- (83.4-79.5%) C+ (79.4-76.5%)
C (76.4-73.5%) C- (73.4-69.5%) D+ (69.4-66.5%) D (66.4-59.5%) F (<59.4%)

Evaluation Cont.

Since the success of this class depends upon your presence in class, it is expected that you will come to every class on time and ready to engage in the day's materials. Students who attend every single meeting will see their diligence reflected both in their participation grade, and most likely, in the quality of their work. For an absence to be considered excused, you must present University-approved documentation. Your second unexcused absence will result in 1 full letter grade deducted from your participation grade.

Your third will result in 1 full letter grade deducted from your overall grade. Lateness of more than ten minutes will count as 1/2 of an absence. (Repeated lateness of less than ten minutes will also add up to an absence, at my discretion). **If you have four unexcused absences, you will fail the course.** If you do miss a class, please be sure to check with me and/or your classmates for what you missed and make sure you receive any assignments, handouts, etc.

Some production work will happen during class time using lab equipment. When working outside of class *be sure to make arrangements that includes full participation by your group members.* You will be responsible for extra lab work that must occur outside of class, whether in CAC or the library. When working on lab projects, you will be expected to pull your weight and participate in each aspect of the production process. At the conclusion of the production cycle we will hold a brief in-lab “critique” in which groups will share and respond constructively to each other’s work.

Again, this course focuses on media production as a collaborative process. Creating an environment of mutual respect is *paramount* to successful work. While difference of opinions and vigorous debate are highly encouraged, you will be expected to refrain from using disparaging remarks (e.g., sexist, racist, homophobic language) in class, lab, or written work. **Finally, classes often include screenings of short films or clips from longer works. This material may challenge you as an audience member (or potentially offend) and I expect you to approach these materials in the spirit of the wider educational environment. The selection of these materials are intended to spark a healthy discussion and I expect mature and respectful interactions.**

Communicating with Me

The best way to talk to me is during my office hours. I am available over email but it may take me a day to respond. This means that you will need to ask questions about assignments more than 24 hours before they are due. If you are having problems completing the assignments, you need to communicate the issues with me at least 24 hours before the assignment is due so we may lay out alternative courses of action.

Computers, Procrastination & Murphy’s Lawⁱⁱ

Late assignments will not be accepted. Please don’t come to class without homework due to technical difficulties. (My computer crashed, printer ran out of ink, not enough batteries, etc.) Don’t wait until the last minute to carry out your work. If you do, you will be rushed, your work will suffer and you won’t have time to deal with the inevitable computer issues. Expect equipment to malfunction, batteries to run down, and hard drives to crash. ALWAYS make a redundant copy of your work. Save your media into a master directory on your external drive. REMEMBER to set the Final Cut Pro directory to your external drive every time you launch it.

Plagiarism and Copyright

If you plagiarize the work of others, you will fail the course. Please be aware of what plagiarism entails (<http://www.plagiarism.org>). Proper citation is REQUIRED for ALL sources, including information you use from Internet publications and sites. Also, remember that you CANNOT legally use someone else’s music or art work UNLESS you get written permission from the copyright holder, or unless you purchase a license allowing you to use specific music or images. The only exception is if the work in question is in the public domain or explicitly states that you may use it free of charge. Everything and everyone MUST be cited in end credits. Any student caught plagiarizing will receive a grade of “F” for the class.

ⁱⁱ The 4th law of thermodynamics: “Anything that can go wrong will go wrong.”

Community Bill of Rights and Responsibilities

UW-Stevens Point values a safe, honest, respectful, and inviting learning environment. In order to ensure that each student has the opportunity to success, we have developed a set of expectations for all students and instructors. This set of expectations is known as the *Rights and Responsibilities* document, and it is intended to help establish a positive living and learning environment at UWSP. Read more here: <https://www.uwsp.edu/dos/Documents/CommunityRights.pdf>

Academic integrity is central to the mission of higher education in general and UWSP in particular. Academic dishonesty (cheating, plagiarism, etc.) is taken very seriously. Don't do it! The minimum penalty for a violation of academic integrity is a failure (zero) for the assignment. For more information, see the UWSP "Student Academic Standards and Disciplinary Procedures" section of the *Rights and Responsibilities* document, Chapter 14, which can be accessed here: <https://www.uwsp.edu/dos/Pages/Student-Conduct.aspx>

Assistive Accommodations

The Americans with Disabilities Act (ADA) is a federal law requiring educational institutions to provide reasonable accommodations for students with disabilities. For more information about UWSP's policies, check here: <https://www.uwsp.edu/hr/Pages/ADA-Resources.aspx>

If you have a disability and require classroom and/or exam accommodations, please register with the Disability and Assistive Technology Center and then contact me at the beginning of the course. I am happy to help in any way that I can. For more information, please visit the Disability and Assistive Technology Center, located on the 6th floor of the Learning Resource Center (the Library). You can also find more information here: <https://www.uwsp.edu/datc/Pages/default.aspx>

Course Schedule

Week 1 - Introduction and Overview

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| 9/5 | Class Intro and Overview |
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Week 2 - Light, Shadows, & Architecture

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| 9/12 | Read: Tanizaki, "In Praise of Shadows" |
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Week 3 - Visual Language and Camera / Tech Intro

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| 9/19 | Read: Brown pgs. 1-56 (<i>Writing with Motion, Visual Language, Language of the Lens, and Visual Storytelling</i>) |
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Week 4 - Light

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| 9/26 | Studio Workshop Read: Brown pgs. 237-284 and 323-364 (<i>The Tools of Lighting, Lighting Basics, and Set Operations</i>) |
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Week 5 - Light

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| 10/3 | Studio Workshop Read: Brown pgs. 125-150 (<i>Cameras & Sensors</i>) |
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Week 6 - Light

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| 10/10 | Studio Workshop Read: Brown pgs. 171-198 (<i>Exposure</i>) (Major) Crew Group Determinations |
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Week 7 - Mobile Camera

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| 10/17 | DUE: Lighting Diagram Studio Workshop Read: Brown pgs. 285-321 (<i>Optics & Focus, and Camera Movement</i>) |
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Week 8 - Profiles

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| 10/24 | DUE: Profile and Deconstruction Profile Presentations I |
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Week 9 - Profiles

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| 10/31 | Profile Presentations II |
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Week 10 - Pitches

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| 11/7 | Final Pitches and (Minor) Crew Signups |
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Week 11 - Color Grading

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| 11/14 | Lab Workshop |
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Week 12 - Pitch Updates

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| 11/21 | DUE: Production Packs Project Update Presentations |
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Week 13 - No Class - Thanksgiving

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| 11/29 | No Class - Thanksgiving |
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Week 14 - Final Editing

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| 12/5 | Workday and Project Updates |
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Week 15 - Final Editing

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| 12/12 | Workday and Project Updates |
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| 12/13 12:00pm (noon) | DUE: Final Projects |
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Final Screening

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| Tue. 12/17 10:15am | (CAC 333) Screen and Celebrate Final Projects! DUE: Production Evaluation and Notes |
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