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Turn in Assignment for Chapter 9 - Cinematography: Sight & Sound

Assignment Description

1. Take an adjustable camera that is not a cell phone or any camera on which shutter speed and f-stops cannot be adjusted. Set it on a stable surface. Line up three objects in front of the lens. Stagger them left to right and be making certain that each is set back a few inches from the one in front of it. Tennis balls work well for this. Set the camera on manual and the ISO at 400.

The ambient light for this assignment should not be in bright sunlight or at night. Average light such as an overcast day would be ideal.

From the vantage point of front-to-rear, focus on the object in the middle which would be the second object from the lens. Set the shutter speed at a 90th of a second and an f-stop of 2.8. If your camera doesn't have an iris opening as low as f-2.8, use the next highest one. This could be f-3.5, f-4 or f-4.5

Shoot one picture. Now go to the next highest f-stop. We'll assume that's f-4 or f-5.6. Make another picture and continue this process until you've made a picture at every f-stop until you reach f-22 which, on most cameras will be the highest f-stop.

Review these pictures and note the difference in the brightness from first to last.

2. With the same set-up, change the camera setting from manual to aperture-priority. Repeat the above assignment, changing the f-stop from lowest to highest.

In looking at your results, notice that the brightness of your images has not changed, but that the depth-of-field has increased, making the front and rear objects appear sharper.











Remember to schedule an appointment with your Hollywood professional.

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





Student: Niranjan Pandey

Chapter 9 - Cinematography: Sight & Sound - Quiz











1. Describe the basic duties of a DP. Explain the difference between a director of photography and a cinematographer.

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<p>The essential obligation of the DP is to guarantee that the visual picture caught at the highest conceivable quality. DP make decisions about how the film is going to be photographed while the director shapes the vision of mine-en-scene.</p> <p>The contrast between the DP and the cinematographer is that the cinematographer works the camera yet DP doesn't work the camera.</p>			
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





2. What jobs comprise the director of photography's crew? What are the duties of each member of his team?

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<p>The jobs comprising the director of photography's crew is the camera operator, 1st assistant camera operator (focus puller) and the 2nd assistant camera operator(clapper/loader). The cinematographer is the camera operator and works with the lighting crew (gaffers and grips) to ensure the best possible shot. The camera assistants are responsible for building the camera and any associated equipment such as tripods, sliders, and jibs or other supporting equipment. The first assistant camera operator works as the focus puller, and the second assistant camera operator is the clapper/loader. The gaffers and grips are responsible for providing the equipment for lighting and positioning the lighting for the shot required as well as powering the lights and serve</p>			
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


3. Why is depth perception important when lighting an actor?

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<p>A camera cannot separate the foreground, and the background as it only has one lens. To resolve this, lighting the background provides this depth perception.</p>			
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





4. What are the three main lights used in cinematography? How are they used together to create "the visual image"?

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<p>The three main lights used are the key light, fill light and backlight. The key light is the primary light used on the actor's face and is usually set at an angle. To fill in the rest of the shadows on the face, the fill light is used. To provide more depth, if required, a backlight is used. They are used together to ensure a picture is shot at the exposure required.</p>			
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5. What is the difference between tungsten incandescents and HMIs? What is the purpose of each?

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<p>Tungstens provide a yellow light, and HMIs provide blue light, and both of these can be used for effect to establish moods and themes. Usually, we use tungsten for interior lighting and HMIs outside for exterior lighting.</p>			
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6. What are some of the other tools a director of photography will use to create lighting effects?

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<p>Other tools that a DP may use are gels which change the color of the light, scrims which diffuse the light or provide patterns. The DP can also bounce to bounce the light, which is usually like reflective foam, shiny pieces of plastic or even mirrors.</p>			
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7. What are the different parts of a camera?

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The different parts of the camera are the body, lenses, and filters. And the camera components are lens, iris or diaphragm, shutter, and focal plane.

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8. Why is "vetting" your DP so important? When vetting him, what characteristics are you looking for? What do you want to avoid?

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The vetting of the DP is vital to ensure the matching of styles between the filmmaker and DP such that the film turns out the way it was envisioned. It is also essential to make sure the DP is easy to work with, smart, competent and experienced.

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9. What is the most important quality of a camera?

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The most important quality of a camera is to excluding light except where it is wanted.

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10. What is a lens and what is its primary purpose?

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The lens is a collection of glass elements in different shapes mounted in a barrel made of metal or plastic. The primary purpose of a lens is to form a sharp image of an object on to the focal plane where the film is located.

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11. What is focal length and what does it affect?

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The focal length is the distance between where the light rays converge in the lens to the digital sensor or 35 mm film. It affects the depth of field, i.e., shallow depth of field focuses on an object and makes the background blurrier than a wide depth of field which brings both the foreground and background objects into focus.

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12. What is controlled by the iris?

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



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The iris controls the intensity of the light which travels to the film or digital sensor. This allows the image to be brightened and darkened.

















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13. What does the shutter control?

















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<p>The shutter controls the length of time that light is exposed to the film or digital sensor.</p>
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


14. In your own words, why is well executed sound important?

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<p>For shooting video or film, capturing good audio is very important because it is the first thing that an audience can tell is either good or bad quality.</p>
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15. Who generally comprises a sound crew?

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<p>A sound crew usually comprises of a production sound mixer, a boom operator and a utility sound technician. The production sound mixer is responsible for recording all sound on set. The boom operator is an assistant to the production sound mixer responsible for microphone placement and movement during filming. The utility sound technician often acts as an additional boom operator and pulling cables on set.</p>
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16. Why does the mixer need to make sure levels are kept within a proper range?

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The mixer needs to make sure levels are kept within a proper range to ensure the sound is not too low and cannot be heard, or that the sound is too loud such that it is distorted resulting in poor audio quality.

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17. What are the tasks of a sound assistant?

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The sound assistant provides support to the production sound mixer or the boom operator such as being an additional boom operator or helping move around sound equipment and cables.

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18. What is time code used for?

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The time code is used to synchronize the video and audio captured during filming in post-production. It shows on the picture track as a digital clock with hours, minutes, second and frames which lets DIT and editor sync the audio and video in post-production perfectly.

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Attachment

Attach a File

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Submit Your Work



Note: This assignment must also be turned in to your mentor.