

**TELECINE COURSE OUTLINE**  
**AUTUMN 1993**

- WEEK TWO** Vision mixer familiarisation exercises  
 Studio camera and CCU familiarisation  
 Preparation for next week's double system shoot.
- WEEK 3** Double system shoot using CP16 and Nagra  
 Review of light meters and spot meter readings.  
 Finalise description of group projects.
- WEEK 4** Production reports due  
 Telecine grading exercises using Super 8 and 16mm  
 Work on group projects.
- WEEK 5** Sound - using 4 tracks audio studio #2 to explore sound  
 editing.  
 Revise location recording techniques and gear.  
 Start consultations.
- WEEK 6** *PROFESSIONAL DEVELOPMENT WEEK*
- WEEK 7** Workshops - Audio studios #1 and # 2  
 CVI  
 Betacam edit suite  
 Consultancies con't.
- WEEK 8** Work on group projects  
 Editing concepts and practical applications.
- WEEK 9** Audio workshops  
 Sound editing concepts
- WEEK 10** *PROFESSIONAL DEVELOPMENT WEEK*
- WEEK 11** CONSULTANCIES with offline edit tapes
- WEEK 12** Presentation of proficiency tapes
- WEEK 13** Group exercises con't
- WEEK 14** *PROFESSIONAL DEVELOPMENT WEEK*
- WEEK 15** Viewing and assessment of Individual projects  
 Viewing of group exercises.

## TELECINE AUTUMN 1993

CRITERIA OF ASSESSMENT

PROFICIENCY TEST	10
MAJOR PROJECT	30
PARTICIPATION IN CLASS EXERCISES	20
CRITICAL PROCESS	10
CRAFTSKILL	10
COMMITTMENT & MOTIYATION	10
ATTENDANCE	10
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INDIVIDUAL PROJECTS

The majority of the footage must be sourced on film, either 16mm, super 8, slides. It may be finished on SVHS or Betacam.

An off-line using VHS dubs with burn-in timecode should be completed before final consultation.

The soundtrack is to be multitracked using at least 4 tracks and mixed down for final viewing.

The work may be experiential in the sense of a way of proceeding but this should be identified at the start.

The work may be craft rather than art orientated.

Upon consultation with me, it might be decided that the work will be part of a major, graduating project.

The works are to be assessed in week 15.

TELECINE CLASS EXERCISEGRADINS EXERCISE

This exercise consists of a series of lit shots using different f/stops and contrast ratios, in order to explore what is the most effective f/stop for neg that will be telecined.

CREW ROLES

Facilitator - runs the set and follows the exercise  
 Prod. Asst. - paperwork, including slate and shot lists. Schedule.  
 Cinematographer - lighting design  
 Gaffer - sets the lights. Responsibility for safety.  
 Camera operator - cleans the camera, loading, slate.  
 Art Director - construct appropriate set.  
 Sound recordist - Nagra operation, record levels.  
 Boom - positioning of the mike.

THE EXERCISE

Construct a "set" that has at least a strong "cut" key light source, shadows cast from this light, and some fill in the shadow areas.

Using the SPOT METER shoot slated takes of the following:

1. expose according to f/stop of light on the subject, favouring the shadow areas.
2. Expose 2,3,4 stops under this f/stop
3. Expose similarly for deep shadow area in the shot
4. Expose 2,3 stops under this to find the minimum possible exposure (the finest grain).
5. Try 2 different contrast ratios. Contrast ratio is measured in footcandles and is fill:key ÷ fill. Take incident readings, using the lumidisc and try 3:1 and 6:1.

NB Ident each step of the exercise on the slate and cross reference with shot lists. Also do aural Ident and description over.