

A student is operating a professional camera system on a dolly outdoors. The camera is mounted on a silver dolly with a black handle. The student's hands are visible, adjusting the camera. The background is a lush green landscape with a body of water. The text "One-Year Conservatory in CINEMATOGRAPHY" is overlaid on the top half of the image.

One-Year Conservatory *in* CINEMATOGRAPHY

Cinematography students work with a wide array of camera systems, dollies and accessories.



LOCATION

**NEW YORK CITY;
LOS ANGELES, CALIFORNIA**

Locations are subject to change.

For start dates and tuition, please visit nyfa.edu



The New York Film Academy (NYFA) One-Year Cinematography Program is a conservatory-based, full-time non-degree certificate program. The curriculum is designed to immerse prospective cinematographers in all aspects of the discipline and provides a creative setting in which to challenge, inspire, and develop the talents of aspiring cinematographers.

Throughout the program, a combination of classroom experience, practical hands-on seminars, individual and collaborative projects, and instructor-led productions provide a rigorous forum for students to develop their technical skills and artistic identities as directors of photography who possess their own unique voice while being able to successfully translate a director's vision into a series of coherent and effective shots.

At the start of the program, students develop their lighting and cinematography skills for a number of formats including 16mm black-and-white and color film, 35mm film, high definition video, and Ultra HD (6K).

The year's curriculum builds in complexity, introducing 35mm and the RED Epic camera system, as well as more advanced lighting and grip equipment instruments. Students are mentored during instructor led productions in the field on these new systems. Professionalism and industry standard set operations are emphasized.

Each student completes seven individual films using 16mm and 35mm cameras, Hi-Def camera systems, and the RED Epic for their showcase reel. Collaborations with filmmaking students on thesis projects provide an opportunity for students to put their skills into practice on a complex narrative film.

Most importantly, students are able to effectively harness the visual tools of cinema to tell meaningful stories.

WHAT YOU WILL LEARN

Over the course of the One-Year Cinematography Program, students obtain the following proficiencies:

- Experience in pre-production planning — including taking part in production meetings and location scouts as well as the drafting of shot lists, overhead diagrams, lighting plots, equipment lists, schedules, and storyboards.
- Production experience — working in vital crew positions including: director of photography, camera operator, focus puller, loader, DIT, Gaffer, key grip, and electrician.
- The ability to constructively collaborate with a director and a crew in a high-pressure creative environment.
- A working knowledge of the 16mm and 35mm film cameras, the RED Camera System, and HD camera systems.
- An understanding of lighting techniques for day/night interior and exterior.
- A working knowledge of advanced lighting instruments —including advanced grip gear like Chapman and Fisher dollies, Jibs, Sliders, and 12x12 Butterflies.
- Knowledge of the post-production workflow for film, HD video, and 4K/6K RED files.
- A working knowledge of the most current post-production tools, including: Avid Media Composer and DaVinci color correction software.

WHAT YOU WILL LEARN

- Photograph two short films on 16mm, and two short films on Hi-Definition video.
- Crew on seven of your colleagues' films as Gaffer, Camera Assistant, focus puller, Key Grip or Camera Operator.
- Photograph a NYFA thesis film.
- Photograph a short film project shot on 16mm and 35mm.
- Photograph a short film project shot on a RED camera.

Please Note: curriculum and projects are subject to change and may vary depending on location.

COURSE DESCRIPTIONS

CINEMATOGRAPHER'S CRAFT

Cinematographer's Craft is comprised of lectures covering technical, aesthetic, and storytelling concepts a director of photography must know. Field trips and guest lectures occur throughout the course. This course explores all of the important aspects of cinematography that do not require equipment - image control, visual storytelling, aesthetics, standard set practices, planning, etc.

Shot composition, light, lenses, camera movement, filtration, photochemical processes, and other elements that are central to the cinematographer's role are also explored in-depth.

CAMERA

The camera is the film artist's tool. It is in this hands-on class that all cameras to be used during the year covered. Additional topics include steadicam operation, camera assistant workshops, prepping and equipment check out procedures. This class introduces and explores, approximately, one camera type per month.

Students learn how to proficiently operate 16mm and 35mm cameras, using a range of lenses and film stocks. They compare formats and explore the benefits and limitations of each.

The class begins with the Arri 16S. Its basic construction is easy to access, and it forces a student to be very precise in exposure very quickly. Additionally, the smaller film loads are economical for students use.

After the introduction to the foundations of moving image photography, the class progresses to 16mm color negative with the Arri SR11 and then wraps up the first semester with High-DEF video. The RED Epic and the 35mm film cameras are taught in the second semester. Along the way, crew positions and responsibilities are practiced and support gear and technologies are also covered.

GRIP & ELECTRIC

The focus of Grip and Electric is to introduce new lighting instruments and grip gear.

The lighting instruments during the first semester are mainly tungsten-balanced lights like Fresnels and open-faced lights. While during the second semester, the students are introduced to HMIs and Kino Flos. Much of the second semester equipment focuses on larger and more advanced grip gear like dollies, jibs, and butterfly frames. In this course, fundamental skills in lighting are experienced through interior and exterior set ups and scenarios. Students shoot on tungsten film stocks to explore the possibilities of filming interiors with a selection of different lighting set-ups. In addition, Students shoot on daylight film stocks with the use of advanced grip equipment, like butterflies and reflectors, to explore exterior lighting scenarios in order to better understand the benefits and limitations of shooting outdoors. Not only are students developing their lighting skills using 16mm and 35mm film, but they also learn how those skills translate when shooting on HD and ultra HD camera systems. Students walk away with a working knowledge of how a histogram, false color and a waveform monitor work to achieve proper exposure for HD, ultra HD, and 6K.

PRODUCTION WORKSHOP

In Production Workshop's all-day, hands-on classes, students shoot scenes as a crew under the direction of the teacher. This class places the emphasis on technical and aesthetic control of the image through careful equipment set-ups and planning. Students explore the huge range of equipment and uses thereof.

The instructor provides specific stories or objectives for each exercise. For example, the night exterior scene could be an interpretation from *Where The Wild Things Are* when Max walks through the woods to the rumpus. The students are required to impact a feeling of suspense and excited anticipation. This is the primary test of success for the students' work: Can they tell a story in addition to using the gear and achieving a look?

Some Production Workshop objectives are as follows: working with hard light or controlling soft light, lighting for a Green screen, working with car rigs, filming a night exterior, working with atmospherics (exterior fogger or a haze machine), or filming with practicals.

The students are separated into crews (DP, Operator, AC, AD, Gaffer, Key Grip, Best Boy Electric, Best Boy Grip, the rest are G&E). The instructor acts as the director, providing the story objective and look required. Students collaborate with the director/teacher in determining the blocking, coverage, lighting plan, etc. to achieve the look and tell the story. The crew positions rotate week by week so that each student fills each position.



TRENDS & GROUNDBREAKERS

In this class, students watch a feature-length film that is an example of excellence in cinematography. Students then respond by writing journal entries to be graded by the instructor. The journal entries must focus on some aspect of cinematography; something they liked or didn't; something they've seen before or not; tried themselves or not.

After the journal entries are submitted, the instructor leads a discussion of the cinematographer's work.

The purpose of this class is to introduce the students to examples of different "looks" as well as to provide them with a sense of history and advancement of techniques. Additionally, the intent is to train the students to develop their own analytical skills, so that they can read a movie from the point of view of a professional. The class will consist of a screening of exemplary work, with a very brief set-up including historical context and some things to watch for.

SCREEN PROJECTS

This course is a screen and critique of the individual projects the student's shoot with each camera.

The first semester projects include: a Mise-en-scène project shot on Black & White 16mm film, a Continuity project shot on 16mm Color Negative, a Montage project shot on HD, and a cumulative semester 1 film that is shot on either: 16mm color, Black & White, or HD. Cinematographer's choice.

The second semester projects include: a 35mm project, the POV project shot on the RED Epic, the Cinematography Thesis, and a filmmaker's thesis.

The class views each project twice. The students write the critiques and submit them to the student, who was the cinematographer. After time has been given for the students to write their responses, the teacher leads a critique of the cinematographer's work. The work is analyzed in terms of composition, Mise-en-scène, lighting, production value, color grading, and, ultimately, visual storytelling.

STILL PHOTOGRAPHY WORKSHOP

The cinematographer's working unit is the image and light within the frame. This workshop-based course is an exploration of photography as a creative art form and examines the techniques and methodology of master practitioners. Students study the foundation skills of photography and the use of light and composition within the frame. Students use digital SLR cameras to develop their understanding of photographic elements and how to paint with light.

The main focus of this class is to create still images and learn through critique of both the technical and aesthetic elements. Students create and present work for critique on a weekly basis throughout the semester.

FILM CRAFT

These classes employ staff from the appropriate departments. Lessons are geared toward the interests of the cinematographer (which, in truth, includes understanding the interests of the director, writer, and editor as well). Film Craft classes include: Director's Craft, Producer's Craft, Screenwriting, Sound, Editing, and Color.

Editing is an art unto itself. Regardless of the editing system a filmmaker uses, it is the editor's ability to work with the shots and tell a story that makes all the difference. Students learn how to use the digital editing program Avid Media Composer.

Each student edits his or her own films, and can supplement classes with individual consultations at the editing station.

Students are not only taught the fundamental concepts of film editing, both practical and aesthetic, but they are also given classes in color grading. Classes consist of lectures, tutorials, and a field trip to a post house that combine technical information and demonstration. Students learn how to use the color-grading program DaVinci Resolve.

**CINEMATOGRAPHY PRODUCTION LAB**

The ultimate goal of the program is to develop individuals to be able to work professionally as cinematographers, or in crews supporting the cinematographer. The Production Lab is the students' opportunity to work in a microcosm of the professional world on projects of their own. Each project is to be treated as a professional endeavor and the student is observed in their set craft, in their set operations, in their working behavior as crew, on their pre-production work, and on their abilities and successes as a storyteller.