



# BEGINNERS COURSE IN VIDEOGRAPHY AND MOTION PICTURES



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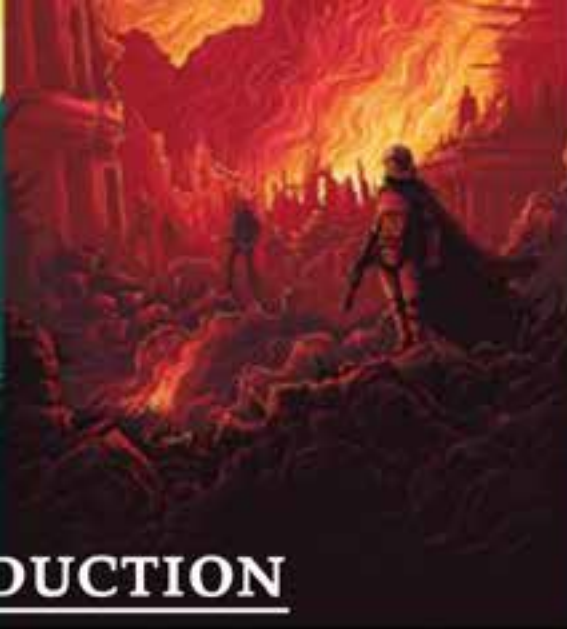
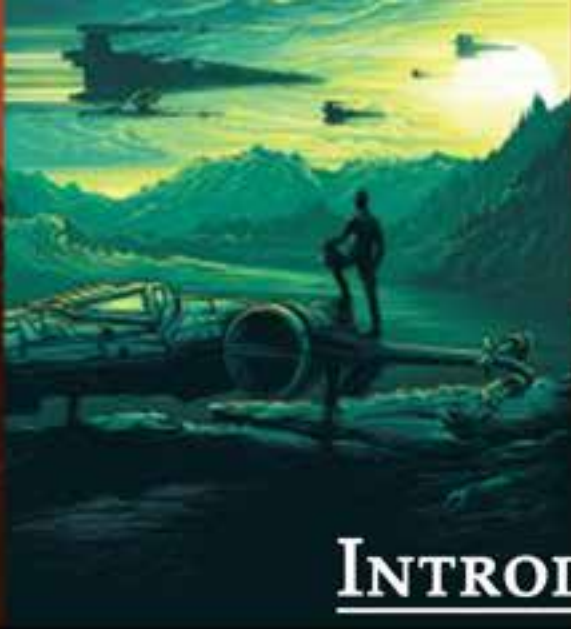
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## INTRODUCTION

Videography has become far more accessible and tangible to the wider public. This course is aimed at Film Makers wishing to progress beyond 'program' mode, and wanting to learn the tried and tested rules and tools employed by Film Maker from the motion Picture industry film and high-end digital DSLR , to develop and progress their work and ultimately take control of their image making. With this in-depth guide to Videography which builds upon the Videographers beginners knowledge with the emphasis on getting it right in-camera and learning to use the camera as a tool for creating the final Motion Picture.

Every aspect of the art form will be discussed, from cameras and lenses and the various stages in between. For the professional Film Maker there is informative advice on how to get the best for your clients, including how to communicate effectively to create successful and meaningful Motion Pictures. Overall the intention is to Introduction give the student a deeper knowledge in the Motion Picture, enabling a more considered and informed mind , producing a more in-depth product .



Premiere® Pro CC



## COURSE DYNAMICS

The aims of the course are to equip the student with a practical working knowledge of the camera, the camera and Light and Composition so that they may take composed imagery in all light conditions and be confident when doing so. This is achieved in a 12 step course. It lays the foundation based on the camera and how it interprets light .consistent use of the camera during in the course takes that foundation and applies in on-location photo shoots and this equips the student with a practical experienced knowledge

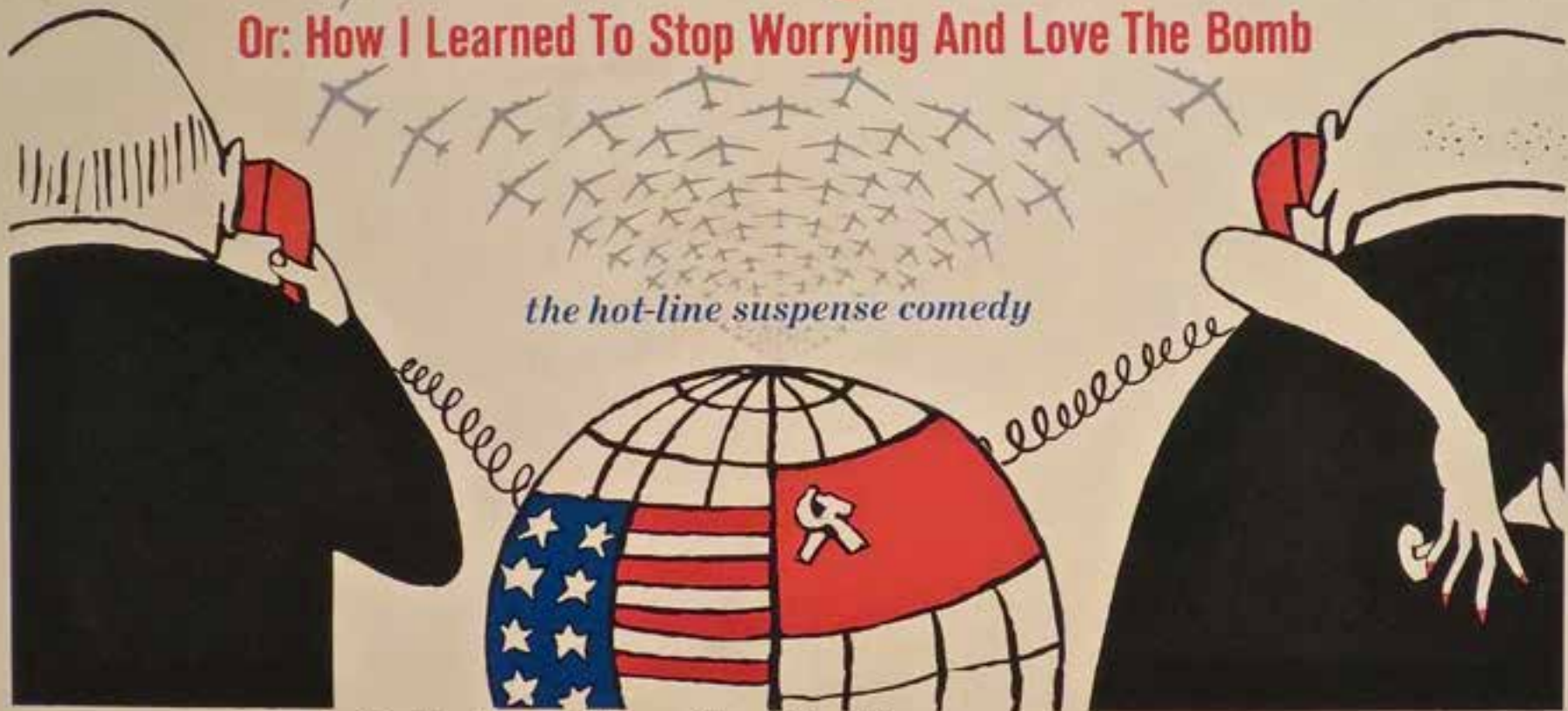
Peter Sellers • George C. Scott

in Stanley Kubrick's

# Dr. Strangelove

Or: How I Learned To Stop Worrying And Love The Bomb

*the hot-line suspense comedy*



also starring Sterling Hayden • Keenan Wynn • Slim Pickens and introducing Tracy Reed in "Miss Foreign Affairs"

Screenplay by Stanley Kubrick, Peter George & Terry Southern Based on the book "Red Alert" by Peter George Produced & Directed by Stanley Kubrick A Columbia Pictures Release

# COURSE OVERVIEW

The student through application of the lessons, now advances in all Motion Picture disciplines. The first part of the course teaches the student the theory of how the camera captures light and the camera controls. This is followed by 2 practical photo shoots under specific light conditions which apply the theory

The second part of the course begins the lesson of Motion Pictures and the using a DSLR to shoot and produce movies. Lessons include Techniques for shooting Movies with a DSLR The second theme teaches the practical aspects inherent to using a DSLR. The broader aspects of staging, shooting, saving, editing and producing sound and visual footage are also taught

The course is completed with a portfolio and critique of this work

The timetable for lessons is set up around the students external commitments and the lighting conditions need for specific photo shots



## The Godfather

"An offer you can't refuse."

PARAMOUNT PICTURES Presents "THE GODFATHER"  
An ALBERT S. RUDDY PRODUCTION Starring MARLON BRANDO and AL PACINO JAMES CAAN RICHARD CASTELLANO  
ROBERT DUVALI STERLING BAYON JOHN MARLEY RICHARD CONTE DIANE KEATON Music Scored by NINO ROJA  
Screenplay by MARIO PUZO and FRANCIS FORD COPPOLA Based on MARIO PUZO'S Novel "THE GODFATHER"  
Produced by ALBERT S. RUDDY Directed by FRANCIS FORD COPPOLA [R] [MPAA] [Dolby Digital] [Paramount Logo]



DIVIDED WE FALL

MARVEL  
CAPTAIN AMERICA  
**CIVIL WAR**  
MAY 6

MARVEL  
CAPTAIN AMERICA  
**CIVIL WAR**  
MAY 6

MARVEL  
CAPTAIN AMERICA  
**CIVIL WAR**  
MAY 6



## Practical on location photo shoots

Session 1 Overview and introduction to hardware , software and study material

Session 2 In depth look at the Camera and how it captures light

Session 3 Filming 1 Exposure Triangle and focusing

Session 4 Introduction to editing Archiving , analysing footage and advice

Session 5 Filming 2 Focus, shutter speeds and blocking

Session 6 Visual and audio theory

Session 7 Filming 3 Focus on Audio and stability

Session 8 Editing 2 visual and audio timelines

Session 9 Filming 4 Focus on visuals and Takes

Session 10 Filming 5 The short story

Session 11 edit and critique prep

Session 12 Critique and Portfolio

**SHELLEY WINTERS**

**PETER SELLERS**

How did they ever make a film of

*Lolita*  
directed by **STANLEY KUBRICK**



from a novel of **VLADIMIR NABOKOV**



# CLOCKWORK ORANGE

## COURSE OUTCOMES

After completion of the practical training the Film maker as camera man now has available the use of manual mode. The foundations for composition have been laid.

The style of the cameraman is also more apparent .Development in the use of light and intent is becoming apparent with conscious control the elements of the image in a creative manner.



LEONARDO  
DICAPRIO

KATE  
WINSLET

WRITTEN AND DIRECTED BY  
JAMES CAMERON

# TITANIC

# CRITIQUE AND PORTFOLIO

The critique is a vital part for the Film Maker . It is here they get a chance to review the full scope of their development.

Scenes that have been shooting in the practical on location shoots are used to show the strengths of the film maker.

It also allows for insight into their style. Scenes are analysed from a Motion Pictures clubs judging criteria. Here the film maker is shown the full scale of their art in a global sense, an enriching and fulfilling feeling. Scenes which need more work and focus on are revealed. This allows the film Maker a practical yard stick and objective review with depth.

## Extreme Close-Up



Capricorn One, dir: Hyams, 1977

## Conveying Instability and Duress

"Dutch Angle"



A Touch of Evil, dir: Welles, 1964

"Bavarian Angle"



TAXI, dir: Lisbenzer, 1982



Taxi Driver, dir: Scorsese, 1976



## ADMISSIONS REQUIREMENTS

All applicants should apply Via Email to : [pephotoGraphicsSchool@gmail.com](mailto:pephotoGraphicsSchool@gmail.com)

Applications must be submitted by the deadline. Applications submitted thereafter will be considered based on a rolling decision. The Admissions Committee will review only application packages that are completed in their entirety.

You must submit the following items when applying to the Port Elizabeth Photography School:

### 1. Photographic Portfolio

This Portfolio must consist of a minimum of 10 images. Each image must be a jpeg not exceeding 2MB and no larger than 1280x1280 at 72ppi. Each image must be accompanied with a brief description, in your own words , about the image merits

### 2. Résumé or CV.

A one-page Statement of Purpose, of no more than 500 words, describing your reasons for applying to the program and elaborating on the influences on your work , its current direction, as well as your interests and research.





L'Instinct de mort



Un Pur esprit



Irreversible



Et toi, t'es sur qui?



La France



Innocence

## APPLICANTS PORTFOLIO REQUIREMENT



When applying to study through the school, the following must be submitted :

**Personal information:**

- Your full name, email and mobile numbers
- The course you are applying for.
- Your preferred Photography Genres

**Camera/Photography details:**

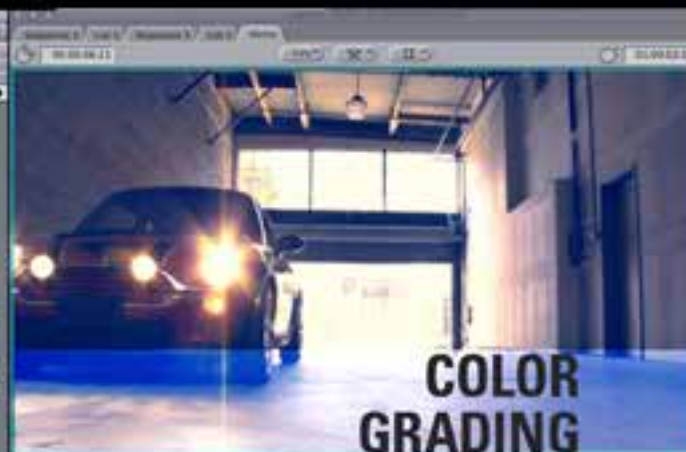
- Make and model of your Camera -
- List of lenses and photographic equipment
- List of previous studies and what you rate your photography knowledge.

**A sample of the images you have taken**

- 12-15 image ( email size)
- Send one you personally like ( it will assist us in your style)

**A letter of intent**

- this is just a short note to inform us of you photographic aspirations and what types of photography you enjoy.



**Mission Impossible  
Rogue Nation  
Timelines**



## **PE Photography School Contact Details**

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