

RAINBOW EXERCISE

Subject Supervisor:

Jaroslav Brabec

Name of teacher (teachers):

Jaroslav Brabec

Learning objectives of the education component concerned:

To demonstrate a theoretical and practical ability to control colour in film, and to direct the emotional tone of a film so that, through the gradual development of colour in characters and environment, its literary source is most accurately represented.

Form of study:

Material and exercises will be explained and assigned by the instructor and completed by students.

Pre-requisites and other requirements:

General cultural knowledge, a sensitivity to the world of colour, and a feel for the relationship between dramaturgy and the analogous transformation of colour relations.

Course content:

Rainbow Exercise / Pictures 3 digital photography, storyboard (Winter Semester)

Rainbow Exercise is an exercise exploring the possibilities of colour manipulation and the role of colour in film. In this exercise, the qualities and effects of colour will play a prominent role. This project will be shot on 35mm film, and subsequently scanned digitally.

Students will demonstrate the ability to apply the laws of colour relationships to communicate desired effects on film. For this, a story with a prominent emotional component is better suited than a descriptive one, as the former allows for a better presentation of individual colour aesthetics.

A dramatic approach with a clear conflict is preferred over a lyrical or epic approach. A documentary style approach is also a possible option.

Topic choices and desired approaches needs to be discussed with the instructor at the beginning of the semester.

Students are expected to work independently on all phases of the project, i.e. topic selection, scriptwriting, and filming. Should a student choose or require collaborators (screenwriter, director, sound engineer, editor, production), it is important to keep in mind that the student enrolled in this course is always the sole party responsible for the final project -- its quality and the degree to which it met the

requirements and objectives set by the instructor. Any potential collaborators who are not enrolled in this course are strongly advised to attend relevant lectures.

The assignment is not to exceed 4 ½ minutes in length. This requirement is determined by both time constraints and financial considerations. Students are asked to be mindful of this parameter from the initial phases of script writing. Should a submission exceed 4 ½ minutes, it will not be included in the student's Master Art File.

Schedule:

- a) Topic selection (to be submitted no later than **30.04.2025**) **CINKK II.**
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- b) literary script submission (to be submitted no later than **15.12.2024**) **CINKK III.**

- c) technical script submission

A final version of the technical script, the completed Pictures 3 and all the assignments required throughout the winter semester, submitted printed, in a paper file with your name to the professor, is a condition for earning Winter Semester credit – **CINKK III.**

- d) colour concept submission – accepted only if hand-painted. Digitally created colour concept **WILL NOT** be accepted (to be submitted no later than **31.3.2025**) **CINKK III.**

- e) photographic studies of environment and costumes colour range submission. Moodboards will not be accepted, only original photographed studies specific to a student's script (to be submitted no later than **31.3.2025**) **CINKK III.**

- f) technical lighting and camera equipment requirements submission (to be submitted no later than **31.3.2025**) **CINKK III.**

Only after meeting all of the above stated requirements, can a student submit a request to the course mentor to sign the production sheet.

All technical matters should be dealt with at the pre-production meeting with studio FAMU leadership.

The final work becomes a part of a student's Master Art File.

The duty of the student is to check the technical state of DCP before final screening.

Phases by workflow:

First production phase

Following filming and lab processing, the film will be transferred to HD 1920x1080 ProRes 422 or proxy with TC for offline editing, 4 x 122m 35mm, raw material - i/o post

Offline opening title editing and timing - final cut, avid - FAMU

EDL export and image references - FAMU

Second production phase

4K scan to 10bit LOG DPX according to EDL in overlaps - i/o post

Online EDL - i/o post

Colour correction - only primary colour correction is allowed - brightness, contrast, overall saturation, RGB - i/o post

Only one opening title is permitted, and must follow this format:

Oborové cvičení Katedry kamery FAMU Barevná etuda Karel Malý Vedoucí pedagog.... Rok 20...	Field Exercise FAMU Camera Department Rainbow Exercise Student Name Mentor Year
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The end title will include only the following technical table. There will be no additional credits featuring the names of collaborating students or any other information.

Nasazení zvuku - i/o post Export 4K DCP, ProRes 422 HD – i/o post Zálohování výsledků- FAMU	Sound – i/o post Export 4K DCP, ProRes 422 HD – i/o post Digital Archiving - FAMU
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Required/suggested reading:

Screenplay

Criteria and methods of evaluation:

Students will be evaluated based on an analysis of their preparatory work. This includes subject choice, and a general preparedness for the realization of the filmed project. Receiving credit for this course is contingent on the student's meeting the established deadline and submitting the required documents. (See instructions for exercises + participation in the Rainbow seminar with a minimum 70% attendance + submission of the Pictures 3 exercise in the form of a storyboard.

During the Winter Semester, students will be asked to submit the approved part of their preparatory work as a "bound book" bearing the student's name.