

FILM A262: CINEMATOGRAPHY

Item	Value
Curriculum Committee Approval Date	02/12/2025
Top Code	061220 - Film Production
Units	3 Total Units
Hours	72 Total Hours (Lecture Hours 45; Lab Hours 27)
Total Outside of Class Hours	0
Course Credit Status	Credit: Degree Applicable (D)
Material Fee	No
Basic Skills	Not Basic Skills (N)
Repeatable	No
Open Entry/Open Exit	No
Grading Policy	Standard Letter (S)

Course Description

This course is an exploration of cinematography through synergetic approach. The intent is to assist students in developing their moviemaking abilities generated by the current practice of the medium through advanced lighting techniques, camera movement, and concept development. PREREQUISITE: FILM A110. Transfer Credit: CSU; UC.

Course Level Student Learning Outcome(s)

1. Demonstrate a high level of proficiency in advanced set lighting techniques, showcasing the ability to effectively design, implement, and adjust lighting setups to enhance the visual impact and mood of a production, while addressing complex technical challenges.
2. Exhibit a high level of proficiency in advanced camera movement techniques by applying, analyzing, and synthesizing complex motions to enhance visual storytelling and cinematic flow while evaluating the effectiveness of these movements in conveying narrative, emotion, and perspective.
3. Create a comprehensive pre-production and pre-visualization book that synthesizes key elements of a project, including storyboards, shot lists, visual references, concept designs, and logistical planning. This book should demonstrate the ability to critically organize and evaluate pre-production materials critically, effectively communicate the director's vision, and serve as a blueprint to guide the creative and technical teams throughout the production process.

Course Objectives

- 1. Demonstrate on-set protocols as created by the standards of the motion picture industry.
- 2. Demonstrate the safe operation of set lighting and grip equipment.
- 3. Discuss various supportive pre-production and pre-visualization techniques.
- 4. Create a strong visual strategy and lighting reference book for production.
- 5. Demonstrate the safe operation of professional camera equipment.
- 6. Develop the ability of creating a look for various productions.
- 7. Develop better on-set communication with a production crew.
- 8. Identify various optical elements: lenses, filters and visual effects.

- 9. Discuss aesthetics of lighting, camera, design and art direction.
- 10. Develop compositional approaches to covering scenes/shots.
- 11. Identify lab procedures and processes that support unique projects.
- 12. Identify various formats, aspect ratios and deliverables.
- 13. Demonstrate proficiency in assigning color and exposure.
- 14. Identify the members of a professional production team.
- 15. Recognize technical aspects and future trends for the motion picture industry.
- 16. Produce individual and group projects using various camera, lighting, and production equipment.

Lecture Content

What is Cinematography? Overview Origin Definitions Philosophies Equipment Overview Cameras Grip Tools Lighting Tools Production Tools Video Resolution Aspect Ratios Portraiture in film The Production Crew Overview Camera Crew Lighting Crew Grip Crew Recording Media Digital Film Stock Tape Stock Data Compression and Conversion Color/Texture/Atmospheric Elements Lenses Spherical Anamorphic Light Meters Exposure Formula Exposure Testing Sets/Hair/Make-up Location Scouting Visual References Painting Photography Color Other Artforms Essential Communication Terminology Pitching the Creative Communication with Creative Team Deciding and arriving at a look Collaboration with all departments Screen Direction / 180 Degree Rule Lighting Filters/Gels Lens Filtration Camera Movement Steadycam/Gimbal/Glidescam Hand held Tripods/Support Cranes/Jib Arms/Mounts Lighting for Greenscreen/Visual FX Deliverables Deadlines Cinematography Apps for Smartphones What to Wear/Bring to the Movie Shoot

Lab Content

1. Camera Intro Overview Lab-Camera - Build Up-Leveling Tripod-Overview of common parts-Lens handling-Best practices-Camera - Build Down
2. Equipment Basics Practice-C-Stand 101-Flag/Diffusion/Net - Test shots-Natural Light - Practice shots-Artificial Light - Practice shots-Safety Demonstration: Lighting and Grip Safe Operation-Make your own reflector Practice 3. Lighting Lab-Three point + Four point Setups-Lighting Tools Practice-Six Natural Lighting Setups-Cross Key Lighting The Candlelit Dinner-Lighting for Greenscreen-Non-Electrical Lighting
4. Camera Movement -Dolly/Slider Practice-Straight Track/Round Track-Gimbal Practice-Compression/Expansion-Dramatic Uses
5. Other Lab Focus-Color Correction Practice Creating Different Looks-Presentations Screenings: Critiques of Projects/Results-Experimentation-Filtration Testing

Method(s) of Instruction

- Lecture (02)
- Lab (04)

Instructional Techniques

Lecture Demonstration Video Examples One-on-one instruction Individual assignments Group assignments Assignment critique Examinations

Reading Assignments

Students will read on average 0.5-2 hours per week from assigned textbooks and articles.

Writing Assignments

Students will spend approximately 10 hours throughout the semester on writing assignments.

Out-of-class Assignments

Students will spend 3-4 hours per week on out-of-class assignments, including but not limited to: Lecture Notes Review Quizzes Exam Preparation Various Individual Cinematography Assignments Film/Clip Screening(s)

Demonstration of Critical Thinking

Required Writing, Problem Solving, Skills Demonstration

This class features select writing assignments of analysis as related to cinematography. Students will also be subjected to several hands-on equipment skills tests.

Eligible Disciplines

Broadcasting technology (film making/video, media production, radio/TV): Any bachelor's degree and two years of professional experience, or any associate degree and six years of professional experience.

Textbooks Resources

1. Required Brown, Blain. Cinematography: Theory and Practice: Image Making for Cinematographers and Directors, Third ed. Focal Press, 2016
Rationale: This is still one of the more comprehensive textbooks on this topic and a better option has not been identified...

Other Resources

1. Selected handouts and reference materials will be provided by the instructor.