

COURSE CONTENT

Course Code	DF2003
Course Title	Cinematography I
Pre-requisites	NIL
No of AUs	3
Contact Hours	52 Contact Hours (26 LECTURE-26 STUDIO)

Course Aims

This course is aimed for those who have already taken DF2000 Digital Film Production I and/or DN1015 Practical Digital Filmmaking and have had prior experiences of working with a camera for moving image. In this module you will learn in more depth about the responsibilities and skills of a cinematographer and how they oversee colour, light, camera movement and composition in order to interpret the script and communicate a story with moving images. This course provides training which is essential for future production and cinematography-based modules and projects.

Intended Learning Outcomes (ILO)

By the end of the course, you should be able to:

1. Describe the roles, duties and technical considerations required of a cinematographer and the camera crew.
2. Articulate the key principles of the composition and lighting and how they are used to have an impact on the visual story-telling process.
3. Produce a short sequence of shots based on a script in order to create an emotional impact on the audience using cinematography.
4. Critically discuss and analyze the visual aspects of films.
5. Constructively critique your peers and contribute to the collaborative aspects of cinematography.

Course Content

Through hands-on project based practice, this course develops the your ability to work with other members of the production crew, as well as developing the important skill-sets and responsibilities required of the cinematographer within a film production.

Duties of a cinematographer

The main duty of a cinematographer is to make images for storytelling. To achieve this you will learn to manipulate tools such as cameras, lenses, lights and sets. You will learn the basic craft of cinematography in order to be able to create moving images that are part of a narrative.

Composing a shot

The basic techniques such as setting up a light, framing and following an action will be acquired during this class. The content of a script has to be translated into visual elements that make up a shot. All these elements are lined up in front of the camera and lit to compose a shot.

Storytelling images

A cinematographer shoots shots with the edit in mind. In collaboration with the director and the art director they will break down the script and decide on the tempo, style, action and so on. You will learn the basic rules of storytelling with images in order to tell the story fluently and coherently.

Class assignments

There are two group projects. You will change roles so each of you will have the opportunity to bear responsibility for the outcome of the project. Teamwork is an important aspect of the job of a cinematographer.

Assessment (includes both continuous and summative assessment)

Component	ILO Tested	Programme LO	Weighting	Team/ Individual
Continuous Assessment Painting posting Analysis of a picture	1,2,3,4	--	20%	Individual
Exercise 1: Analyse and re-create a painting with three shots	1,2,3,4	--	30%	Team
Exercise 2: Interpret and analyse a given scene from a film script and shoot it	1,2,3,4		30%	Team
Continuous Assessment: Participation	5	--	20%	Individual
Total			100%	

Reading and References

1. Wheeler, Paul, *High Definition Cinematography*, Focal Press, 2009
2. Brown, Blain, *Cinematography: Theory and Practice*, Focal Press, 2017
3. CARLSON, SYLVIA E and CARLSON, VERNE, *Professional Cameraman's Handbook*, Fourth Edition, Focal Press, 1994
4. Samuelson, David, *Hands-on Manual for Cinematographers*, Second Edition, Focal Press 1998
5. Martingell, Paul, *Better Location Shooting*, Focal Press, 2008
6. Hart, Douglas, *The Camera Assistant*, Focal Press, 1996
7. FITT, BRIAN and THORNLEY, JOE, *Lighting Technology*, Second Edition, Focal Press, 2001
8. Box, Harry, *Set Lighting Technician's Handbook*, Focal Press, 2010
9. E. Elkins, David, *The Camera Assistant's Manual*, 5th Edition, Focal Press, 2009
10. B Rogers, Pauline, *Contemporary Cinematographers on Their Art*, Focal Press, 1998

Course Policies and Student Responsibilities

(1) General

You are expected to complete all assigned readings, activities, assignments, attend all classes punctually and complete all scheduled assignments by due dates. You are expected to take responsibility to follow up with assignments and course related announcements. You are expected to participate in all project critiques, class discussions and activities.

(2) Punctuality

You are expected to be punctual for all classes. If you are more than 30 minutes late, you will be deemed as absent and will not be able to sign on the attendance register.

(3) Absenteeism

In-class activities make up a significant portion of your course grade. Absence from class without a valid reason will affect your participation grade. Valid reasons include falling sick supported by a medical certificate and participation in NTU's approved activities supported by an excuse letter from the relevant bodies. There will be no make-up opportunities for in-class activities.

Academic Integrity

Good academic work depends on honesty and ethical behaviour. The quality of your work as a student relies on adhering to the principles of academic integrity and to the NTU Honour Code, a set of values shared by the whole university community. Truth, Trust and Justice are at the core of NTU's shared values.

As a student, it is important that you recognize your responsibilities in understanding and applying the principles of academic integrity in all the work you do at NTU. Not knowing what is involved in maintaining academic integrity does not excuse academic dishonesty. You need to actively equip yourself with strategies to avoid all forms of academic dishonesty, including plagiarism, academic fraud, collusion and cheating. If you are uncertain of the definitions of any of these terms, you should go to the [academic integrity website](#) for more information. Consult your instructor(s) if you need any clarification about the requirements of academic integrity in the course.

Planned Weekly Schedule*

*Subject to adjustment by instructor according to the teaching situation, students' progress, public holidays and unforeseeable circumstances. A revised schedule will be issued to you at the start of the semester.

Week	Topic	Course LO	Readings/ Activities
1	Duties of the cinematographer The nature of light + equipment studio protocol	1, 2,	Introductory Lecture In-class discussion on personal craft and knowledge in image-making Assigned Project 1: Select and bring a picture that you like

2	Visual Language An investigation of the single image as the elemental unit. basic light set up – 3 Point -	1, 2,4, 5	Lecture: Analyse a picture Studio Setting up a light Shoot a portrait.
3	The Camera-the format- CCD Adding a second image. How does this affect the first? Adding meaning across two images.	1, 2, 4	Studio: White balance Colour temperature Studio Exercise: White balance - gels correction indoor out door - playing with colour and colour temperature
4	Lens Language The properties of a lens. Optics, Depth of Field, Focal length	1, 2, 4	Studio: Foreground and background focus - focus pull Studio Exercise: focal length + focal pull +shutter
5	Camera Movement Camera dynamics - motivation of move (storyboard) - the reason for a camera position	1, 2, 3, 4	Studio: Setting up a track, handling a dolly Studio Exercise: Film a moving person with a camera movement
6	Preproduction for project 1 Shooting for edit Blocking of project 1 The team proposes and explain the chosen painting and their analysis	1, 2, 3, 4	Studio: Light Continuity, blocking Studio Exercise: Light and shoot two shots
7	Shoot Project 1	1, 2, 3, 4	Project 1: A painting Shoot three shots to re-create the chosen painting.
8	Student Presentations of project 1	1, 2, 3, 4, 5	Students present, discuss and critique their filmed projects
9	Knowing your tools Key light tests and waveform monitor	1, 2, 3, 4, 5	Conduct a key light test, handle a lightmeter
10	Preproduction for project 2 Storytelling with images Blocking of project 2 The team proposes and explain the blocking and the preproduction of the film-script given (post online)	1, 2, 3, 4, 5	Project 2: the emotions of a script Studio Exercise: Light and shoot two shots
11	Shoot Project 2 Film project 2	1, 2, 3, 4, 5	Shoot project 2

12	Screening and critique of project 2 Review and feedback on project 2	1, 2, 3, 4, 5	Studio Exercise: Green screen and blue screen set up Lighting and shooting for compositing
13	Final Presentation	1, 2, 3, 4, 5	Student Presentations on final assignment with critique and feedback