

COURSE CONTENT

Course Code	DF2007 (DF9001)
Course Title	The Art of Lighting
Pre-requisites	NIL
No of AUs	3
Contact Hours	39 hours studio contact

Course Aims

This advanced level course will enhance and develop your knowledge and experience of the processes of lighting for the visual media. You will gain deeper understanding of lighting principles and light manipulation techniques and in the process you will be enabled to develop your own artistic style. This learning forms the foundation for more advanced practice and research in cinematography and light design.

Intended Learning Outcomes (ILO)

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

1. Research advanced techniques for applying lighting principles to different media formats.
2. Communicate how a lighting treatment can be applied to a visual narrative.
3. Apply a range of lighting techniques and processes using both natural and artificial lights in order to enhance a visual narrative.
4. Present your own unique approach towards film lighting for a selected media format.
5. Participate in constructive discussion and critique ideas around how lighting is used to communicate a narrative.

Course Content

Consisting of series of lectures, viewings and workshops, you will learn how to use the lighting as a key element in visual structure of the media. You will explore and experiment with the impact of light in film and other visual media and range of light principles in the production process. Learning about the industry standard in terms of lights and fixtures will enable you to gain deeper knowledge of lighting equipment and operating procedures for controlling and modifying lights while achieving the desired look. You will learn how to utilise available and natural light effectively and expand your personal advancement in this field. As well as lectures you will also gain a first-hand experience which will include practical studio demonstrations. You will be encouraged to experiment in colour treatment and design the visual look of a visual narrative by using lights in moving image.

Class assignments

During the semester you will be assigned with four individual and one team assignment that will enable you to develop creative thinking with an emphasis on building up inventiveness. You will present a visual research inspired by the work of masters in this field. For the final assignment you will develop and produce a short video art/narrative form that will demonstrate your approach to using light in storytelling.

Assessment (includes both continuous and summative assessment)

Component	ILO Tested	Programme LO	Weighting	Team/Individual
Continuous Assessment Class assignments Presentation	1,2,3,4	N.A	50	Individual
Final Project: Sequential visual or audio-visual form or narrative-fictional.	1,2,3,4	N.A	30	Individual
Continuous Assessment: Participation	5	N.A	20	Individual
Total			100%	

Reading and References

1. Arnheim, Rudolf. *Art and Visual Perception*. University of California Press, 1997.
2. Arnheim, Rudolf. *Visual Thinking*. University of California Press, 1997.
3. Block, Bruce A. *The visual story: seeing the structure of film, TV, and new media*. Focal Pr, 2001.
4. Etedgui, Peter. *Cinematography Screencraft*. Focal Press, 1998.
5. Hoser, Tania. *Introduction to Cinematography*. Routledge, 2018.
6. Goodridge, Mike and Grierson, Tim. *Cinematography*. Focal Press, 2012.
7. Lindau, David. *Lighting for Cinematography: A Practical Guide to Art and Craft of Lighting for the Moving Image*. Bloomsbury Academic 2014.
8. Millerson, Gerald. *Lighting for TV and Film*. Focal Press, 1999.
9. Sadowski, Piotr. *Semiotics of Light and Shadows*. Bloomsbury Academic, 2018.
10. Van Sijll, Jennifer. *Cinematic Storytelling – The 100 Most Powerful Film Conventions Every Filmmaker Must Know*. Michael Wiese Productions, 2005.

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 students at the start of the semester.

Week	Topic	Course LO	Readings/ Activities
1	Perception and Nature of Light Introduction of the awareness of environment through physical sensation Overview of the process of perception. Optical illusions and phenomena.	2, 3, 4	Introductory Lecture In-class discussion on reflection of light in environment Assigned Project 1: Reflection on the active exploration: Make a series of photographs initiated by strong visual impression and create a mood-board.
2	The fundamentals and principles of lighting Types of approaching principles. Basic concepts of additive and subtractive lighting. Understanding the differences between the key and fill light, controlling and measurement. Differences between light quality and direction.	1, 2, 3, 4	Lecture: Sculpting with light Presentation of the first project. Critique and feedback. Exploring emotional impact In-class exercise: Defining shapes using the light as a tool. Applying light principles on different sorts of materials.

3	<p>Portrait lighting</p> <p>Shaping and controlling light. Correcting the look with the position. Using single and multiply sources.</p>	1, 2, 3	<p>Lecture: Lighting the subject</p> <p>In-class exercise: Shape the portrait using artificial lights. Discussion and practical examples about extending approach for movement.</p>
4	<p>Lighting planning in production process and work on location</p> <p>Preliminary planning and production-size comprehension. Preparing lighting plot and explanation of the methods for treating lighting approach. Usage of natural and available light. Assessing locations and working with the weather.</p>	1, 2, 3	<p>Lecture: Lighting planning and location control</p> <p>In-class exercise: Creating lighting blueprint. Showing examples and discussing about practical use of available light. Shaping and controlling light. Demonstration of techniques for fill light.</p>
5	<p>Lighting as Storytelling</p> <p>Understanding the potential of applying light as a visual metaphor. Watching and deconstructing practical examples of cinematography masters.</p>	1, 2, 3, 4	<p>Lecture: Lighting as Storytelling</p> <p>Development of idea and presenting the concept for the final assignment. In-class discussion about the inspiration and visual design.</p> <p>Assigned Project 2: Creating a series of 5 photographs (one talent) using light to reflect different mood: dramatic, mysterious, cheerful, restless, frantic</p>
6	<p>Atmospheric lighting</p> <p>Controlling and modifying light. Creating density and defining shadows. Modelling light and emulating light sources. Employing dynamic lights.</p>	1, 2, 3, 4	<p>Lecture: Workshop</p> <p>Studio demonstration.</p> <p>Assigned Project 3: Allocating intensive analysis of cinematographic approach in the film, with the view formulating general principles and approach.</p>
7	<p>Student Presentations</p>	1, 2, 3, 4,5	<p>Students are projecting their presentations. Discussion and critique about analysis.</p>
8	<p>Controlling and modifying colour</p> <p>Using the Lighting to separate and puncture the space. Creating volume and depth with color. Using gels and different types of modern light sources</p>	1, 2, 3, 4	<p>In-class lecture: Controlling color</p> <p>Creating color separative space in studio environment.</p> <p>Assigned Project 4: Creating a photo story or video essay which deploys the exceptional use of colour in visual expression.</p>
9	<p>Style in Lighting</p>	1, 2, 3,	<p>Presentation of the previous</p>

	Adopting distinctive principles in assessments that define style. Understanding form differences and special lighting considerations.	4	assignment: Critique and feedback. Discussion impact Lecture: Style Watching distinctive examples and discussion about the out-turn
10	Light in specific media forms Nonfiction lighting, News magazine, Corporate, documentary, Video Art, music video and TVC approach. Setting the lighting for interview.	1, 2, 3, 4	In-class lecture: Students shoot specific media formats using studio lighting Final assignment: Students work on subject and present proposals and concepts for the final assignment.
11	Project workshop Considerations for final assessment.	1, 2, 3, 4, 5	Final assignment: Students in studio work. Continuous assessment and feedback throughout production.
12	Project workshop Continuous review and feedback of final assignment through various stages of completion	1, 2, 3, 4, 5	Final assignment: Students in studio work. Continuous assessment and feedback throughout production.
13	Final Presentation	1, 2, 3, 4, 5	Student Presentations on final assignment with critique and feedback