

COURSE CONTENT

Course Code	DF5002 (DF3006)
Course Title	Cinematography II
Pre-requisites	DF2003 Cinematography I
No of AUs	3
Contact Hours	39 hours studio contact

Course Aims

This course expands upon your learning of the prerequisite course Cinematography I to extend your knowledge in applying a variety of camera techniques to different narrative forms. You will work with industry standard digital camera equipment and gain technical competence in using it creatively. You will also study the work of a wide spectrum of established cinematographers to inform your own critical thinking and aesthetic. This will enable you to apply your own visual ideas to a short narrative film. This course will prepare you to work as a cinematographer on the final year project.

Intended Learning Outcomes (ILO)

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

1. Describe how various cinematographic techniques have evolved and developed within current and historic contexts.
2. Use and develop craft and skills to produce footage of a high standard which communicates and contributes a visual narrative.
3. Experiment and shoot sequences within a creative context using a range of core technical and aesthetic competences.
4. Present, discuss and evaluate your own personal stylistic approach to visual narrative.
5. Collaborate and contribute to critical discussions on the cinematography and creative decisions involved in producing a final artefact.

Course Content

Consisting of series of lectures, screenings and workshops, you will learn how to use camera as a key element of storytelling in narrative film making.

Through a series of background lectures which will be followed up by practical classes you will explore and experiment with a range of practices for controlling the industry standard cameras to achieve a desired look in the production process. You will learn how to control cameras and become proficient in shooting on real locations and utilising film lighting as a creative tool of cinematography.

You will explore creative ways for using the movement as a storytelling tool, expanding your personal development in the mise-en-scene and final look of the scene including colour manipulation on set and in postproduction.

Class assignments

During the semester you will be assigned with individual and team assignments that will enable you to develop creative thinking and expand your personal development in this field.

The final assignment will involve you producing a short piece of creative work that will demonstrate various cinematographic techniques applied to a narrative form.

Assessment (includes both continuous and summative assessment)

Component	ILO Tested	Programme LO	Weighting	Team/ Individual
Continuous Assessment Photo essay portfolio: - Assigned Project 1: 15% - Assigned Project 2: 15%	1,2,3	N.A	30	Individual
Final Project: Short narrative form showcasing variety of techniques applied Individual contribution 40% Team contribution 10%	1,2,3,4	N.A	50	Team/ 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. Brown, Blain. *Cinematography Theory & Practice 3rd Edition*. Routledge, 2016.
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.

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	Introduction to the course Introduction to the assessments and the required reading on this course. Overview of the history of cinematography and an overview of the current industry	1,4	Introductory Lecture Lecture on History and evolution of cinematography.
2	Introduction to Arri Alexa and RED camera How does an image get recorded? Types of sensors. Bit depth and colour sampling.	2, 3, 4	Lecture: Digital camera Choice of appropriate cameras and Codecs In-class exercise: On-set comparison of the rendered image. Shooting Interiors and exteriors.

3	<p>Usage of movement</p> <p>Functional motivation for the camera moving: subjective, informational, emotional. Understanding basic types of moves and time it takes to execute them.</p>	2, 3, 4	<p>Theory & Practice</p> <p>Lecture: Movement in cinematography</p> <p>Practical session on using a dolly movement to punctuate a narrative.</p> <p>Assigned Project 1: Creating photo essay in 10 pictures.</p>
4	<p>Practical lighting and exposure</p> <p>Types of light, position and elevation. Evaluating exposure and using it as a creative element.</p>	2, 3, 4	<p>Presentation of the First Assignment: Critique and feedback. Peer review.</p> <p>Theory & Practice</p> <p>Lecture: Practical Lighting Shaping and controlling light in studio. Demonstration of techniques for shaping available and natural light. Overcoming stray light.</p>
5	<p>Colour Theory</p> <p>Understanding the potential of colour in cinematography. Considering wardrobe and set design. Colour space in digital cinematography. Colour palette in genre.</p>	2, 3, 4	<p>Theory & Practice</p> <p>Lecture: Colour control Practical Hands on session of controlling colour continuity.</p> <p>Assigned Project 2: Analysis of a cinematographic approach in a film, with the view to formulating general principles and treatment</p>
6	<p>Operating film camera and crew roles</p> <p>Assembling and controlling the camera. Controlling and pulling focus.</p>	1, 2, 3, 4	<p>Theory & Practice</p> <p>Lecture: Operating the camera Practical session on preparing film camera, mounting lenses and testing.</p> <p>In-class exercise: Pulling focus when subject and camera are moving.</p>
7	<p>Student Presentations</p>	1, 2, 3, 4,5	<p>Students present their talks. Discussion and critique about analysis. Peer review and feedback.</p>
8	<p>Mise-en-scene</p> <p>Getting involved in script and storytelling. Affecting image with creative blocking.</p>	1, 2, 3, 4	<p>Lecture: Affecting the mise-en-scene</p> <p>In-class exercise: Practical session on positioning actors and props so they appear at similar distances in three shot sizes.</p>
9	<p>Location Shooting</p>	2, 3, 4	<p>Theory & Practice</p>

	<p>Preliminary planning and production size comprehension.</p> <p>Adopting distinctive principles in assessments on practical location.</p>		<p>Lecture: Location Shooting</p> <p>Practical hands-on session on location.</p>
10	<p>Colour grading</p> <p>Controlling the actual visual character utilising colour palette and visual references for postproduction</p>	2, 3, 4	<p>Theory & Practice</p> <p>Lecture: colour control</p> <p>Students shoot specific media formats using studio lighting</p> <p>Introduction to DaVinci Resolve and work with colourist</p>
11	<p>Project workshop</p> <p>Considerations for the final assignment.</p>	1, 2, 3, 4, 5	<p>Final Project: Students in studio work. Continuous assessment and feedback throughout production.</p>
12	<p>Project workshop</p> <p>Continuous review and feedback of final assignment through various stages of completion</p>	1, 2, 3, 4, 5	<p>Final Project:</p> <p>Students prepare & shoot in studio. Continuous assessment and feedback throughout production.</p>
13	<p>Critique of Final Films and presentations.</p> <p>Feedback on the course.</p>	1, 2, 3, 4, 5	<p>Student Presentations on final assignment with critique, peer review and feedback.</p>