Glendale College

# Course Outline of Record Report

**Cyclical Review - May 2023 (previously Media 213)**

# FTVM137 : Introduction to Cinematography

## General Information

| | |
|---|---|
| **Author:** | • Geraldine Ulrey |
| **Course Code (CB01) :** | FTVM137 |
| **Course Title (CB02) :** | Introduction to Cinematography |
| **Department:** | FTVM |
| **Proposal Start:** | Fall 2024 |
| **TOP Code (CB03) :** | (0604.20) Television (including combined TV/film/video) |
| **CIP Code:** | (09.0701) Radio and Television. |
| **SAM Code (CB09) :** | Clearly Occupational |
| **Distance Education Approved:** | Yes |
| **Will this course be taught asynchronously?:** | No |
| **Course Control Number (CB00) :** | CCC000639591 |
| **Curriculum Committee Approval Date:** | 05/10/2023 |
| **Board of Trustees Approval Date:** | 07/18/2023 |
| **Last Cyclical Review Date:** | 09/15/2023 |
| **Course Description and Course Note:** | FTVM 137 is an entry level exploration of the art and craft of cinematography. In this hands-on course, students will delve into the art and craft of cinematography: the methods and techniques by which cinematic composition and lighting give a film meaning and aesthetic purpose. Through lectures, demonstrations, exercises in a supervised classroom environment, and individual assignments in the field, students will learn to operate state-of-the-art digital and electronic equipment while applying the fundamental principles of lighting, composition, exposure, focus, lens selection, and camera dynamics into purposeful visual storytelling. Note: Students who have taken MEDIA 213 may not receive credit for this course. |
| **Justification:** | Coding/Category Change<br>Content Change |
| **Academic Career:** | • Credit |
| **Author:** | • Geraldine Ulrey |

## Academic Senate Discipline

| | |
|---|---|
| **Primary Discipline:** | • Mass Communication |
| **Alternate Discipline:** | No value |
| **Alternate Discipline:** | No value |

## Course Development

**Basic Skill Status (CB08)**

Course is not a basic skills course.

☐ Allow Students to Gain Credit by Exam/Challenge

**Course Special Class Status (CB13)**

Course is not a special class.

**Pre-Collegiate Level (CB21)**

Not applicable.

**Grading Basis**

- Grade with Pass / No-Pass Option

**Course Support Course Status (CB26)**

Course is not a support course

## Transferability & Gen. Ed. Options

**General Education Status (CB25)**

Not Applicable

**Transferability**

Transferable to both UC and CSU

**Transferability Status**

Approved

## Units and Hours

### Summary

| | |
|---|---|
| **Minimum Credit Units (CB07)** | 3 |
| **Maximum Credit Units (CB06)** | 3 |
| **Total Course In-Class (Contact) Hours** | 108 |
| **Total Course Out-of-Class Hours** | 54 |
| **Total Student Learning Hours** | 162 |

### Credit / Non-Credit Options

**Course Type (CB04)**

Credit - Degree Applicable

**Noncredit Course Category (CB22)**

Credit Course.

**Noncredit Special Characteristics**

No Value

**Course Classification Code (CB11)**

Credit Course.

☐ Variable Credit Course

**Funding Agency Category (CB23)**

Not Applicable.

☐ Cooperative Work Experience Education Status (CB10)

### Weekly Student Hours

| | In Class | Out of Class |
|---|---|---|
| Lecture Hours | 1.5 | 3 |
| Laboratory Hours | 4.5 | 0 |

### Course Student Hours

| | |
|---|---|
| **Course Duration (Weeks)** | 18 |
| **Hours per unit divisor** | 0 |
| **Course In-Class (Contact) Hours** | |

| | | |
|---|---|---|
| Studio Hours | 0 | 0 |

| | |
|---|---|
| Lecture | 27 |
| Laboratory | 81 |
| Studio | 0 |
| **Total** | 108 |

**Course Out-of-Class Hours**

| | |
|---|---|
| Lecture | 54 |
| Laboratory | 0 |
| Studio | 0 |
| **Total** | 54 |

## Time Commitment Notes for Students

No value

## Pre-requisites, Co-requisites, Anti-requisites and Advisories

No Value

## Entry Standards

**Entry Standards**

**Speak, listen, read, write, and converse in English.**

**Operate a personal computer including opening and saving files.**

## Specifications

**Methods of Instruction**

| | |
|---|---|
| **Methods of Instruction** | Lecture |
| **Methods of Instruction** | Laboratory |
| **Methods of Instruction** | Discussion |

| | |
|---|---|
| **Methods of Instruction** | Multimedia |
| **Methods of Instruction** | Tutorial |
| **Methods of Instruction** | Collaborative Learning |
| **Methods of Instruction** | Demonstrations |
| **Methods of Instruction** | Presentations |

**Out of Class Assignments**

- DSLR shooting projects for depth of field, shutter-speed and pulling focus.
- DSLR lighting projects including Quality of Light, Mixing Color Temperatures, Lighting Faces, Motivated Source Lighting, Working with Shadows, or a One Light Exercise.
- Shooting a dramatic scene with compositional and lighting choices to capture a stylistic film genre, sense of place, or a pre-determined lighting style.

| **Methods of Evaluation** | **Rationale** |
|---|---|
| Presentation (group or individual) | Presentation of work in-progress to the instructor for formative evaluation, this includes in class and out of class projects and assignments |
| Activity (answering journal prompt, group activity) | Produce lighting and composition exercises |
| Evaluation | Peer and instructor critique of work |
| Activity (answering journal prompt, group activity) | Production assignments |
| Exam/Quiz/Test | Final exam |
| Other | Attendance and participation |

**Textbook Rationale**

No Value

**Textbooks**

| **Author** | **Title** | **Publisher** | **Date** | **ISBN** |
|---|---|---|---|---|

| | | | | |
|---|---|---|---|---|
| Brown, Blain | Cinematography: Theory and Practice: Image Making for Cinematographers and Directors | Routledge | 2016 | 9781138940925 |

**Other Instructional Materials (i.e. OER, handouts)**

No Value

**Materials Fee**

No value

## Learning Outcomes and Objectives

**Course Objectives**

Identify, asses and put into practice the fundamental technical aspects of cinematography, including camera mechanics and operation, three point lighting and use of prime lenses, demonstrating individual and collective proficiency.

Examine and value the aesthetics and subtleties of visual storytelling and relate them to the technical requirements of operating digital video equipment.

Set up creative partnerships and illustrate the collaborative dynamic between the cinematographer and the whole crew of a film production.

Successfully work in a production team on cinematic scenes holding the roles of DP, Camera Operator and Gaffer while moving a story forward through executing a variety of compositional and lighting styles, genres and cinematic styles that may include: shooting day for night, portable on location lighting, single light source, mixing color temperatures, using natural light only, and utilizing moving camera and/or subject.

Define a culture of safe practices by appraising, explaining, and applying industry standard safety protocols for camera operation and lighting.

**SLOs**

**Assemble and operate a professional digital cinema camera.** Expected Outcome Performance: 70.0

| | |
|---|---|
| *MEDIA*<br>Cinematography and Editing | Demonstrate an understanding of composition, film language and lighting techniques to support the creative vision of the director. |
| *MEDIA*<br>Film,TV,and Elctr Media - AST | Demonstrate an understanding of the various techniques of film language and the cinematic tools to tell a story including producing, screenwriting, directing, cinematography, production design, sound design, and editing (picture and sound). |
| *MEDIA*<br>Visual Arts: Media Arts - A.A. Degree Major | demonstrate an understanding of composition, film language and lighting techniques to support the creative vision of the director. |

**Apply cinematic lighting and exposure techniques to a dramatic scene.** Expected Outcome Performance: 70.0

| | |
|---|---|
| *MEDIA*<br>Cinematography and Editing | Demonstrate an understanding of composition, film language and lighting techniques to support the creative vision of the director. |
| *MEDIA*<br>Film,TV,and Elctr Media - AST | Demonstrate an understanding of the various techniques of film language and the cinematic tools to tell a story including producing, screenwriting, directing, cinematography, production design, sound design, and editing (picture and sound). |
| *MEDIA*<br>Visual Arts: Media Arts - A.A. Degree Major | demonstrate an understanding of composition, film language and lighting techniques to support the creative vision of the director. |

**Create cinematic compositions that move a story forward.** Expected Outcome Performance: 70.0

## Additional SLO Information

**Does this proposal include revisions that might improve student attainment of course learning outcomes?**

No Value

**Is this proposal submitted in response to learning outcomes assessment data?**

No Value

**If yes was selected in either of the above questions for learning outcomes, explain and attach evidence of discussions about learning outcomes.**

No Value

**SLO Evidence**

No Value

## Course Content

**Lecture Content**

**Visual Storytelling (3 hours)**

- Compositional Choices to move story forward
- Lighting Style and Genre to move story forward
- Promoting Representation
    - Content creation in relation to social justice, race/ethnicity, gender, class, sexual orientation, and ability.

**Pre-visualization (4 hours)**

- Storyboarding
- Overheads/Shot Lists
- Craft of Continuity and Coverage
- Visual collaboration

**Continuity and Coverage (4 hours)**

- Role and responsibility of cinematographer in creating continuity

**Camera Operation and Menus (2 hours)**

- Image Control and Creation
- The DSLR Camera Settings
- Digital Sensors and Video Formats
- Exposure Contro
    - F-Stops, Shutter Speed, FPS, ISO

**Image Control and Grading on Set (2 hours)**
- Professional Digital Cinema Standards
- Recording Formats and Workflow
    - Coordination of format from production to post- production
- Lighting and Exposure Control
- Latitude Control
- Working with a Light Meter, Vector Scope, or Wave Form Monitor
- Controlling Contrast
- Color temperature theory and balance
- White Balance Controls
- Data Management
    - Recording Formats and Workflow (production through post)

**Composition and Camera Movement (4 hours)**
- Subject to Camera Movement and Control
- Working with the Fluid Head
- Hand Held

**Lenses (2 hours)**
- Prime Lenses vs Zoom Lens
- Optics and Focus
- Depth of Field

**The Basic Tools and Principles of Film Lighting (2 hours)**
- Overview of properties of light
- Diffused and Directional Light
- Controlling and Shaping Natural Light
- Controlling and Shaping Lighting Instruments
    - Spot and Flood
    - Tungsten and LED
- Controlling Shadows and Highlights
- Working with G & E Gear
- Basics of Electrical Distribution
- Color Temperature Control
    - Working with mixed light sources
    - Matching mixed sources
- Safety when working with grip gear, lighting instruments and electricity

**Methods of Shooting a Scene (2 hours)**
- Set Operations
- Slating and Data Management
- Camera Department Protocol
- Lighting Department Protocol
- Working with the DIT
- Roles and Responsibilities of Different Crew Members
- Safety Protocol

**Working in a camera and lighting team to successfully shoot cinematic projects as the 1) DP, 2)Camera Operator and 3) Gaffer under instructor supervision to create (2 hours)**
- Executing specific compositional and lighting styles, genres or cinematic style choices that reproduce lighting from a scene of a produced film or a famous work of art that include:
    - Shooting day for night
    - Single light source
    - Mixing color temperatures
    - Shooting on location using portable lighting kits
    - Shooting using a moving camera and subject
    - Using natural light only

**Total Hours: 27**

Laboratory/Studio Content

**Visual Storytelling (7 hours)**
- Compositional Choices to move story forward

- Lighting Style and Genre to move story forward
- Promoting Representation
    - Content creation in relation to social justice, race/ethnicity, gender, class, sexual orientation, and ability.

**Pre-visualization (6 hours)**

- Storyboarding
- Overheads/Shot Lists
- Craft of Continuity and Coverage
- Visual collaboration

**Continuity and Coverage (8 hours)**

- Role and responsibility of cinematographer in creating continuity

**Camera Operation and Menus (8 hours)**

- Image Control and Creation
- The DSLR Camera Settings
- Digital Sensors and Video Formats
- Exposure Contro
    - F-Stops, Shutter Speed, FPS, ISO

**Image Control and Grading on Set (6 hours)**

- Professional Digital Cinema Standards
- Recording Formats and Workflow
    - Coordination of format from production to post- production

Lighting and Exposure Control

- Latitude Control
- Working with a Light Meter, Vector Scope, or Wave Form Monitor
- Controlling Contrast
- Color temperature theory and balance
- White Balance Controls
- Data Management
    - Recording Formats and Workflow (production through post)

**Composition and Camera Movement (12 hours)**

- Subject to Camera Movement and Control
- Working with the Fluid Head
- Hand Held

**Lenses (8 hours)**

- Prime Lenses vs Zoom Lens
- Optics and Focus
- Depth of Field

**The Basic Tools and Principles of Film Lighting (12 hours)**

- Overview of properties of light
- Diffused and Directional Light
- Controlling and Shaping Natural Light
- Controlling and Shaping Lighting Instruments
    - Spot and Flood
    - Tungsten and LED
- Controlling Shadows and Highlights
- Working with G & E Gear
- Basics of Electrical Distribution
- Color Temperature Control
    - Working with mixed light sources
    - Matching mixed sources
- Safety when working with grip gear, lighting instruments and electricity

**Methods of Shooting a Scene (4 hours)**

- Set Operations
- Slating and Data Management
- Camera Department Protocol
- Lighting Department Protocol
- Working with the DIT
- Roles and Responsibilities of Different Crew Members
- Safety Protocol

**Working in a camera and lighting team to successfully shoot cinematic projects as the 1) DP, 2)Camera Operator and 3) Gaffer under instructor supervision to create (2 hours)**

- Executing specific compositional and lighting styles, genres or cinematic style choices that reproduce lighting from a scene of a produced film or a famous work of art that include:
    - Shooting day for night
    - Single light source
    - Mixing color temperatures
    - Shooting on location using portable lighting kits
    - Shooting using a moving camera and subject
    - Using natural light only

**Total Hours: 81**