



COURSE OUTLINE : MEDIA 213
D Credit – Degree Applicable
COURSE ID 010127
Cyclical Review: September 2020

COURSE DISCIPLINE : MEDIA
COURSE NUMBER : 213
COURSE TITLE (FULL) : Cinematography
COURSE TITLE (SHORT) : Cinematography

CATALOG DESCRIPTION

MEDIA 213 is an intermediate-level exploration of the art and technique of cinematography. Expanding from basic concepts and practices, this course emphasizes the techniques and aesthetics employed by professional cinematographers. Specific topics include cinematic composition, lighting for cinema, digital single lens reflex (DSLR) camera and digital cinema camera operation, on-set practices and digital cinema workflow. Lectures, discussions and readings are supplemented by the screening of representative films.

Total Lecture Units: 1.50

Total Laboratory Units: 1.50

Total Course Units: 3.00

Total Lecture Hours: 27.00

Total Laboratory Hours: 81.00

Total Laboratory Hours To Be Arranged: 0.00

Total Contact Hours: 108.00

Total Out-of-Class Hours: 54.00

Prerequisite: MEDIA 103 or equivalent.



ENTRY STANDARDS

	Subject	Number	Title	Description	Include
1				Define basic cinematographic terms, concepts and aesthetic principles;	Yes
2	MEDIA	103	Introduction to Motion Picture Production	recognize and understand the application of various digital motion picture formats;	Yes
3	MEDIA	103	Introduction to Motion Picture Production	perform a variety of camera compositions, movements, and lens adjustments and understand their value and ethical application in the craft of cinematic storytelling;	Yes
4	MEDIA	103	Introduction to Motion Picture Production	operate a digital motion picture camera;	Yes
5	MEDIA	103	Introduction to Motion Picture Production	demonstrate critical thinking as a member of a functional production team;	Yes
6				shoot a short on-location cinematic continuity scene.	Yes

EXIT STANDARDS

- 1 Apply operational techniques employed by professional motion picture camera operators and assistants;
- 2 create motion picture images and footage which are aesthetically pleasing and appropriate for inclusion in professional-level cinematic productions;
- 3 create motion picture images which meet professional standards of exposure, color balance, focus and movement;
- 4 analyze and critique the characteristics of a variety of professional digital recording formats;
- 5 create an effective storyboard which communicates visual compositions and actions to other production crew members.

STUDENT LEARNING OUTCOMES

- 1 assemble and operate a professional digital cinema camera
- 2 apply cinematic lighting and exposure techniques to a dramatic scene
- 3 generate and execute a professional digital cinema format workflow from acquisition to deliverable production



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COURSE CONTENT WITH INSTRUCTIONAL HOURS

	Description	Lecture	Lab	Total Hours
1	Pre-visualization • Storyboarding • Animatics • Pre-shooting • Online visual collaboration	4	11	15
2	Image Creation Lecture • Lighting and exposure • Controlling camera sensitivity to light • White balance • Three-point lighting • Natural vs. stylistic lighting • High-key and low-key lighting • Soft and hard lighting • Using practicals • Composition • Space • Line and shape • Tone • Color • Movement • Rhythm • Contrast and affinity • Story and visual structure • Movement • Camera movement • Subject movement • Movement of visual attention • Focus • Using focus to control attention • Depth of field • Racking or pulling focus • Deep focus • Hyperfocal distance • Macro focusing • Filtering • Neutral density • Diffusion • Color correction • Polarizing • Warming • Contrast • Day for night	10	29	39



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3	<p>Camera Operation Lecture</p> <ul style="list-style-type: none"> • Camera configurations and choices • Film cameras • Electronic cinema cameras • Television cameras • Digital single lens reflex (DSLR) cameras • Camera setup and maintenance • Assembly • Adjustment • Cleaning • Storage and transportation • Repair • Lens choices • Zooms • Primes • Adapters • Camera crew responsibilities • Camera operator • First camera assistant • Second camera assistant • Digital imaging technician (DIT) • Digital media technician (DMT) • On-set practices • Loading and unloading digital files • Shooting • Slating • Focus pulling • Camera reports 	10	29	39
4	<p>Recording formats and workflow</p> <ul style="list-style-type: none"> • Professional digital cinema standards • Coordination of format from production to post-production • Analyzing pros and cons of varying recording formats • Preservation of digital file integrity 	3	12	15
				108

OUT OF CLASS ASSIGNMENTS

- 1 camera shooting projects for depth of field, shutter-speed and pulling focus;
- 2 digital cinema camera shooting project;
- 3 digital cinema camera look creation;
- 4 transcoding and editing digital cinema footage.



METHODS OF EVALUATION

- 1 attendance and participation;
- 2 work in-progress;
- 3 peer and instructor critique of work;
- 4 production assignments;
- 5 final exam.

METHODS OF INSTRUCTION

- Lecture
- Laboratory
- Studio
- Discussion
- Multimedia
- Tutorial
- Independent Study
- Collaboratory Learning
- Demonstration
- Field Activities (Trips)
- Guest Speakers
- Presentations

TEXTBOOKS

Title	Type	Publisher	Edition	Medium	Author	IBSN	Date
Cinematography: Theory and Practice: Image Making for Cinematographers and Directors	Required	Routledge	3	Print	Brown, Blain	9781138940925	2016