

FVC212 - ADVANCE CINEMATOGRAPHY AND LIGHTING

Course Title	ADVANCE CINEMATOGRAPHY AND LIGHTING			
Course Code	FVC 212			
Course Type	Required			
Level	Bachelor			
Year / Semester	2 nd Year / 4 th Semester			
Teacher's Name	Kyriacos Mosfiliotis, Paris El Said			
ECTS	5	Lectures / week		Laboratories / week 3
Course Purpose and Objectives	<p>The course aims to familiarize students with the concepts & principles underlying the field of digital cinematography and lighting, as a means of aesthetic expression and communication.</p> <p>The course explores the role of the Cinematographer as a visual storyteller and the ways all on-screen visual elements comprises to the art of cinematography. In doing so, they will operate HD cameras, determine set and lighting needs, block scenes, and become familiar with topics including film space, continuity, lenses, color, filters, and camera control.</p>			
Learning Outcomes	<p>Upon successful completion of the course students should be able to:</p> <ul style="list-style-type: none"> • define the role of the cinematographer in a motion picture production. • demonstrate an understanding of the principles and methods of visualization in cinematography. • set up a variety of lighting and grip equipment and operate lighting instruments safely and appropriately. • utilize lighting to achieve proper exposure and evoke mood. • recognize what is motivating the light in film scenes and the role lighting plays in evoking mood and dramatic meaning. • apply the technical and aesthetical aspects of cinematography taught in class in the production of a short film. 			

Prerequisites	CVC 108	Corequisites	
Course Content	<ul style="list-style-type: none"> • The artistic and technological elements of cinematography. • Video and High Definition. • Lenses and cameras. • The language and quality of light. • Lights and Lighting. • Image Control, Cinematic Continuity, Composition and Framing. • Detailed practical on various types of lighting situations (indoor & outdoor). • Discussion on shooting styles, i.e., conventional vs. unconventional. Screening examples from films with similar stories that utilize different styles and content. • Professional techniques to alter the look and mood of a film. • Interpreting a script, using lighting effectively, artful composition and intelligent movement to create a visual style. • Theoretical topics include historical and contemporary trends and styles of cinematography and how several cinematographers view their craft. 		
Teaching Methodology	<p>Lectures, demonstrations and screenings together with detailed critical analysis at each stage engage students in the practice and disciplines of cinematography and lighting. Lectures address Cinema theory and are supported by practical demonstrations in which the information imparted is put into practice. Screenings are used to critically analyze student projects and to provide examples of good practice. This process is supported by individual student research through directed and independent learning.</p>		
Bibliography	<p>Book references</p> <ul style="list-style-type: none"> - Alton, J. (2013) <i>Painting With Lighting</i>, California Press. - ASC. (2013) <i>American Cinematographer Manual</i>, The ASC Press. 		

- Brown, B. (2012) *Cinematography: Theory and Practice: Image Making for Cinematographers and Directors*, Focal Press.
- Brown, B. (2007) *Motion Picture and Video Lighting*, Focal Press.
- Foster, J. (2014) *Color: A photographer's guide to directing the eye, creating visual depth, and conveying emotion*, Peachpit Press.
- Hart, Douglas C. (2012) *The Camera Assistant: A Complete Professional Handbook*, Boston: Focal Press.
- Kenworthy, K. (2013) *Mastershots Vol.3*, Michael Wiese Productions
- Landau, D. (2014) *Lighting for Cinematography: A Practical Guide to the Art and Craft of Lighting for the Moving Image*, Bloomsbury Publishing Inc.
- Malkiewicz, K. (2012) *Film Lighting*, Prentice Hall Press
- Mascelli, J. (1998) *The Five C's of Cinematography: Motion Picture Filming Technique*, Silman-James Press.
- Sawicki, M. (2007) *Filming the Fantastic: A Guide to Visual Effects Cinematography*, Focal Press.
- Stepan, P. (2008) *50 Photographers You Should Know*, Prestel
- Viera, J. and Viera, M. (2005). *Lighting for film and digital cinematology*. 2nd ed. Belmont, Calif: Wadsworth.

Useful Websites

- Cinema 5D, <www.cinema5d.com>
- The Black and Blue, <www.theblackandblue.com>
- American Cinematographer, <www.ascmag.com>
- Filmmaker IQ, <www.filmmakeriq.com>
- Indy Film Gear, <www.indyfilmgear.com>
- Cinephilia and Beyond, <www.cinephiliabeyond.org>
- Videomaker, <www.videomaker.com>

	<ul style="list-style-type: none"> - Film and Digital Times, <www.fdtimes.com> - No Film School, <www.nofilmschool.com>
<p>Assessment</p>	<p>Overall, the course is evaluated as follows:</p> <ul style="list-style-type: none"> • Final Assessment 34% <ul style="list-style-type: none"> - Design Intelligence 40%, - Research and Methodology 20%, - Experimentation and Analysis 20%, - Time management and Presentation 20% • Course work 66% <ul style="list-style-type: none"> Interim Critique 33% Final Critique 33% <p>Short Film Project</p> <ul style="list-style-type: none"> - 40% Pre-production Process - 30% Production Process - 30% Final Result <p>The final grade will be based on the students' understanding of class material, their competence with skills, and the manner in which they carry out projects and work with their fellow classmates. There are hands-on graded lab activities, production assignments, critiques and a final project where they must apply their knowledge and skills earned on a short film. While technical proficiency is a must, projects will also be graded on creativity and aesthetic considerations. Technical proficiency will reflect how accurately images have been analyzed and rendered according to the intention of the student.</p> <p>The assignment will focus on the analysis of the work of professionals, which includes identification of lighting sources; analysis of lighting qualities, intensities, colors; a physical re-creation of the lighting design in the studio or</p>

	<p>on location; and the accurate rendering of the re-creation on video format. Class attendance and participation is absolutely required at each lecture and lab throughout the entire semester.</p> <p>Assessment criteria for the projects:</p> <ul style="list-style-type: none"> - 20% Knowledge and Understanding - 30% Research and Analytical Skills - 40% Production competency and solution - 10% Presentation and Communication
Language	English