

London South Bank University



Cinematography

AME_5_CIN

Electronic Module Guide available from
Blackboard

Faculty of Arts and Human Sciences

2013/2014

Level 5 — Semester 1

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1. MODULE DETAILS

Module Title:	Cinematography
Module Level:	Level 5
Module Reference Number:	AME_5_CIN
Credit Value:	20 CAT Points
Student Study Hours:	152
Contact Hours:	36
Course:	Digital Film and Video
Year and Semester	2013/14, Semester 1
Module Coordinator:	Marko Waschke MA
MC Contact Details:	Marko Waschke MA Email: waschkem@lsbu.ac.uk
Lectures/Training Room:	K120 (Studio 55)
Course Director, Digital Film and Video:	Dr Patrick Tarrant Room: B401, 103 Borough Road Email: tarrantp@lsbu.ac.uk Phone: 0207 815 5803
Keyworth Media Centre Staff:	Marie-Josiane Agossou (Team Leader) Room: K113, Keyworth Centre Email: agossoum@lsbu.ac.uk Phone: 0207 815 6704 Andrew Logan (Video Demonstrator) Room K113, Keyworth Centre Email: logana@lsbu.ac.uk Phone 0207 815 6775
Subject Area:	Film and Video
Summary of Assessment Method:	Portfolio of Assessment: Short Film & 'Treatment & Evaluation'
External Examiner appointed for module:	Ben Thompson, Course Leader, BA (Hons) Television and Film Production, University of Portsmouth

2. SHORT DESCRIPTION

This module offers both skills-based training in the use of High Definition (HD) cameras as well as the opportunity to study the techniques and aesthetics of cinematography. Students will be exposed to the particular demands and possibilities of working with High Definition cameras and video, and will be asked to light and shoot scenes according to specified aesthetic and dramatic criteria. Students will be working on an original group-devised film project, as developed in this module, that demonstrates a command of filmmaking and cinematographic technique as well as an understanding of the roles, job descriptions and work processes involved in successfully working on video, television and film productions.

3. AIMS OF THE MODULE

The aims of this module are to:

- Train students to work proficiently with HD cameras.
- Introduce students to methods for managing and editing HD video resources.

- Develop students' ability to manipulate lights and cameras to achieve specific stylistic and dramatic effects.
- Introduce students to the standards, practices and techniques of HD drama filmmaking.
- Give students insight into the roles and responsibilities of different film departments.
- Enable students to experience the importance of teamwork.
- Allow students to device and produce original creative film project.

4. LEARNING OUTCOMES

On successful completion of this module students will be able to:

4.1 Knowledge and Understanding

- Explain the functions of various manual control settings on HD cameras.
- Manipulate the mechanical and electronic settings of the camera.
- Take control of the visual field in front of the camera.
- Recognize what is required to capture, store, edit and compress HD video.
- Express themselves creatively and systematically, capturing images capable of conveying a particular mood or meaning.
- Understand the language, etiquette and hierarchy on film sets.

4.2 Intellectual Skills

- Appraise the impact of cinematography on a film's style and meaning.
- Critically engage with camera placement as a form of narration and a tool for manipulating audience identification.
- Develop and apply criteria for shot selection, camera placement and lighting.

4.3 Practical Skills

- Work efficiently with HD cameras.
- Work efficiently with HD video.
- Work proficiently with camera lenses, and recognize the impact of lenses upon images.
- Light scenes and characters safely and efficiently.
- Work collaboratively with lighting, sound and camera personnel.
- Work with cast members in an appropriate manner.

4.4 Transferable Skills

- Develop criteria for aesthetic reflection and evaluation.
- Work productively within a group/crew.
- Work with HD technology.
- Develop presentation and communication skills.

5. ASSESSMENT OF THE MODULE

5.1 Portfolio of Assessment – Weighting 100%

Part 1: Short Film (group project) [Film must be available for screening on Tuesday December 10th]

An original, group-devised film that demonstrates a command of filmmaking and cinematographic techniques.

Criteria for Assessment:

Your film should demonstrate your ability to:

1. Employ and execute appropriate cinematographic techniques to tell a story, suggest an idea, reveal a character, or create an experience.
2. Work collaboratively to conceive and produce a resolved and coherent film or film-fragment (e.g. a scene within a film)

Part 2: 1,000 word 'Treatment & Evaluation' (Individual)

This document will address both, the projected ambition and final experience of the film production, and the lessons learned.

Treatment - What is the idea of the film? Why do you want to make it? How do you plan to make it? What aspects of cinematography and film production do you hope to develop by undertaking this film project?

Evaluation - How were the questions above answered by your experience of making the short film? What in fact did you learn? What would you do differently next time?

Portfolio: Film and Written Work Due: Thursday 12th December 2012 (Week 12).

6. FEEDBACK

Feedback will be given to students on the 29th of January 2014. Note that feedback will be provided in an on-going basis in class, and students will receive immediate feedback on their films at the screening, in addition to written feedback.

7. INTRODUCTION TO STUDYING THE MODULE

7.1 Overview of the Main Content

Students will be taught how to handle, manage and manipulate the HD cameras used in a supported classroom environment. This is an opportunity for students to develop an understanding of cinematographic techniques and their role in creating meaning in films, both in an aesthetic and dramatic sense. Students will learn how to 'shape' the profilmic space in front of the camera through composition, lens choice, lighting, and camera movement. All of these elements will be discussed in relation to the demands of particular shooting scenarios and scenes.

7.2 Overview of Types of Classes

The module runs for one semester, spanning 12 teaching weeks.

Classes will be workshop-based with students arranged in small groups around one of three cameras. Students will work in small groups to create an original short film, and will work individually to complete their written assessment.

7.3 Importance of Student Self-Managed Learning Time

There are 57 self-managed study hours associated with this module - these can take the form of individual independent study or group production work, such as pre-production planning, shooting and editing your film/scenes. Remember that in addition to conducting yourself professionally throughout the workshops, you must also conduct group meetings and prepare for given homework as well as conducting research, demonstrate an appreciation of what has been covered in the workshop lessons and written about cinematography, and show a commitment to writing about the relation between story impact, technology, images, and dramatic meaning. So your self-managed time will also be spent in the library, researching and reading appropriate academic sources and critically viewing films and television programmes and other appropriate video content. As students of cinematography you should critically reflect on the choices filmmakers make, by taking notes about camera movement, internal rhythm, the cutting together of dialogue scenes, and the use of various lenses and composition. Ask yourself *why* the filmmakers have made the choices they have made.

7.4 Employability

Being able to manage yourself and others within a technologically demanding environment is an important skill for all media practitioners. But being able to work with the latest HD cameras and technologies makes students especially attractive to employers who might otherwise have to outsource their HD requirements. Furthermore, understanding the techniques of cinematography is a key skill in the film and television industries, and having the capacity to represent yourself as someone with training in this sphere is a very real and recognisable asset.

8. THE PROGRAMME OF TEACHING, LEARNING AND ASSESSMENT

8.1 Snapshot of the Module

Semester One	
Week 1	Welcome, brainstorming, concept and development
Week 2	Pitching
Week 3	Presentations: treatment, storyboard, visual references, rough budget
Week 4	Presentations: production schedule, final storyboard, location board
Week 5	Crew responsibilities, final screen play, castings, bookings
Week 6	Pre-Production, presenting shot list
Week 7	Prep, cam, sound, lighting, kit, media, storage, workflow demo
Weeks 8 to 9	Film shoots
Weeks 10 to 11	Editing / post production / deliverables
Week 12	Submission of final films, screenings
Christmas Holidays	

8.2 Weekly Overview For Semester 1

SEM 1	CINEMATOGRAPHY
	<p>Group 1: 9.30 - 12.30 H Tuesdays Group 2: 13.30 - 16.30 H Tuesdays Group 3: 9.30 - 12.30 H Wednesdays</p> <p>ROOM: Studio 55 (K120)</p>
<p>Week 1 23 Sept</p> <p>NB: dates are for the beginning of the week.</p>	<p>Introduction to tutor and module Overview: Aims and objectives. Consumables required. Film content, film lengths, crew roles and responsibilities. Appointing of crews, followed by 1st brainstorming session Light, Exposure and Lenses: ISO, aperture/f-stop, shutter speed, Lenses, focal length and focus pulling, perspective and space. Exercise: Using prime lenses and zoom lenses and perspective. Basic focus. Look at Black Board module content online Feedback session and homework.</p>
<p>Week 2 30 Sept</p>	<p>Pitch of film concepts (all crews). image resolution, frame rate, codecs, white balance, basic framing techniques, depth of field. Camera menus part I (using HD Camcorders and DSLRs). Exercise: White balance, video handles, framing and composition with human subjects, shot composition and fixed depth, film space. Feedback session and homework.</p>
<p>Week 3 7 Oct</p>	<p>Presentations of film treatment, storyboard, visual references. Camera menus part II (using HD Camcorders and DSLRs). Principles of Camera language, Forces of visual organisation Exercise: Framing, composition and focus part I: the psychology of shots to convey mood and meaning. Locked-off camera, lenses and zoom. The continuity style. Crossing the line. Feedback session and homework.</p>
<p>Week 4 14 Oct</p>	<p>Presentation of film schedule and finalised script/storyboard, casting/ rehearsals mapped out and in progress. Considering lighting. Script breakdown and Shot list Basic camera moves, camera dynamics and meaning, three point lighting set up. Exercise: Framing, composition and focus part II: the psychology of shots to convey mood and meaning. Camera movements: pan, tilt, hand-held, Feedback session and homework..</p>
<p>Week 5 21 Oct</p>	<p>Continuity. Shooting for the edit: Scenes, Shots, Set-Ups (slate) and Takes. Single Set Up Scene versus Master and Coverage versus Shot by Shot More camera moves, camera dynamics and meaning Exercise: Framing, composition and focus part II: the psychology of shots to convey mood and meaning. Camera movement: steady cam, rig. Feedback session and homework.</p>

Week 6 28 Oct	Basic camera moves, camera dynamics and meaning Exercise: Introducing simple lighting. Framing, composition and focus part III: the psychology of shots to convey mood and meaning. Camera movement: dolly and tracking Exercise: Continuity challenge - three crews film matching shots. Recording sound part I: microphones, boom, clapper board synching AV, wild track. Feedback session and homework.
Week 7 4 Nov	Lighting the scene: storytelling with light: setting up, positioning, H&S, operating lights. Exercise: 3point-Lighting, reflectors and diffuser. Continuation Recording Sound: Dialogue Feedback and Preproduction Session: Preparation for Week 10 Shooting.
Week 8 11 Nov	Studio 55, booked class rooms or prearranged locations off and within university grounds: SHOOTING 4 hours.
Week 9 18 Nov	Studio 55, booked class rooms or prearranged locations off and within university grounds: SHOOTING 4 hours.
Week 10 25 Nov	Postproduction Part I: Log & transfer/ingesting and editing. Editing video: assembly cut, rough cut, editing audio, signing off
Week 11 2 Dec	Postproduction Part II: Editing: final cut, colour correction/grading, titles and credits, audio mix, delivery formats (compressing/encoding) for screening in week 12.
Week 12 9 Dec	Submission of Portfolio of Assessment (Films and 'Treatment & Evaluation') Final screenings of all films and evaluating discussion.

9. STUDENT EVALUATION

Students will be asked to complete an anonymous module evaluation towards the end of the module. Module evaluations are an important part of the University's quality assurance systems and provide a valuable mechanism for obtaining student feedback and identifying ways in which the module can be improved and updated. In addition to completing evaluations, students may ask their student representatives to raise specific issues regarding modules at Course Board meetings.

10. LEARNING RESOURCES

10.1 Core Materials

Bordwell, D. (2005) *Figures Traced in Light: On Cinematic Staging*. Berkley: University of California Press.

Brown, B. (2002) *Cinematography: Theory and Practice: Image Making for Cinematographers, Directors, and Videographers*. Massachusetts: Focal Press.

Cartwright, S. R. (1996) *Pre-Production Planning for Video, Film and Multimedia*. London: Focal Press.

Elsaesser. T (ed) (1990) *Early Cinema: Space, Frame, Narrative*. London: BFI Pub.

- Ferncase, R. K. (1992) *Basic Lighting Worktext for Film and Video*. London: Focal Press.
- Grant, B. K. (ed) (2005) *Film Genre Reader II*. Austin: University of Texas Press.
- Hayward, S (2006) *Cinema Studies: the key concepts*. 3rd Ed. London: Routledge.
- Katz, S. D. (1991) *Film directing shot by shot: visualizing from concept to screen*. Michael Wiese Productions in conjunction with Focal Press.
- Katz, S. D. (2004) *Film directing cinematic motion*. Michael Wise Productions, Studio City, CA
- Malkiewicz, J. K. (1989) *Cinematography: A guide for filmmakers and film teachers*. New York: Simon & Schuster.
- Mascelli, J.V. (1965) *The Five C's of Cinematography: Motion Picture Filming Techniques*. California: Silman-James Press.
- Neale, S (ed.) (2002) *Genre and contemporary Hollywood*. London: British Film Institute.
- Rabiger, M. (1997) *Directing Techniques and Aesthetics*. London: Focal Press.
- Silver, A and Ward, E. (2008) *Film Noir: an Encyclopaedic Reference to the American style*. London: Duckworth.
- Tosi, V. (2005) *Cinema before cinema: the origins of scientific cinematography*. Trans by Serg Tosi. London: British Universities Film & Video Council.
- Ward, P (2003) *Picture Composition for Film and Television* (2nd Edition). Oxford: Focal Press.
- Winston, B. (1996) *Technologies of Seeing: Photography, Cinematography and Television*. London: British Film Institute.
- Wood, R (2003) *Hollywood from Vietnam to Reagan ... and beyond*. (expanded and revised edition) New York: Columbia University Press.

10.2 Filmography

Core Viewing

- Barry Lyndon* (Stanley Kubrick, UK, 1975)
- Buffalo 66* (Vincent Gallo, USA, 1998)
- Chopper* (Andrew Dominik, Australia, 2000)
- Cinema 16: World Short Films (2008) (V)*.
- Citizen Kane* (Orson Wells, USA, 1941)
- Through the Olive Trees* (Abbas Kiarostami, Iran, 1994)
- The Diving Bell and The Butterfly* (Julian Schnabel, France, 2007)
- Elephant* (Gus Van Sant, USA, 2003)
- The Piano* (Jane Campion, NZ, 1993)
- Spring Summer Autumn Winter Spring Summer* (Ki-duk Kim, Korea, 2003)
- Far from Heaven* (Todd Haynes, USA, 2002)
- Seven Samurai* (Akira Kurosawa, Japan, 1954)
- Killer Of Sheep* (Charles Burnett, USA, 1977)
- Festen / The Celebration* (Thomas Vinterberg, Denmark, 1998)
- M* (Fritz Lang, Germany, 1931)
- Stalker* (Andrei Tarkovsky, Russia, 1979)

Further Viewing

- American cinema, vol 1: The Hollywood style. The star.
- American cinema, vol. 2: Romantic comedy. Film noir. Romantic comedy. Film noir.
- American cinema, vol. 3: The Western. The combat film.
- American cinema, vol. 4: The studio system. Film in the television age.
- American cinema, vol. 5: The film school generation. The edge of Hollywood.

11. SUBMISSION OF COURSEWORK & GENERIC ASSESSMENT CRITERIA

11.1 Submitting your coursework using the Coursework Assignment Tracker system (CAT)

We use a Coursework Tracking System that allows you to track where your coursework is at any given time within the submission, marking and feedback process. You can access the system from the front page of my.lsbu.ac.uk. Just click on Coursework Tracker and you will be able to download and print your submission bar-code cover-sheet as well as check to see where your coursework is.

Your feedback should be available from the Coursework Submission Office within 20 working days of submission. Upon collection, your coursework will be scanned and its status will change to 'collected' on the tracking system.

Handing in practical coursework

If you are required to submit practical coursework, such as DVDs, logbooks or photographs etc, please also submit using the CAT system ensuring that the bar-code coversheet is securely attached to the work.

For all assessment you must provide 2 copies. For films you should include: **2 DVDs** of the Production, both of which **MUST** be clearly labeled. Correctly encoded DVD movies should be submitted, do not submit DVD data disks. Each student's name and ID number **MUST** be listed on the submission form in order to be awarded a grade.

Back Up Copies

You are required to keep a personal copy of all your assessed coursework, both written and practical, in case any work is damaged or goes missing. You also need to keep an individual copy of your group production for your personal portfolio / show reel. Production work will be deleted off the server at the end of each semester, so it is particularly important that you ensure that you keep your own personal copy on external Hard Drives and back up your projects onto DVD or USB-Media.

Coursework Submission Office

Location: Room 262, Borough Road

Hours:

Monday – Thursday 9am-6pm

Fridays 9am-4pm

(During vacation times the office closes at 5pm)

Phone: (0)20 7815 5470

Email: ahscwsub@lsbu.ac.uk

Info: my.lsbu.ac.uk/page/exams-assessments-coursework

11.2 Late Submission

Coursework submitted up to two weeks after the deadline date will receive a maximum mark of 40%.

Coursework cannot be submitted more than two weeks after the deadline without an "Extenuating Circumstances" claim form. If your claim for Extenuating Circumstances is supported, you will receive the full mark for your work.

11.3 Extenuating Circumstances

Students who experience serious medical and/or personal problems that they believe have affected their course work and/or examination performance must see their Course Director before the submission deadline or examination and complete a mitigating circumstances form that may be accepted, rejected or noted by the *Extenuating Circumstances Board*. Extenuating Circumstances apply to individual modules/modules

only and will only be taken into consideration if accompanied with documentary evidence relating to the dates specified (e.g. a medical certificate confirming illness on the day of an examination). Forms must be completed by the end of the appropriate semester - consult your Course Director for the deadline.

11.4 Generic Assessment Criteria for Written Work

<u>Percentage</u>	<u>Quality</u>	<u>Classification</u>
70% - 100%	Excellent	1st
60% - 69 %	Very Good	2:1
50% - 59%	Good	2:2
40% - 49%	Weak	3rd
40% or below	Poor	Fail

1st — 70-100% — Excellent

This is an excellent piece of work. The writing must be articulate, logically structured and well presented, including a contents page and page numbering. There should be no grammatical, spelling or typographical errors. The analysis covers each aspect of the remits criteria in substantial detail according to the Module Guide remit, with appropriate referencing from a wide range of sources, supported by an appropriately constructed bibliography and any other necessary ancillary evidence, such as newspaper research or film or TV texts.

2:1 — 60-69% — Very good

This is a good piece of work, well-referenced, well-written, well-structured piece of analytical work, demonstrating only minor gaps in knowledge, but dealing with all aspects of the remit, though perhaps not always in quite sufficient depth. Wider theoretical issues are addressed, though they may not be fully explored or integrated into scrutiny of the documentary or sequence analysed.

2:2 — 50-59% — Good

A satisfactory piece of work, reasonably written, and showing a good understanding of the topic. However, the essay may be largely descriptive, or rather generalised in places, or lack sufficient analysis or argument. The sequence analysis may be overly descriptive with not enough attention to the function/meaning generated by the formal construction of the work. All or some of the remit's criteria may be covered, though not in sufficient depth. It may be poorly written in terms of grammar, spelling, sentence construction or paragraphing. It may need restructuring or be poorly presented.

3rd — 40-49% — Weak

A totally descriptive piece of work, lacking in all areas demanded by the remit. The expression may be poor, with spelling mistakes, weak grammar and a lack of paragraphing. The sequence analysis shows a lack of attention to detail and there is little attempt to draw any conclusions from the relationship between form and content. The essay may lack a clear introduction, conclusion or overall structure. The presentation is poor.

Fail — 0-39% — Poor

The work answers very few or none of the remit's criteria. It is badly structured, poorly written and poorly presented. It is purely descriptive and lacks details for analysis. There is little evidence of planning or of understanding the module objectives or assessment criteria. Work will have to be resubmitted to gain a maximum of 40%.

11.5 Generic Assessment Criteria for Practical Work

1st — 70-100% — Excellent

PRODUCTION

Outstanding work in all respects: you need to show evidence that your intellectually challenging idea has been translated effectively into the appropriate medium, demonstrating not only technical proficiency but considerable originality in your approach. Your well presented production work – labelled, and if appropriate, cued ready to play – will demonstrate a significant element of fusion in terms of form and

content. The work will show consistent attention to detail, and be striking in terms of its conceptual innovation and manipulation of technical processes.

2:1 — 60-69% — Very good

PRODUCTION

This will be a well-presented, conscientious piece of work, featuring a strong central idea. While it may attempt to explore an intellectually challenging concept the piece may be undermined by some minor errors in terms of technical processes; alternatively while perhaps you demonstrate considerable technical proficiency in terms of how you express the idea in the chosen medium, the idea itself may be somewhat derivative or lacking in certain aspects of its development. This nonetheless stands out as strong work.

2:2 — 50-59% — Good

PRODUCTION

This is a well-presented piece of work displaying a good central idea, which may be somewhat unoriginal or not fully pursued in terms of intellectual coherence. While it demonstrates technical competence it may contain a significant number of errors, or represent little in the way of creative use of the medium. The production may well be lacking in ambition, in its approach in terms of either form or content or both; or it may have been unrealistically ambitious.

3rd — 40-49% — Weak

PRODUCTION

This represents a poor expression of the remit in all areas: the central idea will be unoriginal, and/or poorly thought-through, and the execution will demonstrate both a lack of basic understanding and application in achieving basic technical competencies. This work stands out because of its overall poor quality.

Fail — 0-39% — Poor

PRODUCTION

This has failed to address all or most elements expressed in the remit: the central idea may be weak and/or unoriginal and little or no attempt will have been made to achieve basic technical competencies in the appropriate medium. Presentation may also be poor.