Module Title	Colour Grading
Programme(s)/Course	Film Practice
Level	5
Semester	1
Ref No:	
Credit Value	20 CAT Points
Student Study hours	Contact hours: 48 Student managed learning hours: 164
Pre-requisite learning	None
Co-requisites	None
Excluded combinations	None
Module Coordinator **[Name + e mail address]**	TBA
Parent Department	School of Arts & Creative Industries
Parent Course	Film Practice
Description **[100 words max]**	Working with camera footage shot in Log format (Log C encoding), such as on the Arri Alexa, gives you the greatest dynamic range (the most information in both highlights and shadows), but also demands colour grading to correct what looks like a washed out, low contrast image. This is just the most recent development affecting the job of the colour grader, who otherwise works to ensure that all shots in a continuity sequence are colour matched, while also achieving the colour and contrast that match a director's aesthetic criteria (the look of a film). This Module is technical in its focus, designed to give students an experience of working to industry standards and according to established workflows in professional colour grading suites, using footage shot on High End digital cinema cameras.
Aims	**The aims of this Module are to:** • Train students to work proficiently with HD and Ultra HD footage captured in Log, RAW and other formats. • Introduce students to methods for managing and manipulating media from different sources and in different recording formats. • Develop students' ability to manipulate images to achieve specific stylistic and dramatic effects. • Introduce students to professional colour grading software and give them the confidence to continue to develop their skills in this important area of post-production. • Introduce students to colour science, colour calibration, gamma curves, and Look-Up Tables (LUTs).
Learning outcomes	**By the end of this module students should be able to:** **Knowledge and Understanding** 1. Understand the science behind colour and gamma curves, including the relation between exposure and contrast at different exposure settings. **Practical Skills** 2. Convert Log footage to Rec 709 or other formats using LUTs, or Look Up Tables. 3. Manipulate colour, exposure and contrast with colour grading software but *without* using pre-sets or LUTS. 4. Match colour, exposure and contrast from one shot to another within a scene or sequence. 5. Make use of colour charts recorded at the beginning of a shot to facilitate colour correction.

	Intellectual Skills
	6. Understand the way different colour palettes contribute to the mood and meaning of a film or scene.
	Transferable Skills
	7. Communicate effectively with the editing, camera and lighting departments.
Assessment Criteria	**Students will be assessed on their ability to:**
	1. Perform colour grading with both automated and manual tools (LO2, LO3)
	2. Create a consistent looking video image (LO1, LO4, LO5)
	3. Create the right visual treatment for a range of filmed scenes (LO6)
	4. Manage workflows and media within a schedule (LO2, LO7)
Employability	In this module you will develop the skills needed to show prospective employers that you have the discipline and work ethic to operate as part of a technical team, and the creative understanding to take direction. You will also develop the all-important skills of working efficiently to a brief and within the resource available to you. The roles of various crew members and departments on a film set and in the post-production suites are clearly outlined by Skillset, and by meeting the criteria to work in such roles you will make yourself recognisable to future employers who operate within the same industry framework.
Teaching & Learning Pattern	The Module will be delivered in workshops covering both the science and technology of colour grading, and its practical and creative applications.
Indicative content	• Working with Colour Grading Software
	• Working with multiple video recording and compression formats
	• Understanding colour, contrast and exposure and how to manipulate these inter-dependent parameters.
	• Understanding the relationship between the DoP, Gaffer and Colourist.
Assessment method (Please give details – elements, weightings)	**Coursework 1 — 100%. Portfolio**
	The portfolio will be made up of:
	• supplied shots and scenes colour corrected by each student.
	• your own production book which will include an 800 word statement of learning centred on technical and aesthetic aspects of colour correction.
Indicative Reading	**CORE READING:**
	• Atkinson, S (2016) *From Film Practice to Data Process: Production Aesthetics and Representational Practices of a Film Industry in Transition*. Edinburgh University Press: Edinburgh.
	• Davinci Resolve 12 Beta Reference Manual. Black Magic Design.
	• Hollyn, N (2009) *The Film Editing Room Handbook: How to Tame the Chaos of the Editing Room*. (4th Edition) Peachpit Press: California.
	• Hullfish, S (2012) *The Art & Technique of Digital Color Correction*. Focal Press: Oxon.
	• Kennel, G (2013) *Color & Mastering For Digital Cinema*. Focal Press: London.
	• Van Hurkman, A (2014) *Colour Correction Handbook*. (2nd Edition) Peachpit Press: California.
Other Learning Resources	**Websites**
	'Everything You Need to Know to Get Started in Color Correction & DaVinci Resolve 9'
	Filmography
	• *Chopper* (Andrew Dominik, Australia, 2000)

	• *Far from Heaven* (Todd Haynes, USA, 2002) • *Three Times* (Hsiao-hsien Hou, Taiwan, 2005) • *Traffic* (Steven Soderburgh, USA, 2000) **University Virtual Learning Environment** PowerPoint slide presentations, the module guide and other relevant materials will be available through the University's Virtual Learning Environment (VLE), available via your MYLSBU page.