

# FILM-1040: IMAGING BASICS FOR FILM AND MEDIA ARTS: ON LOCATION AND IN STUDIO

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## Cuyahoga Community College

**Viewing: FILM-1040 : Imaging Basics for Film and Media Arts: On Location and in Studio**

**Board of Trustees:**

March 2020

**Academic Term:**

Fall 2020

**Subject Code**

FILM - Film and Media Arts

**Course Number:**

1040

**Title:**

Imaging Basics for Film and Media Arts: On Location and in Studio

**Catalog Description:**

Develop working knowledge of photography basics for filmmakers through the completion of photo essays. Learn to control camera settings, lighting, picture composition, and lenses to create a desired result. Navigate challenges specific to working on location in film production. Focus on lighting actors in a variety of environments and communicating a visual narrative. Covers safe and proper handling of a variety of lighting instruments and light modifiers. Montage theory, picture composition for film and television, basic visual effects and primary color correction are introduced. Prepares students for future course work in film and media arts. Includes film equipment checkout practices.

**Credit Hour(s):**

3

**Lecture Hour(s):**

2

**Lab Hour(s):**

3

## Requisites

**Prerequisite and Corequisite**

Concurrent enrollment in FILM-1180 Introduction to Media Arts and Filmmaking.

## Outcomes

**Course Outcome(s):**

Demonstrate correct process and procedure for checking out and returning equipment from the film equipment services.

**Objective(s):**

1. Explain and follow equipment checkout rules.
2. Correctly submit a reservation using the Equipment Services approved process.
3. Handle Digital SLR cameras, lighting instruments and modifiers in a responsible and professional manner.

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**Course Outcome(s):**

Produce digital images (both still and motion) that are properly exposed for the given assignment.

**Essential Learning Outcome Mapping:**

Critical/Creative Thinking: Analyze, evaluate, and synthesize information in order to consider problems/ideas and transform them in innovative or imaginative ways.

**Objective(s):**

1. Evaluate lighting conditions for natural light photography.
  2. Evaluate available lighting and select professional lighting instruments or modifiers to shoot on location.
  3. Evaluate the intensity and quality of light using tools such as a light meter, color temperature meter, and histogram.
  4. Correct exposure and make selective adjustments in editing software.
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**Course Outcome(s):**

Discuss how different lenses change perspective and alter audience perception of setting and character.

**Objective(s):**

1. Discuss how lens choices relate to picture composition, available light, and depth of field.
  2. Explain how focal length and aperture settings allow for control of exposure and depth of field.
  3. Describe the difference between a prime lens and a zoom lens.
  4. Describe different focal lengths and their unique properties.
  5. Explain shutter speed settings for film production.
  6. Safely change lenses and care for lenses on location and in the studio.
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**Course Outcome(s):**

Discuss roles and departments related to photography in a film production.

**Objective(s):**

1. Describe the roles of production design, location scout, and camera department as they relate to the craft of cinematography.
  2. Describe the roles of the DP (Director of photography)/ Cinematographer, 1st Assistant Camera and 2nd Assistant Camera within a camera department on a film production as they relate to shot lists and focus.
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**Course Outcome(s):**

Demonstrate visual storytelling and technical skill through a digital composite image  
Supporting Objectives

**Objective(s):**

1. Demonstrate knowledge of layers, masks and blend modes to create a “double exposure” composite
  2. Select images to combine that work well to tell the story or communicate the mode of the subject
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**Methods of Evaluation:**

1. portfolio review
2. tests
3. quizzes

**Course Content Outline:**

1. Iris, Aperture, Shutter speed, ISO
  - a. Learn to control the settings for ISO, aperture, and shutter speed on the camera manual mode.
  - b. Introduction to Lightroom/ Camera Raw and importing and reviewing photos.
2. Roles within the Camera Department on a film production
  - a. DP/Cinematographer
  - b. 1st Assistant Camera
  - c. 2nd Assistant Camera
3. Roles within the Locations Department on a film production
  - a. Role of location Scout
  - b. Role of Location Manager
4. Photographic exploration / location scouting
  - a. Analyze locations for storytelling potential
  - b. Analyze the technical aspects of photographing in a specific location
5. Using light modifiers to light the human subject
  - a. Tungsten Lights vs. Daylight balanced lamps. Portrait lighting. Eye light. Battery operated lighting.
  - b. Lighting ratio, high key vs. low key, inspirations

6. Creating character through mood
  - a. Mood
  - b. Story
  - c. Theme
7. Image manipulation, montage and composite in studio and on location
  - a. Composing portraits for double exposure in studio with white seamless and continuous lighting. Using additional material to create a photo composite to “tell the story” of the subject through mood and reference.
  - b. Composite blending modes: Screen, Overlay, etc.
  - c. Lighting a white seamless or otherwise flat background when preparing a composite shot.
8. Understanding B-roll and montage theory of editing
  - a. Selecting elements to composite using original photography or public domain images. Photographing elements for composite such as abstract pattern or bokeh
9. Telling a story or creating subtext in a finished composite in a still image
10. Creating the same effect with filmed clips for a montage sequence
11. Presenting a portfolio

## Resources

Jennifer Vansijll. *Cinematic Storytelling*. Michael Wiese, 2005.

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Gustavo Mercado. *The Filmmaker's Eye: Learning (and Breaking) the Rules of Cinematic Composition*. 1. Elsevier, 2010.

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Blain Brown. *Cinematography: Theory and Practice: Image Making for Cinematographers and Directors (Volume 3)*. 3rd edition. Routledge, 2016.

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Joseph V Mascelli . *The Five C's of Cinematography: Motion Picture Filming Techniques*. 1st Silman-James Press ed edition. Silman-James Press, 2005.

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Mercado, Gustavo. *The Filmmaker's Eye: The Language of the Lens: The Power of Lenses and Cinematic Image*. 1st ed. New York: Routledge, 2019.

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Hersh, Stacey. *DSLR Photography for Beginners: A Beginner's Guide to Learning About Your DSLR Camera, Lens, Filters and More*. Lightbulb Publishing, 2018.

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Top of page

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