



## UNIVERSITI TEKNOLOGI MARA

### CTS533: CINEMATOGRAPHY 1

<b>Course Name (English)</b>	CINEMATOGRAPHY 1 <b>APPROVED</b>
<b>Course Code</b>	CTS533
<b>MQF Credit</b>	3
<b>Course Description</b>	This course exposes and train students to the theoretical aspects of the art and science of cinematic storytelling with an emphasis on how filmmakers tell a story (or more than one story). As cinematic storytelling does not solely depend on composing a set of moving images, film students need to understand the theoretical positions as well as the essential techniques of cinematic theory and methods. This course is aimed to improve film students' critical responsibilities as needed for the complex task of filmmaking as well as film analysis. Discussions will focus on specific topics in film techniques and purposes with attention to film content literacy.
<b>Transferable Skills</b>	Identifying possible solutions and selecting the most appropriate ones, handling details, conveying feelings, being sensitive, extracting important information.
<b>Teaching Methodologies</b>	Lectures, Tutorial, Discussion, Presentation
<b>CLO</b>	CLO1 Appraise cinematic aesthetics as part of filmmaking as well as film theory. CLO2 Assess appropriate cinematic techniques as required for filmmaking. CLO3 Expand concepts of cinematography particularly those that concern film aesthetics in their writing and discourse.
<b>Pre-Requisite Courses</b>	No course recommendations
<b>Topics</b>	
<b>1. Introduction – Cinematic presentations and its elements 1</b> 1.1) Cinematography, cinematic arts, and film production 1.2) Theory and practice integration	
<b>2. Cinematic presentations and its elements 2</b> 2.1) Screening / Discussion	
<b>3. Cinematic presentations and its elements 3</b> 3.1) Cinematic elements 3.2) Cinematic mode/genre of presentation	
<b>4. Film space 1</b> 4.1) The art of framing 4.2) The Building Blocks of Scenes (Types of shots)	
<b>5. Film space 2</b> 5.1) The 5 C's of Cinematography (Camera angles, Continuity, Cutting, Close Ups, Composition) 5.2) Aspects of Mise-en-Scene	
<b>6. Film space 3</b> 6.1) Visual Depth 6.2) On screen and Off screen 6.3) Space and time 6.4) Cinematic style	
<b>7. Motion Camera 1</b> 7.1) History 7.2) Demand on visual dimension 7.3) Motion camera apparatuses 7.4) Celluloids	
<b>8. Motion Camera 2</b> 8.1) Video: From analog to digital	

<b>9. Theory of Illumination</b> 9.1) The purpose of Illumination 9.2) Lighting as a key of storytelling 9.3) Lighting style
<b>10. Film Editing</b> 10.1) History 10.2) Visual Juxtaposition 10.3) Transition
<b>11. Film Sound</b> 11.1) History 11.2) Film Sound – Properties 11.3) Sound narratives 11.4) Silent as sound
<b>12. Film Language vs. Semiotic 1</b> 12.1) Cinematic meaning
<b>13. Film Language vs. Semiotic 2</b> 13.1) Screening / Discussion
<b>14. Film Language vs. Semiotic 3</b> 14.1) Film Language 14.2) Iconography

Assessment Breakdown	%
Continuous Assessment	60.00%
Final Assessment	40.00%

Details of Continuous Assessment	Assessment Type	Assessment Description	% of Total Mark	CLO
	Assignment	Assignment	40%	CLO1 , CLO2
	Presentation	Presentation	20%	CLO1

Reading List	Recommended Text	• Brown, Blain 2012, <i>Cinematography: Image Making For Cinematography</i> , Focal Press U.S.A. [ISBN: 978-02408120]
	Reference Book Resources	<ul style="list-style-type: none"> <li>• Malkiewicz, Kris; Mullen, M. David., <i>Cinematography</i>, 3 Ed., U.S.A: Fireside Books. [ISBN: 978-074326438]</li> <li>• Joseph V. Mascelli 1988, <i>The Five Cs of Cinematography</i>, Silman-James Press New York [ISBN: 978-187950541]</li> <li>• Robert Bresson 1977, <i>Notes on Cinematography</i>, trans. Jonathan Griffin, Urizen New York</li> <li>• Christian Metz 1974, <i>Film language: A semiotics of the cinema</i>, University of Chicago Press</li> <li>• David Bordwell 2004, <i>The McGraw-Hill film viewer's guide</i>, McGraw-Hill New York</li> </ul>
Article/Paper List	Recommended Article/Paper Resources	• Stephen Prince 1993, The discourse of pictures: Iconicity and film Studies, <i>Film Quarterly</i> , Vol. 47, No. 1 (Autumn, 1993), 16-28
Other References	This Course does not have any other resources	