



Course Name (English)	CINEMATOGRAPHY I APPROVED
Course Code	FFC412
MQF Credit	3
Course Description	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). Since 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
Transferable Skills	Perceiving nonverbal messages. Creating ideas. Imagining alternatives. Perceiving feelings and situations. Attending to detail. Making decisions. Identifying a general principle that explains interrelated experience.
Teaching Methodologies	Lectures, Presentation, Workshop
CLO	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.
Pre-Requisite Courses	No course recommendations
Topics	<p>1. Cinematic presentations and its elements 1 1.1) Cinematography, cinematic arts, and film production 1.2) Theory and practice integration</p> <p>2. Cinematic presentations and its elements 2 2.1) Screening / Discussion</p> <p>3. Cinematic presentations and its elements 3 3.1) Cinematic elements 3.2) Cinematic mode/genre of presentation</p> <p>4. Film space 1 4.1) The art of framing 4.2) The Building Blocks of Scenes (Types of shots)</p> <p>5. Film space 2 5.1) The 5 C's of Cinematography (Camera angles, Continuity, Cutting, Close Ups, Composition) 5.2) Aspects of Mise-en-Scene</p> <p>6. Film space 3 6.1) Visual Depth 6.2) On screen and Off screen 6.3) Space and time 6.4) iv. Cinematic style</p> <p>7. Motion Camera 1 7.1) History 7.2) Demand on visual dimension 7.3) Motion camera apparatuses 7.4) iv. Celluloids</p> <p>8. Motion Camera 2 8.1) Video: From analog to digital</p> <p>9. Theory of Illumination 9.1) The purpose of Illumination 9.2) Lighting as a key of storytelling 9.3) Lighting style</p> <p>10. Film Editing 10.1) History 10.2) Visual Juxtaposition 10.3) Transition</p> <p>11. Film Sound 11.1) History 11.2) Film Sound – Properties 11.3) Sound narratives 11.4) iv. Silent as sound</p> <p>12. Film Language vs. Semiotic 1 12.1) Cinematic meaning</p> <p>13. Film Language vs. Semiotic 2 13.1) Screening / Discussion</p> <p>14. Film Language vs. Semiotic 2 14.1) Film Language 14.2) Iconography</p>

Assessment Breakdown		%		
Continuous Assessment		100.00%		
Details of Continuous Assessment	Assessment Type	Assessment Description	% of Total Mark	CLO
	Final Test	The test is to assess students overall ability of acknowledging and analyzing cinematic presentations with suggestions and significance.	40%	CLO3
	Presentation	One (1) presentation to assess student's knowledge of fundamental concepts of the elements discussed.	20%	CLO1
	Visual Assessment	One (1) reviewing exercise on cinematic elements and aesthetics to assess student's interest of filmmaking theories and practices.	40%	CLO2
Reading List	Recommended Text	Blain Brown 2012, <i>Cinematography: Theory and Practice: Imagemaking for Cinematographers, Directors & Videographers</i> , Focal Press New York and London		
	Reference Book Resources	<ul style="list-style-type: none"> • Joseph V. Mascelli 1998, <i>The Five C's of Cinematography</i>, Silman-James Press New York • Christian Metz 1974, <i>Film language: A semiotics of the cinema</i>, University of Chicago Press • Robert Bresson 1977, <i>Notes on Cinematography</i>, Urizen New York • David Bordwell 2004, <i>The McGraw-Hill film viewer's guide</i>, McGraw-Hill New York 		
Article/Paper List	Reference Article/Paper Resources	<ul style="list-style-type: none"> • Stephen Prince 1993, The discourse of pictures: Iconicity and film Studies, <i>Film Quarterly</i>, Vol. 47, No. 1, 16-28 • https://vtechworks.lib.vt.edu/bitstream/handle/10919/25810/Discourse.pdf?sequenc e=1 		
Other References	This Course does not have any other resources			