FILM TV 122E – Digital Cinematography – 4 units

Professor Tom Denove
Vice Chair, UCLA MFA in Production/Directing

THIS SYLLABUS IS SUBJECT TO CHANGE.

Class Website

Session A: https://ccle.ucla.edu/course/view/171A-FILMTV122E-1
Session C: https://ccle.ucla.edu/course/view/171C-FILMTV122E-4

Objectives

Learn the principles of digital cinematography. The student will discover how tools and techniques affect the visual story telling process. Topics will include formats, aspect ratios, cameras, lenses, special effects, internal menu picture manipulation, lighting, composition, coverage, high definition, digital exhibition, etc.

How Class Works

Students listen to bi-weekly lectures via a web browser. Reading assignments accompany most lectures. The final grade is determined by a midterm and final. Both are short papers.

Readings

One book is required: Cinematography, 3rd Edition, by Chris Malkiewicz and David Mullen. It is available for purchase at the UCLA Bookstore—either on campus or online. It is also available at stores and from online booksellers such as Amazon.com.

Screenings

Recommended films can be streamed at low resolution from the Class Website. Films chosen for assignments or papers should be viewed at full quality on DVD or via web services such as iTunes or Netflix.
Assignments

1 – Midterm – Short answer questions on key topics covered in class
2 – Final – Short answer questions and a 3 to 5 page research paper

Grade Breakdown

Your final grade is calculated as follows:

Midterm – 40%
Final – 60%

Policies

This class takes advantage of MyUCLA and a third-party service known as Turnitin. Submissions are screened for improper citations and potential plagiarism. Quotes or ideas paraphrased from other work must be properly cited.

UCLA’s policies on academic integrity and student conduct may be found here: http://www.deanofstudents.ucla.edu/Student-Conduct-Code

Academic Accommodations for Students with Disabilities

Students needing academic accommodations based on a disability should contact the Center for Accessible Education (CAE) at (310)825-1501 or in person at Murphy Hall A255. When possible, students should contact the CAE within the first two weeks of the term as reasonable notice is needed to coordinate accommodations. For more information visit www.caе.ucla.edu. Disability accommodations needs should be communicated to the instructor and/or Teaching Assistant before assignments are due unless there are extenuating circumstances. These policies apply to both matriculated UCLA students and visitors in Summer Session.
SCHEDULE

Week One

Lesson 1: Sprocketless Film
Lecture: Historical Perspective
Articles: ICG Magazine, 2013
         Nebraska

Lesson 2: The Camera
Lecture: Formats & aspect ratios, external camera controls
Screening: Citizen Kane (1941)

Week Two

Lesson 3: The Image
Lecture: The monitor & Color Bars, resolutions - 480/720/1080, 24p vs. 30p
Articles: American Cinematographer, 2012
         Skyfall
Screening: Visions of Light (1992) – 00:00-28:25

Lesson 4: Inside the Camera
Lecture: Zebras & other exotic animals, internal camera control
Reading: Cinematography, Chapter One – Cameras
Articles: ICG Magazine, 2014
         Gone Girl

Week Three

Lesson 5: Lighting
Lecture: Types of light, lighting the face, hard and soft light
Reading: Cinematography, Chapter Four - Lighting
Articles: Film and Digital Times, April 2016
         Passage from Film to Digital: Vittorio Storaro, ASC, AIC
Screening: Visions of Light (1992) – 59:16-1:32:00
**Week Four**

**Midterm:** Short answer questions; due Monday by 11:59 PM PDT

**Lesson 6:** The Color of Light  
Lecture: Color temperature, fluorescent lights, HMIs  
Reading: *Cinematography*, Chapter Three - Filters and Light  
Articles:  
- International Photographer Magazine '83  
- *The HMI Story*, by Tom Denove  
- ICG Magazine, 2016  
- *Jessica Jones*  
- Video Systems Magazine '92  
- *Diffusion Confusion*, by Thomas F. Denove

**Lesson 7:** Digital Audio  
Lecture: Waveform monitor/vectorscope, digital camera audio  
Reading: *Cinematography*, Chapter Six - Sound Recording  
Articles:  
- ICG Magazine, 2013  
- *Oblivion*  
- International Photographer '91  
- *The Challenge of Second Unit on Star Trek: TNG*, by Tom Denove

**Week Five**

**Lesson 8:** Special Effects  
Lecture: Bluescreen, greenscreen, inverse square law  
Articles: American Cinematographer, September ‘02  
*Star Wars: Episode II - Attack of the Clones*  
“Exploring a New Universe”  
Screenings:  
- *Sin City* (2005)  

**Lesson 9:** Composition  
Lecture: Lenses, spatial relationships  
Reading: *Cinematography*, Chapter Eight - Special Shooting Techniques
Articles:  *Lens Comparison Worksheet*  
ICG Magazine, 2012  
*Chicago Fire*

**Week Six**

**Lesson 10:** Putting It All Together  
**Lecture:** Wrapping Up  
**Reading:** *Cinematography*, Chapter Nine - Production  
**Articles:** International Photographer '85  
*The Cinemeter*, by Tom Denove

**Final:** Short answer questions and 3-5 page research paper; due Friday by 6:00 PM PDT