

SYLLABUS

2023-2024

TEACHER: Jim Soto (email: isoto@fbsor)

COURSE: Cinematography

SCHOOL: Friedrich Froebel Bilingual School

ROOM NUMBER: 10

A STEM School

FROEBEL
BILINGUAL SCHOOL

Home of the Space Generation



I. Course Description & Objectives

There are no prerequisites for this course. This is a one-year course exploring all steps and phases involved in the process of making a film, geared towards the teenage mind. Among other things the course aims to:

1. Develop students' visual literacy skills. Students live in a multimedia world and appreciate variety in their learning environment. They must possess the ability to understand and produce visual messages. Students can benefit by developing their abilities to create, use, and evaluate visual resources. By introducing students to concepts of film literacy, such as exploring the effect of different camera shots, lighting, soundtrack, etc, students become more aware of the constructed nature of film texts; this awareness is necessary when trying to understand deeper levels of meaning and tactics employed to sway their thinking and manipulate their emotions.
2. Provide the students with a structured and comprehensive knowledge of cinematic history and how films are made and to help them apply these methods and techniques in developing their own small projects.
3. Integrate its content with the rest of the school's curriculum so that filmmaking can become a learning tool for the students.
4. Broaden students' perception, knowledge, and understanding of different types of film; from their dawn 150 years ago, through the silent era, the Talkies, the arrival of Technicolor, to today's VR revolution.
5. Motivate the creative expression of the student individual or collective voice.
6. Help students discover, based on their response to the content, whether they lean towards the artistic, the technical or the administrative phases of cinematography. This knowledge may be helpful to the student later on in life when choosing a career or a field of study.

They will complete assignments such as: essays, diagrams, script writing, oral/written critical analyses of film, and storyboarding, musical video, and short film projects. Students will learn to recognize and classify the different film genres and styles, write screenplays using the industry format, critique the use of cinematic language in short films, apply photographic exposure and composition theory in several projects, act out scenes, attend a film festival and use predetermined steps and solve problems associated in the creation of cinematic projects.

II. Skills

Students will acquire and apply abilities of the critical skills proper to the cinematographical arts and sciences.

III. Text & Materials

Beyond a notebook, a pencil, a ½ inch (3 ring) binder with clear sheet protectors, a flash drive and a creative attitude there are no other required supplies and/or texts for the course. It is assumed that all students have access to a computer with a word processing program and internet access. It is recommended that some, if not all students have some type of video editing software such as *Hitfilm Express* or *DaVinci Resolve*, which can be downloaded at no cost. However, the footwork of the course's content will mainly be derived

from two books which we recommend for any student interested in furthering his or her knowledge in filmmaking.

The purchase of these books is not mandatory.

1. Patmore, C. (2005). *Moviemaking Course: Principles, Practice, and Techniques: The Ultimate Guide for the Aspiring Filmmaker*. Barron's Educational Series, NY, New York.
2. Lanier, T., Nichols, C. (2010). *Filmmaking for Teens: Pulling off your shorts* (2nd edition). Michael Wiese Productions. CA, USA.

References

Lanier, T., Nichols, C. (2010). *Filmmaking for teens: Pulling off your shorts* (2nd edition). Michael Wiese Productions. CA, USA.

Field, S. (1994). *Screenplay: The Foundations of Screenwriting*. (3rd edition) Dell Publishing. New York, NY.

Koo, R. *The DSLR Cinematography Guide*. 2012. [Online] Available: <http://nofilmschool.com/subscribe/>

Other: Additional selections (autobiography and biography) assigned; selected articles, essays, scripts, and non-fiction pieces; selected videos and audios as appropriate; PPT outlines and handouts.

IV. Semestral Point/ Weight Layout

<u>Instrument</u>	<u>points</u>	<u>weight</u>
• TESTS (2) x 100 pts. ea.	200 pts.	28.6%
• PORTFOLIO (1) x 200 pts. ea.	200 pts.	28.6%
• DAILYWORK 100 pts. ea.	100 pts.	14%
• PROJECTS (2) x 100 pts. ea.	200 pts.	28.8%
• <u>SEMESTER TOTAL PTS.</u>	<u>700 pts.</u>	<u>100%</u>

V. Assessment

Students are expected to arrive on time to classes and participate in all daily activities. Grades for class assignments will be recorded regularly. Completion of homework, daily as well as long-term writing assignments, also is expected and has weight in semestral grading. This will represent 14% of the total course grade.

End-of-semester examinations will be partial and not final.

At least two major projects will be assigned each semester. A rubric for grading, with all or relevant criteria will be used. The student's understanding of cinematic concepts will be an essential part of the assessment. Students will prepare a portfolio that will be due at the end of each semester containing a range of pre-established works (including reports & critiques) that have been collected throughout the semester.

VI. Class Procedures & Discipline Policy

Procedures and policies concerning late assignments and make-up work:

Unexcused late work (e.g. homework and major assignments) will not be accepted in this class. To be excused, students must turn in assignments on the day of arrival with a written excuse. If an assignment was issued before the absence, students are expected to send the work with a peer or a relative. Missed tests will be administered in the test reposition day.

If the student doesn't have access to a computer at home, the parents must notify the teacher early in the school year to explore alternatives.

The teacher will not excuse work that is late due to printer problems (no ink cartridge, etc.). The student must also bring, on or before the assignment due date, a parental note describing the nature/circumstances of the problem.

When major technology problems occur unexpectedly (e.g., an internet service crash), students may handwrite the work neatly in black ink. Students must submit a parent note of explanation along with the handwritten work. In the case of a major technology problem the evening before the due date for an assignment or project, the student may be granted a brief extension. Students must bring a parent note of explanation on or before the date the assignment is due.

Discipline Policies:

The teacher will work with students in areas that need improvement. If problems persist, the teacher will submit a referral to the social worker/administration for action. If issues continue, the parent(s) will be notified. Students creating disturbances during class will be removed immediately. Further, the teacher will support all school policies outlined in the Student Regulation and will follow the Discipline Plan required by school administration. Classroom rules include:

- Being on time. (The teacher will follow school policy.)
- Entering classrooms quietly.
- Bringing appropriate materials.
- Having completed homework/tasks in class. (Students cannot return to their lockers during class.)
- Following procedures for unexcused absences. (See student regulation.)
- Limiting requests for restroom visits to extreme emergencies.
- Refraining from speaking out in class and calling out responses. Students must raise their hand.
- Gum, drinks, and food are **never** allowed in the classroom.
- Refraining from behavior that disrupts the educational process.
- Making/receiving cell phones are prohibited. They will be seized.
- Sitting up during class. (It helps concentration.)
- Abiding by the rules and procedures outlined in the student regulation. Respect others' right to learn.

Discipline Policies:

Amid the coronavirus pandemic, the school is adopting an online-only or distance and at site. Rules in this educational mode include:

- Attendance to the class meetings is compulsory. You will present yourself on time any and every day one is scheduled.
- If online, your camera must be activated and although you won't be required to use the uniform during online meetings, you must be presentable.
- Any student absent from the class meeting is required to deliver a **written explanation** from the parent/legal guardian to the teacher's email on the day immediately after the absence.
- Never ignore a communication from your teacher. You are expected to reply as soon as possible and comply.
- A lack of courtesy and manners earns nobody points.
- Don't expect a good grade by turning in what you **believe** is required from you. You need to **know** what is required.

- Not completing tasks on a daily basis will create a backup of work you might not be able to manage, resulting in failure.

VII. TENTATIVE INSTRUCTIONAL PACING OVERVIEW

(First Semester)

- I. UNIT 1: Introduction to cinematography
 - a. A short history of cinema
 - b. Film language and cinematic styles
 - c. The importance of the story
 - d. Genres and markets for cinema
 - e. The importance of the audience
 - f. The tools of cinema
 - g. photography/videography (composition and exposure)
 - h. Introduction to the five stages of a film production
 - i. Introduction to the lead and tag stages of a film production
- II. UNIT 2: Development
 - a. Screenwriting
 - b. Meeting the film crew 1
- III. UNIT 3: Pre-Production - Administration and Production Design
 - a. Administrative Steps
 - b. Production Design - Artistic Framework of the film
 - c. Administrative Steps
 - d. Meeting the film crew 2
- IV. UNIT 4: Pre-Production - Administrative Steps,
 - a. Art & Production Design
 - b. Storyboarding
 - c. Administrative Steps (finalizing the Pre-production phase)
 - d. Meeting the Film Crew 3

(Second Semester)

- V. UNIT 5: Elements of composition and audio. Principal Photography
 - a. The cast
 - b. Movie extras
 - c. Directing actors
 - d. Acting (includes workshop when available)
 - e. Make-up
 - f. Scene blocking
 - g. Lighting/staging
 - h. Fight scenes
 - i. Film Audio
 - j. Visual effects
- VI. UNIT 6: Post-Production
 - a. Editing
 - b. Sound mixing
 - c. The Score
- VII. UNIT 7: Distribution
 - a. Film Criticism
 - b. The festival circuit
- VIII. UNIT 8: Response and Legacy
 - a. Careers in filmmaking

This syllabus is subject to change without previous notice.