

Teaching guide

IDENTIFICATION DETAILS

Degree:	Audio-Visual Communication		
Scope	Journalism, Communication, Advertising and Public Relations		
Faculty/School:	Communication Sciences		
Course:	DIRECTION OF PHOTOGRAPHY IN FILM-MAKING		
Type:	Optional	ECTS credits:	3
Year:	4	Code:	3055
Teaching period:	Eighth semester		
Subject:	Artistic Expression		
Module:	Audiovisual Ideation and Narrative Processes (Skills)		
Teaching type:	Classroom-based		
Language:	Spanish		
Total number of student study hours:	75		

SUBJECT DESCRIPTION

To guide and teach the student about the basic artistic and technical processes to evaluate, know, develop and understand the fields of color, light, staging, aesthetics and composition within the audiovisual and artistic field.

Know and learn the artistic and technical processes used in photography direction, such as light, camera and color editing.

Understand the direction of photography through cooperation and teamwork. Learn about the different positions that make up the photographic department of a film and their functions. Connecting the camera, lighting and color post-production departments under an artistic perspective.

GOAL

Achieve the basic knowledge to be able to function through the use of light, the camera and color editing in the film scene.

The specific aims of the subject are:

Know how to identify and replicate a cinematographic scene by understanding how the lighting, camera and color post-production departments act.

Guide and help students to obtain their own artistic vision of film photography.

Obtain the necessary tools to face a cinematographic scene and propose a photographic perspective of it.

PRIOR KNOWLEDGE

Basic knowledge in the fields of color, light, staging, aesthetics and composition within the audiovisual and artistic fields.

COURSE SYLLABUS

1. Camera and lens.
2. Main light and fill light.
3. Indoor and outdoor artificial lighting
4. Tungsten lighting Diffused light and bounced light.
5. Natural lighting. Interior and exterior. Daylight, sunset light and night light.
7. Camera movements.
8. Color editing.

EDUCATION ACTIVITIES

SESSION

CONTENT

1

Presentation of class dynamics. Formation of groups. Review of basic camera concepts. Artificial light.

2

PRACTICE 1 (Outdoor artificial lighting)

3

PRACTICE 2 (Indoor artificial lighting)

4

Types of light (Artificial and natural). Tungsten light, bounced light and diffused light.

5

Natural light (day, dusk and night).

6

PRACTICE 3 (indoor natural lighting)

7

Overview of practices. Practical examples of light on film shoots.

8

PRACTICE 4. Camera movements.

9

Practical examples of camera movements

10

Color (DaVinci Resolve)

11

Color (DaVinci Resolve)

12

Viewing final work proposals. Outdoor natural light. PRACTICAL COLOR.

13

Practical color viewing. Color theory. Revisions proposed final work.

14

Final work viewing

DISTRIBUTION OF WORK TIME

TEACHER-LED TRAINING ACTIVITIES	INDIVIDUAL WORK
21 Horas	54 Horas

SKILLS

Basic Skills

Students must have demonstrated knowledge and understanding in an area of study that is founded on general secondary education. Moreover, the area of study is typically at a level that includes certain aspects implying knowledge at the forefront of its field of study, albeit supported by advanced textbooks

Students must be able to apply their knowledge to their work or vocation in a professional manner and possess skills that can typically be demonstrated by coming up with and sustaining arguments and solving problems within their field of study.

Students must have the ability to gather and interpret relevant data (usually within their field of study) in order to make judgments that include reflections on pertinent social, scientific or ethical issues

Students must be able to convey information, ideas, problems and solutions to both an expert and non-expert audience

Students must have developed the learning skills needed to undertake further study with a high degree of independence

To acquire an ability to consider and respond to the possible causes and consequences of human, social, political and economic events in audio-visual and multimedia format.

General Skills

To acquire an ability to consider and respond to the possible causes and consequences of human, social, political and economic events in audio-visual and multimedia format.

Specific skills

Develop creativity, taking expressive and thematic risks within the framework of the availability and deadlines of audiovisual production, applying personal solutions and points of view in the development of projects.

LEARNING RESULTS

Have a personal approach when approaching a scene from the point of view of the director of photography.

Understand the importance of working as a team and distributing tasks between the different professions of photography direction.

Know the basics when choosing the lighting, camera, lens and camera movement needed for a cinematic scene. Also have basic notions in color editing to develop in the field of color grading.

Being able to analyze a cinematographic scene and sense the choices of lighting, camera and lenses in it.

LEARNING APPRAISAL SYSTEM

- 60% of the final grade corresponds to carrying out the different practical activities during school hours.

Students with an academic exemption who cannot attend class will be able to do practical work outside school hours that will bring together different activities carried out in class.

- 10% of the final grade for class attendance

- The other 30% of the final grade corresponds to the final work that will be done outside school hours.

Plagiarism, as well as the use of illegitimate means in evaluation tests, will be sanctioned in accordance with the provisions of the evaluation regulations and the University's rules of coexistence

ETHICAL AND RESPONSIBLE USE OF ARTIFICIAL INTELLIGENCE

1.- The use of any Artificial Intelligence (AI) system or service shall be determined by the lecturer, and may only be used in the manner and under the conditions indicated by them. In all cases, its use must comply with the following principles:

a) The use of AI systems or services must be accompanied by critical reflection on the part of the student regarding their impact and/or limitations in the development of the assigned task or project.

- b) The selection of AI systems or services must be justified, explaining their advantages over other tools or methods of obtaining information. The chosen model and the version of AI used must be described in as much detail as possible.
- c) The student must appropriately cite the use of AI systems or services, specifying the parts of the work where they were used and describing the creative process followed. The use of citation formats and usage examples may be consulted on the Library website(https://www.ufv.es/gestion-de-la-informacion_biblioteca/).
- d) The results obtained through AI systems or services must always be verified. As the author, the student is responsible for their work and for the legitimacy of the sources used.
- 2.- In all cases, the use of AI systems or services must always respect the principles of responsible and ethical use upheld by the university, as outlined in the [Guide for the Responsible Use of Artificial Intelligence in Studies at UFV](#). Additionally, the lecturer may request other types of individual commitments from the student when deemed necessary.
- 3.- Without prejudice to the above, in cases of doubt regarding the ethical and responsible use of any AI system or service, the lecturer may require an oral presentation of any assignment or partial submission. This oral evaluation shall take precedence over any other form of assessment outlined in the Teaching Guide. In this oral defense, the student must demonstrate knowledge of the subject, justify their decisions, and explain the development of their work.

BIBLIOGRAPHY AND OTHER RESOURCES

Basic

Blain Brown. Cinematography: theory and practice: creating images for cinematographers, directors and video operators/Barcelona:Omega,2008.

Blain Brown. Cinematography theory and practice: imagemaking for cinematographers, directors and videographers/Boston: Focal Press, 2002.