

CAPILANO UNIVERSITY COURSE OUTLINE

MOPA 305 – CINEMATOGRAPHY

Fall 2016

Division	School of Motion Picture Arts	
Course Name	MOPA 305 - Cinematography	Credits: 3
Instructor	x@capilanou.ca	604.986.1911 local xxxx

VISION STATEMENT

The School of Motion Picture Arts is dedicated to inspiring a new generation of independent Canadian filmmakers through the fostering and mentoring of emerging talent utilizing progressive learning environments and authentic production experiences, such that graduates make valued contributions to the global media culture.

COURSE FORMAT

Four lecture hours per week, for 15 weeks.

COURSE PREREQUISITES

28.5 credits of 200 level MOPA.

STUDENT LEARNING OUTCOMES

General

This course provides practical opportunities for students to explore and develop fluency, aesthetic judgment and cinematic voice. Students are expected to integrate content with visual language.

Instructional

Upon successful completion of this course students will be able to:

- * Understand the role of the writer, director, designer and cinematographer in the filmmaking process, with a special emphasis on visual storytelling and cinematic expression;
- * Demonstrate fluency with historical, conceptual and technical elements of film/media visual aesthetics;
- * Acquire a range of cinematic technical skills and applications in order to realize a story visually;
- * Understand the importance of finding and developing a unique cinematic voice; and
- * Work creatively, technically and collaboratively in exploring cinematic aesthetics and subtext.

PROGRAM LEARNING OUTCOMES
Program Mission
To provide the encouragement, equipment, training and setting for a vital experience of creation and collaboration. Student filmmakers will expand and refine their practical, professional, artistic and social skills in order to acquire craft excellence and successfully integrate into the increasingly complex and diverse industries of filmed entertainment, digital communications and new media.
Program Goals
<p>Knowledge:</p> <p>To enable students to articulate and apply their knowledge of story and story development to documentary and narrative projects on all platforms; to combine and apply both practical and theoretical knowledge; to investigate and interpret a broad range of theoretical perspectives.</p> <p>Skills:</p> <p>To orchestrate a detailed industrial process; to manage time and budget on large projects over extended periods of time; to use technology as a tool to create innovative and authentic stories; to develop a convergent approach to creative content; to collaborate creatively.</p> <p>Value:</p> <p>To conceptualize, research, develop and produce projects from initial idea through to final product; to market and distribute projects; to develop innovative business models and strategies to build sustainable companies; to understand the role of film and the film industry in Canada's culture and economy; to identify potential areas/sectors of employment; to identify opportunities for further study; to articulate and pursue a unique and personal voice and vision through the artistic and technical means of filmmaking and visual communication, and, in particular, to use the tools and resources at their disposal with clarity, intelligence, resourcefulness and professionalism.</p>

PROGRAM STUDENT LEARNING OUTCOMES
<p>Students successfully completing this program will:</p> <ol style="list-style-type: none"> 1. Analyze historical, technological, philosophical and theoretical trends in the national and global cinemas; 2. Acquire a range of skills and applications of visual communication in order to expand their potential to realize and create meaningful career opportunities; 3. Contribute their technical skills, creative skills, and personal vision to the art of filmmaking; 4. Consult, liaise and negotiate in a professional manner in all aspects of the filmmaking process; 5. Develop industry relationships and create authentic learning environments in order to provide opportunities to expand their potential as independent filmmakers.

REQUIRED TEXTS

Material will be supplied by the instructors.

RECOMMENDED ADDITIONAL READING

Block, Bruce A. The Visual Story: Seeing Through the Structure of Film, TV and New Media

Newburyport: Focus, 2001.

Mackendrick, Alexander. On Filmmaking. New York: Faber and Faber, 2005

WEEKS 1-15**WEEK 1:**

The master shot and the concept of space and place, "WORLD-BUILDING". The visual building blocks in scenes, sequences and acts. The visual act break.

WEEK 2:

Introduce the protagonist and the antagonist visually. Subjectivity and suture.

WEEK 3:

The Visual Story: Contrasting visual components. Metaphor, metonym, synecdoche.

WEEK 4:

Lens choices and camera placement for the articulation of space. The importance of tone as a visual component - and how to control it. Lighting/camera workshop.

* *Production week #1 for Development Project*

WEEK 5:

Camera movement and the dolly shot. Subjectivity and audience identification through camera placement and shot selection.

* *Production week #2 for Development Project*

WEEK 6:

Genre expectations and the audience. Realism, iconography and symbolism, and how they relate to subjectivity. Subjectivity and "The Apparatus": Positioning the audience through visual control.

Visual Storytelling Assignment: The Filmmaker's Production Package for the Non-dialogue Film (due Week 8).

* *Production week #3 for Development Project*

WEEK 7:

Formal Techniques for creating Audience Identification. How to shift the point-of-view.

WEEK 8:

Examining colour as a key visual component. Post-production colour manipulation.

Midterm exam: Visual storytelling.

Filmmaker's Production Package for the Non-dialogue Film due.

WEEK 9:

Classic Narrative Cinema vs. Art House Cinema and the experience of Time.

* *Production Week #1 for Non-dialogue Films*

WEEK 10:

Decoupage (Fr. 'to cut up') How to disassemble an event visually, and put it back together. And, in opposition to this, the importance of the maintaining the integrity of The Event! On-set workflow to maintain the integrity of The Event!

Production Week #2 for Non-dialogue Films

WEEK 11:

Visceral images and "The Uncanny". Creating "unease" in the viewer.

* *Production Week #3 for Non-dialogue Films*

WEEK 12:

Signifier/Signified. Formal choices from a theoretical perspective. Visual progressions through contrast and affinity. Shooting a 'no-budget' film with high production values.

WEEK 13:

Pitch panel for MOPA 310 projects in the Directing Class. No formal lecture.

WEEKS 14-15:

MOPA 310 project scheduling and crew-up in the Directing Class. No formal lecture.
Non-Dialogue Films due.

The fourth hour may include screenings, project meetings/mentoring and project work.

EVALUATION PROFILE	
Development Research project	10%
Non-dialogue film Production Package	30%
Mini-projects x 5 (6% each)	30%
Midterm exam	10%
Non-dialogue Film	10%
Professionalism (see BMPA Standards for Professional Behaviour)	10%
Total	100%

Grading Profile			
A+ = 90-100%	B+ = 77-79%	C+ = 67-69%	D = 50-59%
A = 85-89%	B = 73-76%	C = 63-66%	F = 00-49%
A- = 80-84%	B- = 70-72%	C- = 60-62%	

OPERATIONAL DETAILS:

Capilano University has policies on Academic Appeals (including appeal of final grade), Student Conduct, Cheating and Plagiarism, Academic Probation and other educational issues. These and other policies are available on the University website.

ATTENDANCE:

Attendance will be taken daily and will form part of the final grade (See Evaluation Profile). When students are absent from class/production, their professionalism grade will be affected. Crew time sheets will be filled out each day during production. Lateness or unexplained absences will affect professionalism grade. Additionally, where lateness or unexplained absence prevents student from executing their designated crew responsibilities, term grade for that specific role will be impacted as well – up to and including overall course failure for substantially incomplete work.

PUNCTUALITY:

Punctuality is essential and forms part of the participation grade.

LATENESS:

All student work must be performed at the place and time authorized by the instructor. Lateness will only be accepted if prior approval for lateness has been given by the instructor.

CHEATING/PLAGIARISM:

Plagiarism is the presentation of another person's work or ideas as if they were one's own. Plagiarism is both dishonest and a rejection of the principles of scholarship. All students should familiarize themselves with the University Policy on Cheating and Plagiarism (See the University Website) as such behaviour can result in suspension from the University.

INCOMPLETE GRADES:
Grades of Incomplete “I” will be granted only if there is a valid reason for extending the evaluation deadline and if students have a reasonable chance of improving their grade to pass the course.
ENGLISH USAGE:
All written work submitted must use good academic English and follow the guidelines provided in the Capilano University Guide to Writing Assignments (available from the University Bookstore). It is the responsibility of students to proof-read all their writing for any grammatical, spelling and stylistic errors.
STUDIO/FILMING DISCIPLINE:
Students must be dressed appropriately. Wet and cold weather requires waterproof and warm clothing. Students are required to wear work clothes for technical and production sessions. Clothing may be subjected to dirt, paint and dust. Sturdy shoes are a must. No food or beverages are allowed on set during production activities and during technical classes.
COMPUTER COURSE REQUIREMENTS/RESPONSIBILITIES:
You are expected to abide by the Statement of Appropriate Use of Information Technology Facilities and Services in any use of computers at the University. This statement can be obtained from your department, the Library, Computer Services or on the University website.
ELECTRONIC DEVICES/LAPTOPS:
Use of electronic devices is not allowed during class time, except at the discretion of the instructor.
COMPUTER LAB USAGE:
No food or beverages are allowed in the University’s computer labs at any time. Students must not abuse internet privileges by visiting inappropriate or illegal websites. Intentionally opening and/or altering other students’ projects will not be tolerated. Respect for other students’ work is of utmost importance. Offences regarding the above will result in the “0” mark in the participation grade, and restricted access to facilities.
PARTICIPATION/PROFESSIONAL BEHAVIOUR:
Students are expected to demonstrate a professional attitude and behaviour towards their work, fellow-students, and their instructor. Students should demonstrate reliability, respect for and co-operation with colleagues. A willingness to work calmly and courteously under difficult conditions as well as a determination to achieve first-class work while meeting deadlines is necessary in this course. Students should have respect for equipment and systems, and a constructive response to criticism.
EMERGENCY PROCEDURES:
Students should familiarize themselves with emergency procedures posted in the classroom.