

COURSE MODULE OUTLINE

(1) General information

SCHOOL	The School of Applied Arts and Sustainable Design		
PROGRAM COURSE	LIGHTING DESIGN/LD		
LEVEL OF STUDY	POSTGRADUATE		
COURSE UNIT CODE	SFP1 LCM	YEAR OF STUDY	1st
COURSE TITLE	S. S. M. Cinematography-1: camera-lenses-camera movement- composition/framing-basic lighting techniques		
INDEPENDENT TEACHING ACTIVITIES <i>in case credits are awarded for separate components/parts of the course, e.g. in lectures, laboratory exercises, etc. If credits are awarded for the entire course, give the weekly teaching hours and the total credits</i>		HOURS	CREDITS
Weekly teaching hours: 18-19 hours per week X 30 weeks		560	20 ECTS
<i>Add rows if necessary. The organization of teaching and the teaching methods used are described in detail under section 4</i>			
COURSE TYPE Compulsory, Optional, Optional mandatory	Mandatory		
PREREQUISITE COURSES:	None		
LANGUAGE OF INSTRUCTION AND EXAMS:	GREEK		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	NO		
COURSE WEBSITE (URL)	https://www.eap.gr/en/light-design/topics/#sfp1 Each module has its own space in the Learning Management System of EAP (http://study.eap.gr), with controlled access (use of code) for students and teaching staff.		

(2) LEARNING OUTCOMES

Learning Outcomes

- *The course learning outcomes, specific knowledge, skills and competences of an appropriate (certain) level, which students will acquire upon successful completion of the course, are described in detail. It is necessary to consult:*

Through this introductory cinematography module, a truly creative approach arises with research, theoretical, aesthetic, technical and pictorial overtones, that along with the experience and knowledge that will be acquired, will surpass the expertise factor, on the level of all possible practices that can be developed. In audiovisual and cinematic matters at large, Cinematography-Direction of Photography, is a discipline that requires the highest levels of skills in complex combinations and approaches dealing with artistic decisions based in image composition and framing that form the platform for all aesthetic, pictorial and visual statements through lighting in order to support the narrative development: as a consequence the cinematic possibilities in the contemporary digital medium and environment are innumerable. The different digital-content distribution- platforms, are in constant demand of fresh and greater audiovisual product, while “show-business” includes all kinds of artistic possibilities and forms of expression with a common approach and technological substance (live music- shows, theater-performance-cinema-tv- music-videos and video-art), through light, projection, live and digital-image, forming a new environment in constant development, a place of artistic collaboration and creative involvement, that combines with incredible human input on different aesthetic experiences but with a unique goal: the complete artwork. The knowledge and experience that will be gained has many possible disciplines, while at the same time it broadens the horizon of aesthetic and technological approaches of all participants in the courses offered, offering as well new possibilities of professional aspects. More specifically, as far as creative practices and expression in artistic matters are concerned, lighting is the peak of their aesthetic and pictorial visual presence, underlining immense possibilities in productions dealing with architecture, theater, cinema and television, as well any possible visual performance condition.

Learning Outcomes

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APPENDIX A

- *Description of the level of learning outcomes for each level of study, in accordance with the European Higher Education Qualifications’ Framework.*
- *Descriptive indicators for Levels 6, 7 & 8 of the European Qualifications Framework for Lifelong Learning and*

APPENDIX B

- *Guidelines for writing Learning Outcomes*

General Competences

Taking into consideration the general competences that students/graduates must acquire (as those are described in the Diploma Supplement and are mentioned below), at which of the following does the course attendance aim?

<i>Search for, analysis and synthesis of data and information by the use of appropriate technologies,</i>	<i>Project planning and management</i>
<i>Adapting to new situations</i>	<i>Respect for diversity and multiculturalism</i>
<i>Decision-making</i>	<i>Environmental awareness</i>
<i>Individual/Independent work</i>	<i>Social, professional and ethical responsibility and sensitivity to gender issues</i>
<i>Group/Team work</i>	<i>Critical thinking</i>
<i>Working in an international environment</i>	<i>Development of free, creative and inductive thinking</i>
<i>Working in an interdisciplinary environment (Other.....citizenship, spiritual freedom, social</i>	<i>.....</i>
<i>Introduction of innovative research</i>	<i>awareness, altruism etc.)</i>

- *Search for, analysis and synthesis of data and Project planning and management*
- *information by the use of appropriate technologies,*
- *Respect for diversity and multiculturalism*
- *Adapting to new situations*
- *Social, professional and ethical responsibility and sensitivity to gender issues*
- *Decision-making*
- *Individual/Independent work*
- *Critical thinking*
- *Group/Team work*
- *Development of free, creative and inductive thinking*
- *Working in an international environment*

(3) COURSE CONTENT

S. S. M. **Cinematography-1**: camera-lenses-camera movement- composition/framing-basic lighting techniques, is structured on five different levels that are in direct communication:

- I. Imaging equipment for digital cinematography
- II. Visual narrative techniques
- III. Lighting approaches to different narrative(s) possibilities
- IV. Visual interpretation of various lighting conditions
- V. Lighting measurements in correlation to selected focal lengths

An emphasis is given, in the deeper knowledge required on the use of various systems dealing with the creation of moving images, based on super-35mm digital cinema camera and lenses of both variable and prime focal lengths: as lighting consists of the highest level of competence in the creation of moving images, initially the focus is on matters dealing with principal cinematography, while eventually as the intensive workshops offered are taking place, the effort is on gaining experience in different lighting conditions, through the shooting of small scenes while at the same time, the participants learn through a hands-on approach, all kinds of lighting units and their respective control-devices, in a purely cinematic creative environment in a studio. At the same time the theoretical long distance courses, will support the essence of the subject module offered, covering all kinds of technical, aesthetic and artistic requirements embedded.

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(4) TEACHING METHODS--ASSESSMENT

MODES OF DELIVERY <i>Face-to-face, in-class lecturing, distance teaching and distance learning etc.</i>	Distance teaching through three four-hour sessions, plus face-to-face during a three-day/eight-hour intensive workshop in a special-studio environment with an emphasis in cinema-lighting.
USE OF INFORMATION AND COMMUNICATION TECHNOLOGY <i>Use of ICT in teaching, Laboratory Education, Communication with students</i>	In the live-workshops at the studio, all participants will have a hands- on experience through the use of the equipment offered, that includes: super-35mm digital cinema cameras and full sets of cine zoom and prime lenses; dolly and slider support for camera movement; complete sets of HMI-LED-Plasma-Fluorescent, Fresnel & Open- face, Daylight-Tungsten-RGB, lighting units, along with all possible lighting control devices such, as Flags-Soft boxes, Open-end singles & doubles- Diffusion and Color filters.

COURSE DESIGN <i>Description of teaching techniques, practices and methods: Lectures, seminars, laboratory practice, fieldwork, study and analysis of bibliography, tutorials, Internship, Art Workshop, Interactive teaching, Educational visits, projects, Essay writing, Artistic creativity, etc.</i> <i>The study hours for each learning activity as well as the hours of selfdirected study are given following the principles of the ECTS.</i>	Activity/Method	Annual workload
	3 OSS (* 4 hours) & 3Day(*8 hours)-Workshop in Studio-Lighting	36
	32 Horizontal tutorial OSS (* 2 hours)	64
	Audiovisual creations-required visual material/5 versions	100
		360
	Individual study	560
	Total module workload (hours)	

STUDENT PERFORMANCE EVALUATION/ASSESSMENT METHODS <i>Detailed description of the evaluation procedures:</i> <i>Language of evaluation, assessment methods, formative or summative (conclusive), multiple choice tests, short- answer questions, open-ended questions, problem solving, written work, essay/report, oral exam, presentation, laboratory work, other.....etc.</i> <i>Specifically defined evaluation criteria are stated, as well as if and where they are accessible by the students.</i>	In order to participate in the S. S. M. Cinematography 1, where the emphasis is in matters of Direction of Photography, through the use advanced creative cinema lighting techniques, it is recommended to all participants to own personal equipment; in particular a stills/cine-camera & lenses, light-meter, colour-meter, as well as a small personal lighting kit, for the purpose of creating the short audiovisual projects (with an emphasis in lighting and visual approach) needed for the course evaluation. Those creations are reviewed in relation to an accompanying portfolio, where all artistic and technical choices are presented along with the aesthetic and pictorial goals, in order to achieve a possible visual quality. All the criteria are posted, both in each written assignment (in the LMS http://study.eap.gr), as well as in the general regulation of HOU at: https://www.eap.gr/wp-content/uploads/2022/03/kanonismos-spoudwn-isxys-apo-to-didaktiko-etos-2022-2023.pdf
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(5) SUGGESTED BIBLIOGRAPHY (International & Greek):

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- o Almendros Nestor, *Un homme à la caméra*, 5 Continents-Hatier, Lausanne, 1980.
- o Alton John, *Painting with light*, University of California Press, Berkeley-Los Angeles-London, 1995.
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- o Campbell Russel, (compiled & edited by), *Practical motion picture photography*, The

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 - ο Deleuze Gilles, *L'image - mouvement*, Editions de Minuit, Paris, 1983.
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 - ο Gilles Christian, *Les directeurs de la photo et leur image*, Editions Dujarric, Paris, 1989.
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 - ο Hansen Mark B.N., *New Philosophy for New Media*, The MIT Press, Cambridge / Massachusetts London / England, 2003.
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Filmography

(Director-Cinematographer)

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- *American beauty*, 1999, Sam Mendes, Conrad Hall

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- *Amour*, 2012, Michael Haneke, Darius Khondji
- *A touch of evil*, 1958, Orson Welles, Russel Metty
- *Barfly*, 1987, Barbet Schroeder, Robby Müller
- *Barry Lyndon*, 1975, Stanley Kubrick, John Alcott
- *Birdman*, 2014, Alejandro Innaritu, Emanuel Lubezki
- *Blow-up*, 1966, Michelangelo Antonioni, Carlo Di Plama
- *Casino*, 1995, Martin Scorsese, Robert Richardson
- *Dead man*, 1995, Jim Jarmusch, Robby Müller
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- *Fat city*, 1972, John Huston, Conrad Hall
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Documentaries on Cinematography

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- *Related scientific Journals:*

- FDTIMES
- AMERICAN CINEMATOGRAPHER Magazine
- CAHIERS DU CINEMA
- POSITIF
- SIGHT & SOUND
- FILM COMMENT
- FILMAKER Magazine