

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	SFP2 LCM		1st
COURSE TITLE	S. S. M. <i>Cinematography-2</i> : emphasis in advanced lighting techniques under various cinematic and lighting conditions		
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:	SFP50 & SFP51		
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/#sfp2 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

Below are described the learning outcome in regards to the course, specific knowledge, skills as well as abilities that the students will acquire for completing successfully the course study.

Please consult Appendix A

APPENDIX A

- *Description 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*

And Appendix B

APPENDIX B

Guidelines for writing Learning Outcomes

Throughout the course one can gain knowledge into a truly creative research methodology with theoretical, aesthetic, technical and visual parameters as the experience and knowledge gained contributed to visual storytelling.

Cinematography is a specialization which is developed through composition, movement of the camera and visual creative choices that contribute to the narrative. All advancement in digital technology is truly phenomenal. All streaming platforms require audiovisual content while the entertaining industry involves a number of artistic expressions (concerts, theatrical performances festivals, cinema, television and video art, through lighting, live or digitized image all of which aim at a complete art project. The knowledge gained from all these applications in the program will open all kinds of creative approaches for the students. More precisely this knowledge can be applied to architecture, theater, cinema and television.

After completing the course students will be able to:

- Create an audiovisual narration through lighting through color temperature as a means for visual communication
- Use and control of reflective and ambient light
- Create a number of lighting conditions of directed light
- To recognize the pairs of lighting/composition and angles of shooting in static as well as moving situations.

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 awareness, altruism etc.)</i>	<i>.....</i>
<i>Introduction of innovative research</i>	<i>.....</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-2**: emphasis in advanced lighting techniques under various cinematic conditions, is structured on five different levels that are in direct communication:

- Lighting approaches & original creative visual cinematic narrative
- Use of color temperature in various lighting sources
- Diffused and reflected light conditions and lighting control techniques
- Directional lighting conditions
- Correlation between lighting conditions/framing-composition, camera-angles, static and moving lighting

IV. Direct lighting possibilities^[1] V. Relation of lighting conditions/ framing-composition, camera angles, static and fluid

(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.
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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.
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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>	<i>Activity/Method</i>	<i>Annual workload</i>
	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
	Individual study	360
	Total module workload (hours)	560

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. <i>Cinematography 1+2</i>, 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. 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. 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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(Director-Cinematographer)

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BOOKS BOUGHT BY HOU AND OFFERED TO STUDENTS (Greek & English titles)

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- Related scientific Journals:

- FDTIMES
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