



Mission Statement:

Our mission is to serve as a leading center of Christian thought and action providing an excellent education from a biblical perspective and global context in pivotal professions to equip Christian leaders to change the world.

COURSE SYLLABUS

SCHOOL OF COMMUNICATION & THE ARTS
DEPARTMENT OF CINEMA TELEVISION

CTV 545—Lighting Aesthetics and Design for Cinema Television

Fall 2011

On Campus

Wednesdays 9 am to 11:55 am

The Television Studio

Professor Doug Miller
Phone: 757-352-4221
Fax: 757-352-4275
E-mail: dougmil@regent.edu
Office hours: TBA
Com 267

All students are required to read and have a thorough understanding of the syllabus. Any questions or concerns need to be addressed to the instructor.

COURSE DESCRIPTION

CTV 545 Lighting Aesthetics & Design for Cinema-Television is a study of the aesthetic and technical aspects of lighting in television and film. Students will become familiar with various lighting styles and important types of equipment used to implement them, as well as with the grip and electrical areas of motion picture production. Recommended for aspiring cinematographers.

RATIONALE/COURSE OVERVIEW

Lighting is a craft. A craft that takes a life time to master. Lighting is a craft that is in a constant state of change. New products, new technology, but more than all of that is the pressure on those practicing the craft to push out the “envelope”. Like all crafts there are facts and formulas, the “science” to learn. And there is the “art”, which is harder and takes longer to learn. This course is designed to explore the aesthetics, techniques, and technology of Lighting and how it is currently practiced in the television and motion picture industry. Some of the topics of study will include (1) the style and look of lighting present in today’s films and Television (2) the style, aesthetics, and techniques of several genres and their distinguishing characteristics (3) composition, texture, and color (4) instruments, their care and handling (5) Film stock and video imaging. Class meetings will consist of lectures, group discussions, in-class demonstrations, and review of student projects, viewing of contemporary films.

My hope is that you will continue to develop the practice of analyzing the language of the lighting and its role in story telling. By your awareness you will be better able to make use of lighting in your own stories and you will be able to understand when others are manipulating their audience.

THOUGHTS

“He came only as a witness to the light. The true light that gives light to every Man was coming into the world.” John 1:8, 9

“You are the light of the world. A city on a hill cannot be hidden. Neither do people light a lamp and put it under a bowl. Instead they put it on its stand, and it gives light to everyone in the house. In the same way, let your light shine before men, that they may see your good deeds and pray to your father in heaven.” Matthew 5:14-16

It’s (the Christian church’s) responsibility is not only to the basic, scriptural principles of the Christian faith, but to communicate these unchanging truths ‘into’ the generation in which it is living. Francis A. Schaeffer “Escape from Reason”

PREREQUISITES

While there are no prerequisites for this class in order to complete class projects students will need to have access to equipment. Equipment can be obtained thru the Equipment office but students will need to have those privileges. Students can also use other equipment that they may have access to.

CINEMA-TELEVISION DEPARTMENTAL PROGRAM OUTCOMES

MFA IN CINEMA-TELEVISION:

- **Christian Worldview** Students will demonstrate the ability to integrate & apply the Christian faith & biblical principles to the study & practices of mediated communication.
- **Professional Artistry** Students will articulate their personal artistic “voice” and mastery of the production process as evidenced by excellence in their creative works.
- **Techniques** (*within majors*):
 - **Producing:** Students will demonstrate mastery of cinema and television producing, which includes the development of leadership and stewardship skills within a spiritual, social, cultural, and global framework.
 - **Directing:** Students will demonstrate mastery of cinema and television directing, in storytelling, pre-visualization, production design, casting & performance, cinematography, audio, post-production, and the application of Christian leadership skills to the directing process.

MA IN COMMUNICATION:

- **Christian World-View** Students will demonstrate the ability to integrate & apply the Christian faith & biblical principles to the study & practices of mediated communication.
- **Academics** Students will demonstrate knowledge of relevant communication theories related to the study of film & television.
- **Artistic Practice** (*within concentrations*) Students will demonstrate proficiency and excellence in the rigorous exploration and application within their chosen artistic concentration:
 - **Producing:** In the logistics of a film/TV production, including story and production development, pre-production, scheduling & budgeting, legal issues & business development, post-production, distribution, and the application of Christian leadership to the producing process.
 - **Directing:** In storytelling, pre-visualization, production design, casting & performance, cinematography, audio, post-production, and the application of Christian leadership skills to the directing process.
 - **Editing:** In post-production – including non-linear, story structure, workflow, acquisition, sound design, compositing, media formats & technology, graphics, mastering, production process, and the application of Christian leadership in the post-production process.
 - **Critical Studies:** In the historical-critical analysis of film and television. This will include mastery of classical, contemporary, and international research methods, critical writing, understanding and application of relevant theory and histories (national and international) – all combined with an understanding of the Christian world-view.

CTV 545 LIGHTING AESTHETICS AND DESIGN FOR CINEMA TELEVISION OUTCOMES

- Understand the character of lighting instruments and effectively use lighting instruments.
 - Individual Student Projects, Final Exam
- Know how to design lighting for a simple scene.
 - Hands on experiences, Individual Student Projects
- Understand the importance of and be able to develop your own aesthetic.
 - Individual Student Projects, Final Exam
- Begin the understanding of painting/sculpting with light.
 - Hands on experiences, Individual Student Projects
- Evaluate your abilities and knowledge to grow and effectively use the skills God has given you.
 - Individual Student Projects, Final Exam

COURSE MATERIALS

Required Materials:

Bergery Benjamin, Reflections: Twenty-One Cinematographers at work. Hollywood, California: ASC Press 2002. ISBN: 0-935-57816-4

Box Harry C, Set Lighting Technicians Handbook Third Edition: Film lighting, Equipment, Practice and Electrical Distribution. Burlington, Ma: Focal Press, 2003 ISBN: 0-240-80495-3

Tanizaki, Junchiro In Praise of Shadows New Haven, Conn: Leete's Island Books, 1977. ISBN: 0-918-17202-0

I will also be giving a list of films expected to be viewed throughout the semester, dates will be provided when they should have been viewed by. Netflix is one possible venue to view the films, while not the only approach. All the films will be available thru Netflix and on an instant view basis. I will also encourage group viewing.

COURSE REQUIREMENTS AND ASSIGNMENTS

Textbook readings

Readings are assigned based on topics discussed during that class period. The student needs to prepare for the class meeting by reading and developing their thinking on the material prior to the class.

Individual Projects

Each student is to complete the following four projects. You have the option to use motion video, Digital Still, or Black and White 35 mm still film. In order to identify the projects shoot a slate at least at the head of the roll, tape, or Disc.

- Project# 1. One (1) roll of Black and White film, T Max 100, Digital stills set at 100 ISO, or Motion Video set at -3 db. 36 exposures or 36 shots (separate framing). The purpose of the exercise is to study shadows. Shadows that form geometric shapes are to be photographed. Density of the shadow, the edge of the shadow, the character of the shadow should be examined. Process and print on a contact sheet or disc. A journal will be kept to record vital information, impressions, and feelings.
- Project# 2. One (1) roll of Black and White T Max 400 36 exposures, Digital stills set at 400 ISO, or Motion Video set at +6 db. The purpose of the exercise is to study tonal values. The student will have a human model in each frame and make the model prominent. By the use of contrast, exposure and lighting the student will direct the viewer's attention to the model. Include a gray scale and an 18% gray card in each shot, do not make the scale or card so small it is of no use. The same procedure of recording information will be followed.
- Project# 3. One roll of Black and White 800 ISO 36 exposures Digital stills set at 800 ISO, or Motion Video set at +12 db.. The purpose of the exercise is to study the tonal value of human skin. Each frame will have a large percentage of the frame occupied by human skin. Include a gray scale and an 18% gray card in each shot, do not make the scale or card so small it is of no use. The roll should have a wide variation of situations, exposures, and surrounding elements.
- **An Incident light meter should be checked out and used on all projects. Notes should be taken comparing the reading through the lens and the incident. Two exposures should be made when the difference is more than one stop.**
 - **The journal can be informal but must include the following information; F Stop of Camera, F Stop of incident meter, impressions and thought about what you expect any other pertinent information.**
- Project # 4 Video study of light or one of its aspects to be accompanied by a paper setting out its purpose, methods and summarizing the conclusions.

Regent Speaker Series Paper

All students will be required to attend and turn in a written report on the speaker at the next class meeting. This assignment will be a part of the class participation percentage of the grade.

Attendance and Class Participation

Due to the workshop nature of the course and the group work attendance is extremely important and expected. Unexcused absences will result in lowering the final grade by one half letter grade per absence. Repeated tardiness will also result in a lower final grade.

Film viewing

A list of films to be viewed will be provided, viewing of the films prior to the class period when they will be discussed is necessary.

Exams

The final exam is a take home open book exam that is included with this syllabus. The completed exam will be turned in by the second to the last class meeting or before.

EVALUATION AND GRADING

The following criteria will be used in assessing grades.

PROJECT 1	10 percent
PROJECT 2	10 percent
PROJECT 3	10 percent
PROJECT 4	25 percent
5 Quizzes	each 05 percent
FINAL EXAM	20 percent

<i>Grade</i>	<i>Percentage</i>
A	96-100
A-	93-95
B+	90-92
B	85-89
B-	81-84
C+	78-80
C	75-77
C-	
D+	
D	
D-	
F	

IN THIS CLASS PLEASE NOTE THAT TO RECEIVE AN A STUDENTS MUST DEMONSTRATE MASTERY OF THE SKILL AND KNOWLEDGE THAT MAKES UP THE CRAFT OF LIGHTING. THE GRADE OF B REQUIRES PROFICIENCY AND AN UNDERSTANDING WILL QUALIFY FOR A C.

COURSE SCHEDULE (WEEK-BY-WEEK)

Under construction a final version will be available before the first week of classes, but this is a rough idea of the work and schedule.

Session # 1.

The introduction of the class, followed by what is expected in a workshop, and thinking of lighting as a craft and film making as the craft of story telling.

Session # 2.

Compare three image making systems, film, video, human sight. Dynamic range, Contrast ratios, reflectance range. Begin moving from subjective judgment to objective measurement.

Box 1, 2 Bergery 1-3

Session # 3.

What are the "Seven" functions of light? Instruments,

Exploring Shadows, Placement of lighting instruments.
Box 3-5 Bergery 4-7

Session # 4.
Camera placement, Single camera and multicamera. Adding requirements to the lighting set up.
Read Box 7, 8 Bergery 8-10

Session # 5.
Grip, the other half of lighting, set safety, electrical safety.
Read Box 6

Session # 6.
Measurement, Exposure
Read Bergery 11-14

Session # 7.
Zone system, Gray scale
Read Bergery 15- 18

Session # 8.
Working together, Locations, sets, set protocol.
Read Box 9 Bergery 19 -21
Assignment # 1 due

Session # 9.
More set work, Design on paper and record keeping.
Read Box 10-13 Bergery 22 -25

Session # 10.
Color Theory, Philosophy Story
Telling, writing with light.
Read Tanizaki
Assignment #2 due

Session # 11.
Putting color into practice

Session # 12.
Photometric, Paper, Math, angles.
Assignment #3 due

Session # 13.
Homework, developing a system to deal with all the information. Being prepared for the shoot and the post production

Session # 14.
Ethics how as Christians do we live in the market place? Biz, getting in and making a career, selling, and moving toward your goal.
Final EXAM Due

Session # 15.
Review Student project and give feedback on student work.

EVALUATION OF INSTRUCTION AND CLASS EXERCISES.

Formal on-line evaluations will be carried out by students at the end of the semester. Comments and suggestions for improvements are always welcome during the semester.

INCOMPLETE GRADES POLICY

Students desiring an incomplete must submit their request to the course instructor and academic dean prior to the end of the term. An incomplete grade will be given in a regular course only for legitimate deficiencies due to illness, emergencies or extraordinary reasons acceptable to the professor, including equipment breakdown or shortages, and not because of neglect on the student's part. Incompletes require the final approval of the school dean or his/her authorized representative. A regular grade will be given by the instructor if all requirements for the course are submitted by the end of the following academic term. The instructor will submit the new grade to the Registrar's Office no later than two weeks after the beginning of the subsequent term. If all work is not submitted by the end of the term following the granting of the incomplete, a grade of FX (NP for pass/fail courses) will be posted automatically unless a Request for Extension of Incomplete has been approved and submitted to the Registrar's Office. The FX shall be counted as an F in the computation of the GPA. Any student desiring reinstatement to the course after an FX or NP has been posted must register for the course in a subsequent term and pay the full current tuition for the course.

IN PROGRESS GRADES

In Progress grades shall be given when work is not completed by the end of the term for the following academic work: independent studies, internships, practica, portfolios, theses and dissertations. An IP is also an appropriate grade for courses in which the completion of course requirements for ALL students extends beyond the academic term in which the course is offered. An IP may be continued to a maximum of two terms when the student requests and extension and the approved form is submitted to the Registrar's Office prior to the end of the first term. If the requirements for removal of the IP grade are not completed by the end of these two terms. A grade of FX (NP for pass/fail courses) will be posted automatically. Exceptions may be made for dissertations, which may continue without penalty. Any student desiring reinstatement to the course after an FX or NP has been posted must register for the course in a subsequent term and pay the full current tuition for the course.

ACADEMIC HONESTY

As should be expected particularly at a Christian University, students will adhere to the highest standards of academic honesty. This includes avoidance of plagiarism, defined as the uses of written and oral words of another person, including another student, without the express acknowledgment of the speaker or writer's indebtedness to that person. This also applies to the use of papers or other material previously submitted for grading purposes to instructors of other classes.

UNIVERSITY POLICIES AND RESOURCES

Please review the following links for important information on University policies:

- [Academic Calendar/Registrar Information](#)
- [Bookstore](#)
- [Honor/Plagiarism Policy](#)
- [Regent Library](#)
- [Student Services](#) (includes links to student handbook, disability services, University calendar, University Writing Center, etc.)
- [Technical Support – University Helpdesk](#)

**"YOU ARE THE LIGHT OF THE WORLD.
A CITY ON A HILL CANNOT BE HIDDEN.
NEITHER DO PEOPLE LIGHT A LAMP
AND PUT IT UNDER A BOWL.
INSTEAD THEY PUT IT ON ITS STAND,
AND IT GIVES LIGHT TO EVERYONE IN THE HOUSE.
IN THE SAME WAY, LET YOUR LIGHT SHINE
BEFORE MEN, THAT THEY MAY SEE YOUR GOOD
DEEDS AND PRAISE YOUR FATHER IN HEAVEN."**

MATTHEW 5:14-16

Workshop, n. studio, workroom, study, library, den, atelier, vineyard, shop, plant, factory, mill, laboratory, billet. **Grade**, n. quality, group, class, classification, estate, echelon

This class should be unlike most of the classes you have taken in your academic career. This is a workshop. As the definitions above imply we will be doing a lot of work that will demand your involvement. Grades often interfere with open and honest participation.

Lighting is a craft and needs to be learned as any other craft is learned, by doing. In fact I am not sure that I can really teach you lighting. What I can do is show you how to learn.

Most of what we do this quarter will be demonstration or hands on exercises. A large part of lighting is being able to see. We will always be learning to see. We will not only learn how to see what is really there but what is not there. The camera does not see the same way we see. We will try to learn how the camera sees so we can out guess it, fool it into seeing what we want it to see.

I hope we have a great term and you find the workshop rewarding. I believe the Lord wants us to be the best we can be and that will mean a lot of hard work.

Last Updated: 5/31/2011

At times, due to unforeseen circumstances, course content may be subject to change. Please check with your professor to insure you have the most recently updated Syllabus for this course.

Regent University
1000 Regent University Drive, Virginia Beach, VA, 23464
Phone (888) 718-1222
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