Course Outline	
FILM6039 Cinematography for Animation (3)	**BINUS** UNIVERSITY
	Study Program Visual Communication Design
Effective Date 01 September 2016	**Revision** 0

1. **Course Description**

   This course comprises of the basic principles of how to create a good image in the animated film including camera & lens principle, image composition, color harmony, lighting and film editing method. This course gives students basic knowledge of an animated film production.

2. **Graduate Competency**

   Each course in the study program contributes to the graduate competencies that are divided into employability and entrepreneurial skills and study program specific outcomes, in which students need to have demonstrated by the time they complete their course.

   BINUS University employability and entrepreneurial skills consist of planning and organizing, problem solving and decision making, self management, team work, communication, and initiative and enterprise.

   2.1. Employability and Entrepreneurial Skills

Aspect	Key Behaviour

   2.2. Study Program Specific Outcomes

Study Program Specific Outcomes
(SO-5 AN) - Able to communicate visual message through the process of translation motion expression.

3. **Topics**

   • Cinematography fundamental
   • Language of the lens
   • Image Composition
   • Color & Light
   • Lighting principles
   • Shots of Visual Interest
   • Storyboard & Animatic
   • Pre-Vizualization 1
   • Pre-Vizualization 2
   • Directing
   • Staging & Blocking
   • Editing Principles
   • Film Editing

4. **Learning Outcomes**

   On successful completion of this course, student will be able to:
     • LO 1: Explain of basic principles of cinematography
     • LO 2: Apply concept of cinematography to make a good scene
     • LO 3: Analyze script to develop a storyboard/ animatic & pre-vizualization
     • LO 4: Create a good scene/pre-previsualization based on storyboard

5. Teaching And Learning Strategies

In this course, the lecturers might deploy several teaching learning strategies, including case studies, Demonstration, Class Discussion, and Presentation.

6. Textbooks and Other Resources

6.1 Textbooks

1. Blain Brown. (2011). *Cinematography: Theory and Practice: Image Making for Cinematographers and Directors*. 02. Focal Press. New York. ISBN: 978-0240812090.

The book in the first list is a must to have for each student.

6.2 Other Resources

1. http://www.elementsofcinema.com/cinematography/composition-and-framing/
2. http://www.nyfa.edu/film-school-blog/the-5-stages-of-blocking-a-scene/
3. http://www.lookat.io/2015/04/12/post-production-workflow/
4. http://bigleaguefilmschool.com/dramaticfilmlighting/
5. http://www.outside-hollywood.com/2009/03/color-theory-for-cinematographers/
6. http://nofilmschool.com/2014/12/5-techniques-create-depth-make-cinematography-more-dynamic
7. http://brenda-chapman.com/blog/animation/editing-in-animation-an-inside-look/
8. http://www.lavideofilmmaker.com/filmmaking/steven-spielberg-film-techniques.html
9. http://filmmakeriq.com/2013/05/shane-hurlbut-on-how-lenses-assist-in-storytelling/
10. http://www.quora.com/Is-there-a-difference-in-directing-an-animated-movie-and-a-live-action-movie
11. http://www.bloopanimation.com/previsualization/
12. http://www.ehow.com/how_4442888_make-storyboard-movie.html
13. http://www.barajoun.com/pre-visualization-animatic-2/
14. http://www.stagetools.com/previs.htm

7. Schedule

Theory

Session/ Mode	Related LO	Topics	References
1 F2F	LO 1	Cinematography fundamental - Introduction & terminology - The visual world & "conceptual" tools	- Cinematography : Fundamental - Cinematography: Theory and Practice: Image Making for Cinematographers and Directors, Chapter 1 & 2, page: 2-33 - 5 Techniques That Create Depth & Make Your Cinematography More Dynamic, http://nofilmschool.com/2014/12/5-techniques-create-depth-make-cinematography-more-dynamic
2 F2F	LO 1 LO 2	Language of the lens - The frame & the lens - live action vs animation	- Language of the lens - Cinematography: Theory and Practice: Image Making for Cinematographers and Directors, Chapter 4, page: 53-66 - Shane Hurlbut On How Lenses Assist In Storytelling, http://filmmakeriq.com/2013/05/shane-hurlbut-on-how-lenses-assist-in-storytelling/

3 F2F	LO 1 LO 2	Language of the lens - The frame & the lens - live action vs animation	- Language of the lens - Cinematography: Theory and Practice: Image Making for Cinematographers and Directors, Chapter 4, page: 53-66 - Shane Hurlbut On How Lenses Assist In Storytelling, http://filmmakeriq.com/2013/05/shane-hurlbut-on-how-lenses-assist-in-storytelling/
4 F2F	LO 1 LO 2	Image Composition - The shots: building blocks of a scene - Type of shot & framing	- Image Composition - Cinematography: Theory and Practice: Image Making for Cinematographers and Directors, Chapter 2, page 13-33 - Composition: Filling the Frame, http://www.elementsofcinema.com/cinematography/composition-and-framing/
5 F2F	LO 1 LO 2	Color & Light - Color in visual storytelling - Color & light	- Color Harmony in Cinematography - Cinematography: Theory and Practice: Image Making for Cinematographers and Directors, Chapter 7, page: 103 & 126 - Color Theory for Cinematographers, http://www.outside-hollywood.com/2009/03/color-theory-for-cinematographers/
6 F2F	LO 1 LO 2	Color & Light - Color in visual storytelling - Color & light	- Color Harmony in Cinematography - Cinematography: Theory and Practice: Image Making for Cinematographers and Directors, Chapter 7, page: 103 & 126 - Color Theory for Cinematographers, http://www.outside-hollywood.com/2009/03/color-theory-for-cinematographers/
7 F2F	LO 1 LO 2	Lighting principles - Basic Lighting - Aspect of light: hard & soft, direction, intensity, color	- Lighting principles - Cinematography: Theory and Practice: Image Making for Cinematographers and Directors, Chapter 7, page 103-126 - Lighting Techniques: Filming for Dramatic Effect – with DP Art Adams, http://bigleaguefilmschool.com/dramaticfilmlighting/

8 F2F	LO 2	Shots of Visual Interest - Establish shot - Point of interest	- Visual Interest - Cinematography: Theory and Practice: Image Making for Cinematographers and Directors, chapter 3 & 4, page 17-66 - Steven Spielberg film techniques – With pretty pictures!, http://www.lavideofilmmaker.com/filmmaking/steven-spielberg-film-techniques.html
9 F2F	LO 2	Shots of Visual Interest - Establish shot - Point of interest	- Visual Interest - Cinematography: Theory and Practice: Image Making for Cinematographers and Directors, chapter 3 & 4, page 17-66 - Steven Spielberg film techniques – With pretty pictures!, http://www.lavideofilmmaker.com/filmmaking/steven-spielberg-film-techniques.html
10 F2F	LO 2 LO 3	Storyboard & Animatic - Planning shot - Cinematic point of view	- storyboard & animatic - Cinematography: Theory and Practice: Image Making for Cinematographers and Directors, chapter 4, 5 & 6, Page 53-102 - How to Make a Storyboard for a Movie, http://www.ehow.com/how_4442888_make-storyboard-movie.html
11 GSLC	LO 3 LO 4	Pre-Vizualization 1 - Basic pipeline - camera movement	- Pre - Viz - Cinematography: Theory and Practice: Image Making for Cinematographers and Directors, chapter 4, 5, 6, page 53-102 - Previsualization (Making an Animated Movie), http://www.bloopanimation.com/previsualization/
12 GSLC	LO 3 LO 4	Pre-Vizualization 1 - Basic pipeline - camera movement	- Pre - Viz - Cinematography: Theory and Practice: Image Making for Cinematographers and Directors, chapter 4, 5, 6, page 53-102 - Previsualization (Making an Animated Movie), http://www.bloopanimation.com/previsualization/
13 F2F	LO 3 LO 4	Pre-Vizualization 2 - Foreground/Midground/Background - Scenes & Continuity	- Pre - Visualization 2 - Cinematography: Theory and Practice: Image Making for

			Cinematographers and Directors, chapter 4, 5, 6, page: 53 -102 - Pre Visualization & animatic, http://www.barajoun.com/pre-visualization-animatic-2/ - Idea Editing: Previsualization for Feature Films, http://www.stagetools.com/previs.htm
14 F2F	LO 3 LO 4	Directing - Telling Stories with Pictures - Visual mood	- Directing - Cinematography: Theory and Practice: Image Making for Cinematographers and Directors, chapter 5 & 6, page: 67-102 - Is there a difference in directing an animated movie and a live-action movie?, http://www.quora.com/Is-there-a-difference-in-directing-an-animated-movie-and-a-live-action-movie
15 F2F	LO 3 LO 4	Directing - Telling Stories with Pictures - Visual mood	- Directing - Cinematography: Theory and Practice: Image Making for Cinematographers and Directors, chapter 5 & 6, page: 67-102 - Is there a difference in directing an animated movie and a live-action movie?, http://www.quora.com/Is-there-a-difference-in-directing-an-animated-movie-and-a-live-action-movie
16 F2F	LO 3 LO 4	Staging & Blocking - Framing - Staging - Blocking	- Staging & blocking - Cinematography: Theory and Practice: Image Making for Cinematographers and Directors, chapter 5 & 6, page: 67-102 - The 5 Stages of Blocking a Scene, http://www.nyfa.edu/film-school-blog/the-5-stages-of-blocking-a-scene/
17 F2F	LO 3 LO 4	Editing Principles - Basic editing - Thinking about Continuity - VO, music, sound FX	- Editing Principles - Cinematography: Theory and Practice: Image Making for Cinematographers and Directors, chapter 3 & 6, page 37 - 77 - Post production workflow, http://www.lookat.io/2015/04/12/post-production-workflow/
18 F2F	LO 3 LO 4	Editing Principles - Basic editing	- Editing Principles - Cinematography: Theory and

		- Thinking about Continuity - VO, music, sound FX	Practice: Image Making for Cinematographers and Directors, chapter 3 & 6, page 37 - 77 - Post production workflow, http://www.lookat.io/2015/04/12/post-production-workflow/
19 F2F	LO 4	Film Editing - Visual Metaphor - Pictures emotion	- Film Editing - Cinematography: Theory and Practice: Image Making for Cinematographers and Directors, chapter 3, 5 & 6, page: 37-77 - Editing in animation: An inside, http://brenda-chapman.com/blog/animation/editing-in-animation-an-inside-look/
20 F2F	LO 4	Film Editing - Visual Metaphor - Pictures emotion	- Film Editing - Cinematography: Theory and Practice: Image Making for Cinematographers and Directors, chapter 3, 5 & 6, page: 37-77 - Editing in animation: An inside, http://brenda-chapman.com/blog/animation/editing-in-animation-an-inside-look/

8. Evaluation

Theory

Assessment Activity	Weight	Learning Outcomes			
		1	2	3	4
Assignment	50%	√	√	√	√
Mid Exam	20%	√	√	√	
Final Exam	30%			√	√

Practicum

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Final Evaluation Score

Aspects	Weight
Theory	100%
Practicum	0%

9. A. Assessment Rubric (Study Program Specific Outcomes)

LO	Indicators	Excellent (85 – 100)	Good (75 – 84)	Average (65 – 74)	Poor (<= 64)
		Proficiency Level			
LO 1	1.1. Ability to explain of basic principles of cinematography	Explain most of major basic principles/theories, techniques of cinematography	Explain of some major basic principles/theories, techniques of cinematography	Explain of few major major basic principles/theories, techniques of cinematography	Explain of very few major major basic principles/theories, techniques of cinematography
	1.2. Ability to explain of fundamental cinematography (lens, frame, color & light) in animation production workflow	Explain most of major basic principles/theories, techniques of cinematography for animation	Explain most of major basic principles/theories, techniques of cinematography for animation	Explain ideas of few major basic principles/theories, techniques of cinematography for animation	Explain ideas of very few major basic principles/theories, techniques of cinematography for animation
LO 2	2.1. Ability to apply the concept cinematography to make a good scene in animation production	Apply the concept cinematography to make a good scene in animation, that fits appropriately into current practical context	Apply the concept cinematography to make a good scene, that fits fairly into current practical context	Apply the concept cinematography to make a good scene, that fits sufficiently into current practical context	None of the concept cinematography to apply in make a good scene into current practical context
	2.2. Ability to apply the concept cinematography to make a good scene in animation production	Apply the concept cinematography to make a good scene in animation, that fits appropriately into current practical context	Apply the concept cinematography to make a good scene in animation, that fits appropriately into current practical context	Apply the concept cinematography to make a good scene in animation, that fits sufficiently into current practical context	Apply the concept cinematography to make a good scene in animation, into current practical context not appropriate
LO 3	3.1. Ability to analyze script to develop a storyboard	Analyze script to develop a storyboard that fits appropriately into current practical context	Analyze script to develop a storyboard that fits fairly into current practical context	Analyze script to develop a storyboard that fits sufficiently into current practical context	Analyze script to develop a storyboard into current practical context not relevan and not clearly

	3.2. Ability to analyze script to develop creative concept cinematography into animatic/previsualization	Analyze script to develop creative concept cinematography into animatic/ previsualization that fits appropriately into current practical context	Analyze script to develop creative concept cinematography into animatic/ previsualization that fits fairly into current practical context	Analyze script to develop creative concept cinematography into animatic/ previsualization that fits sufficiently into current practical context	Analyze script to develop creative concept cinematography into animatic/ previsualization that fits sufficiently into current practical context
LO 4	4.1. Ability to create a good scene (pre-visualization) based on storyboard	Create a good scene (pre-visualization) that fits appropriately into current practical context	Create a good scene (pre-visualization) that fits fairly into current practical context	Create a good scene (pre-visualization) that fits sufficiently into current practical context	Create a good scene (pre-visualization) into practical context is not clearly dan not complete
	4.2. Ability to generate creative cinematography for animation	Generate creative cinematography for animation that fits appropriately into current practical context	Generate creative cinematography for animation that fits fairly into current practical context	Generate creative cinematography for animation that fits sufficiently into current practical context	Not appropriate and not clear in generate creative cinematography for animation into current practical context

Prepared by	Checked by
D2274 - Tunjung Riyadi, S.Sn., M.Sn.	**D2274 - Tunjung Riyadi, S.Sn., M.Sn.** **Acting as Subject Content Specialist**
Approved by	Acknowledged by
D2274 - Tunjung Riyadi, S.Sn., M.Sn. **Subject Content Coordinator**	**D2521 - Dermawan Syamsuddin, S.Sn., M.Sn.** **Head of Program – Animation**