

Cambridge TECHNICALS LEVEL 3

Cambridge
TECHNICALS
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DIGITAL MEDIA

Unit 18

Cinematography

J/507/6404

Guided learning hours: 60

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Essential resources required for this unit: High Definition (HD) video camera, studio lighting kit for moving image and photography

This unit is internally assessed and externally moderated by OCR.

UNIT AIM

Cinematography is both an artistic and a technical discipline that has a significant impact on the meaning and aesthetics of a moving image product. Use of artistic lighting techniques and creative use of the camera are therefore vital if a television or film production is going to be successful and memorable.

By completing this unit, you will learn how to use digital video cameras and digital single-lens reflex cameras (DSLR) (video) in manual mode. Also, you will explore the effect of light entering the camera and how to light different types of shots for studio and location. You will be able to create moving image test shots to potentially show the effectiveness of different exposures, frame rates, depth of field and lighting configurations. You will also use post-production techniques to enhance meaning.

TEACHING CONTENT

The teaching content in every unit states what has to be taught to ensure that learners are able to access the highest grades.

Anything which follows an i.e. details what must be taught as part of that area of content. Anything which follows an e.g. is illustrative, it should be noted that where e.g. is used, learners must know and be able to apply relevant examples in their work, although these do not need to be the same ones specified in the unit content.

For internally assessed units you need to ensure that any assignments you create, or any modifications you make to an assignment, do not expect the learner to do more than they have been taught, but must enable them to access the full range of grades as described in the grading criteria.

Learning outcomes	Teaching content
The Learner will:	Learners must be taught:
<p>1. Know how to use camera equipment to record cinematic quality footage</p>	<p>1.1 use of camera equipment, i.e.</p> <ul style="list-style-type: none"> • operate video/film/ DSLR (video mode) cameras (e.g. Panasonic AG-AC8PJ, Sony HXR-NX3/1 or Canon XA20, DSLR camera with video capability, for example, the Nikon D5500 or Canon EOS 70D) <p>1.2 camera equipment settings, i.e.</p> <ul style="list-style-type: none"> • manual mode controls (e.g. aperture and f-stops, pull focus techniques, depth of field) • types of camera lenses and their use (e.g. 10–24 mm, 50mm, 70–200mm, wide angle, fish-eye) • use of exposure control for effect (e.g. filming in bright sunlight, using depth of field to highlight a character, creating light trails) • frame rates for different effect (e.g. 25 fps is the general rule to shoot footage, effects created at 16 fps, 30fps)
<p>2. Understand the cinematic lighting techniques for a location, set and moving subject</p>	<p>2.1 sources of light, i.e.</p> <ul style="list-style-type: none"> • direct/indirect sources (e.g. ambient/natural light) • studio setup (e.g. rig on set/location/three-point lighting system) <p>2.2 lighting equipment for film and television, i.e.</p> <ul style="list-style-type: none"> • television studio setup (e.g. studio rigs, simple three-point lighting, fills, barn doors) • film and theatre lighting rig (e.g. par cans, fresnels, light panels, on-camera lights) • photography (e.g. redheads, blanket lights, reflectors, soft boxes) <p>2.3 creative use of lighting for effect, i.e.</p> <ul style="list-style-type: none"> • orientation and perspective (e.g. directing the viewer's eye to detail, depth to locations) • mood and aesthetics (e.g. use of shadows and highlights, establishing excitement, fear, passion) • generic convention (e.g. chiaroscuro and film noir, lighting design)

Learning outcomes	Teaching content
The Learner will:	Learners must be taught:
<p>3. Be able to plan the recording of cinematic quality scene</p>	<p>3.1 treatment/proposal, i.e.</p> <ul style="list-style-type: none"> • outline of purpose or concept/plot • target audience and scheduling/distribution • genre and theme • setting and locations (e.g. where you are filming – studio based, indoor/outdoor) • personnel and job roles (e.g. actors, production team) • legal and ethical (e.g. BBFC certification, Ofcom guidelines, use of intellectual property) <p>3.2 set design, i.e.</p> <ul style="list-style-type: none"> • floor plans and lighting setup (e.g. camera position on set, position of lighting rig) • mise-en-scène (e.g. colour scheme, costume, locations, make-up, blocking, props) <p>3.3 settings and equipment, i.e.</p> <ul style="list-style-type: none"> • choice of lighting (e.g. to light principal actors/presenters, use of studio rig, on-camera) • choice of camera equipment (e.g. specific lenses, mounted, stedicam, handheld) • specific settings (e.g. fit for purpose and following generic convention, depth of field, shadow, aperture and exposure, ISO) <p>3.4 creation of a storyboard/animatic, i.e.</p> <ul style="list-style-type: none"> • scene content (drawn and written direction) • shot type annotations • camera movement annotations • key props/locations • key sound (e.g. diegetic sound effects, non-diegetic music)
<p>4. Be able to record cinematic quality footage</p>	<p>4.1 use of camera equipment, i.e.</p> <ul style="list-style-type: none"> • set up and operate camera for given purpose (e.g. television studio set up is different to on location filming, use of tripods, dollies, sliders, jibs, variety of lenses, aperture settings) • film takes of the production according to genre conventions and regulatory guidelines (e.g. for a television studio, setting coverage includes a range of close-ups, wide shots, medium shots, watershed/certification considerations followed) • set up and operate sound equipment for given purpose (e.g. headphones, on camera microphones, booms, lapel microphones, record foley and wildtrack) <p>4.2 use of lighting equipment, i.e.</p> <ul style="list-style-type: none"> • set up and operate lighting for given purpose (e.g. studio setup is different to lighting on location, on camera lights, reflectors, three-point setup) <p>4.3 lighting actors/presenters to reveal/reinforce character or meaning, logging rushes, i.e.</p> <ul style="list-style-type: none"> • log time-coded rushes from coverage/takes from each camera

Learning outcomes	Teaching content
The Learner will:	Learners must be taught:
<p>5. Be able to edit the recorded footage in post-production to create a cinematic quality product</p>	<p>5.1 importing footage, i.e.</p> <ul style="list-style-type: none"> • set up project in postproduction software with properties that will create an export of suitable quality for television and film distribution (e.g. 1080p (50i) 25 fps preset in Adobe Premiere or Final Cut) <p>5.2 adding visual effects, i.e.</p> <ul style="list-style-type: none"> • use postproduction software to apply titles, graphics and special effects to the off-line edit (e.g. use of Adobe After Effects, lighting effects, colour control, brightness and contrast, transitions, titles and credits, logos) <p>5.3 exporting the final edit, i.e.</p> <ul style="list-style-type: none"> • export the final edit in an appropriate format (e.g. choose the correct size and format for distribution (H.264 and mp4 for high-quality online distribution)

GRADING CRITERIA

LO	Pass	Merit	Distinction
	The assessment criteria are the Pass requirements for this unit.	To achieve a Merit the evidence must show that, in addition to the Pass criteria, the candidate is able to:	To achieve a Distinction the evidence must show that, in addition to the pass and merit criteria, the candidate is able to:
1. Know how to use camera equipment to record cinematic quality footage	P1: Describe how to use camera equipment		
	P2: Describe the settings for different camera types to achieve cinematic quality footage		
2. Understand the cinematic lighting techniques for a location, set and moving subject	P3: Explain the different lighting settings that may be used to record footage		
3. Be able to plan the recording of cinematic quality scene	P4*: Produce a plan to identify the settings required for the recording of cinematic quality footage <i>(*Synoptic assessment from Unit 2 Pre-production and planning)</i>	M1: Explain the use of lighting and camera settings in the context of the plan you have created	
4. Be able to record cinematic quality-footage	P5: Apply cinematic lighting techniques for the scenes and locations		D1: Discuss how the meaning was created through the use of the lighting and camera settings
	P6: Manipulate the camera settings to record cinematic quality footage	M2: Ensure that recorded footage reflects generic conventions	

LO	Pass	Merit	Distinction
5. Be able to edit the recorded footage in post-production to create a cinematic quality product	P7: Apply post-production and editing techniques		D2: Discuss how the post-production edits have complemented recorded cinematography effects to create meaning

*SYNOPTIC ASSESSMENT

When learners are taking an assessment task, or series of tasks, for this unit they will have opportunities to draw on relevant, appropriate knowledge, understanding and skills that they will have developed through other units. We've identified those opportunities in the grading criteria (shown with an asterisk). Learners should be encouraged to consider for themselves which skills/knowledge/understanding are most relevant to apply where we have placed an asterisk.

ASSESSMENT GUIDANCE

LO1 Know how to use camera equipment to record cinematic quality footage

P1/P2: Learners will evidence that they can operate video cameras and work with different lenses and understand the effect of different frame rates through annotated diagrams or short, recorded vlog evidence of putting equipment together and changing manual settings. This should be done in the context of setting up equipment to create a cinematic product. A range of equipment available both at the centre and used in industry should be referenced. Evidence could be in the form of a presentation or a short, recorded vlog which should include examples of equipment set up.

LO2 Understand the cinematic lighting techniques for a location, set and moving subject

P3: Learners will explain the different types of lighting equipment and the lighting techniques that are used. Evidence could be in the form of a presentation about the capabilities and uses of different lights or a short, recorded vlog, which should include examples of creative techniques.

LO3 Be able to plan the recording of cinematic quality scene

P4: Learners will produce industry standard planning documentation that demonstrates the ability to choose and select appropriate lighting and camera equipment for a specific purpose. The settings of the chosen cameras and lighting will be evidenced in floor plans and treatment. Evidence could be in the form of a rough script, spider diagram, audio, a storyboard, assets table or a written report detailing ideas.

M1: Learners will explain why the identified settings have been chosen. This could be evidenced in a report or through a recorded vlog presentation.

LO4 Be able to record cinematic quality footage

- P5/P6:** Learners will demonstrate through rushes, that lighting and camera settings have been applied. Evidence could be in the form of a presentation about the capabilities and uses of different lights or a short, recorded vlog demonstrating lighting and camera settings used.
- M2:** Learners will explain how their recorded footage reflects the generic conventions of the chosen cinematic recording. Evidence could be in the form of a presentation, formal report, vlog or Blog.
- D1:** Learners will need to analyse their rushes to demonstrate how meaning has been created through the chosen settings. Evidence could be in the form of a presentation, formal report or Blog.

LO5: Be able to edit the recorded footage in post-production to create a cinematic quality product

- P7:** Learners will produce a final edit that demonstrates suitable post-production effects have been applied. Evidence could be in the form of a presentation about the capabilities and uses of different lights or a short, recorded vlog demonstrating post-production effects and techniques applied.
- D2:** Learners will need to analyse how their digital editing has complemented lighting and camerawork choices to produce a product that demonstrates cinematic quality. Evidence could be in the form of presentation, formal report or Blog.

Feedback to learners: you can discuss work-in-progress towards summative assessment with learners to make sure it's being done in a planned and timely manner. It also provides an opportunity for you to check the authenticity of the work. You must intervene if you feel there's a health and safety risk.

Learners should use their own words when producing evidence of their knowledge and understanding. When learners use their own words it reduces the possibility of learners' work being identified as plagiarised. If a learner does use someone else's words and ideas in their work, they must acknowledge it, and this is done through referencing. Just quoting and referencing someone else's work will not show that the learner knows or understands it. It has to be clear in the work how the learner is using the material they have referenced **to inform their** thoughts, ideas or conclusions.

For more information about internal assessment, including feedback, authentication and plagiarism, see the centre handbook. Information about how to reference is in the OCR *Guide to Referencing* available on our website: <http://www.ocr.org.uk/i-want-to/skills-guides/>.

MEANINGFUL EMPLOYER INVOLVEMENT - a requirement for the Foundation Diploma, Diploma and Extended Diploma (Tech Level) qualifications

The 'Diploma' qualifications have been designed to be recognised as Tech Levels in performance tables in England. It is a requirement of these qualifications for centres to secure for every learner employer involvement through delivery and/or assessment of these qualifications.

The minimum amount of employer involvement must relate to at least one or more of the elements of the mandatory content. This unit is a pathway optional unit in the Moving Image and Audio Production specialist pathway.

Eligible activities and suggestions/ideas that may help you in securing meaningful employer involvement for this unit are given in the table below.

Please refer to the *Qualification Handbook* for further information including a list of activities that are not considered to meet this requirement.

Meaningful employer involvement	Suggestion/ideas for centres when delivering this unit
1. Learners undertake structured work-experience or work-placements that develop skills and knowledge relevant to the qualification.	Learners shadow cinematographers, to experience how to set up camera and lighting equipment to best effect, through work-placement or work-experience.
2. Learners undertake project(s), exercises(s) and/or assessments/examination(s) set with input from industry practitioner(s).	Cinematographers could work with teachers to create realistic scenarios for problem solving, a lighting situation.
3. Learners take one or more units delivered or co-delivered by an industry practitioner(s). This could take the form of master classes or guest lectures.	Cinematographers could deliver master-classes to groups of learners or co-deliver the unit, particularly when looking at setting up camera and/or lighting equipment.
4. Industry practitioners operating as 'expert witnesses' that contribute to the assessment of a learner's work or practice, operating within a specified assessment framework. This may be a specific project(s), exercise(s) or examination(s), or all assessments for a qualification.	Centres could invite Cinematographers to assess and review test shots from learner's evidence. To provide feedback and advice and guidance on techniques which have been used.

To find out more

ocr.org.uk/digitalmedia

or call our Customer Contact Centre on **02476 851509**

Alternatively, you can email us on **vocational.qualifications@ocr.org.uk**



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