

College of San Mateo
Official Course Outline

1. **COURSE ID:** DGME 130 **TITLE:** Lighting for Studio and Field
Semester Units/Hours: 3.0 units; a minimum of 32.0 lecture hours/semester; a minimum of 48.0 lab hours/semester
Method of Grading: Grade Option (Letter Grade or P/NP)
Recommended Preparation:
 Eligibility for ENGL 838 or 848.
2. **COURSE DESIGNATION:**
Degree Credit
Transfer credit: CSU
3. **COURSE DESCRIPTIONS:**
Catalog Description:
 Students will learn to manipulate light and shadow in this hands-on course. Practical lessons cover basic 3-point lighting, studio and field light set-ups, light design, training in positioning fixtures, aiming light, achieving various effects, and real world solutions to common lighting problems.
4. **STUDENT LEARNING OUTCOME(S) (SLO'S):**
 Upon successful completion of this course, a student will meet the following outcomes:
 1. Identify and use common TV studio and field lighting fixtures and related accessories
 2. Operate lighting equipment in a safe manner - electrical circuits are not "overloaded" and cables are arranged to minimize hazards
 3. Demonstrate selection of appropriate lights for various applications, including uncontrolled environments
 4. Demonstrate basic 3-point lighting in the controlled studio environment
 5. Apply common media aesthetics associated with light
5. **SPECIFIC INSTRUCTIONAL OBJECTIVES:**
 Upon successful completion of this course, a student will be able to:
 1. Identify and use common TV studio and field lighting fixtures and related accessories
 2. Operate lighting equipment in a safe manner - electrical circuits are not "overloaded" and cables are arranged to minimize hazards
 3. Demonstrate selection of appropriate lights for various applications, including uncontrolled environments
 4. Demonstrate basic 3-point lighting in the controlled studio environment
 5. Apply common media aesthetics associated with light
6. **COURSE CONTENT:**
Lecture Content:
 Lectures will cover these main topics:
 - **EQUIPMENT AND TERMINOLOGY (SLO 1)**
 - Lighting instruments for field
 - Cables and connectors
 - Maintenance and repair of fixtures and bulb replacement
 - Various grip and location equipment and light stands
 - **LOCATION LIGHTING TECHNIQUES (SLO 1, 3)**
 - Lighting set-ups for field production
 - Interpreting light meter readings
 - Achieving specific effects
 - Ratios of light to shadow, minimum illumination
 - Color Temperature
 - Placement of lighting instruments
 - Lighting styles for various situations
 - Gels and diffusion
 - Portable backdrops
 - **STUDIO LIGHTING TECHNIQUES (SLO 1, 2, 4, 5)**
 - Interpreting a light plot

- 3-point lighting technique
- Interpreting light meter readings
- Achieving specific effects
- Ratios of light to shadow, minimum illumination
- Color Temperature
- Placement of lighting instruments
- Lighting styles for various productions
- Accessories - scrims, stands, cookies, gels and diffusion
- ELECTRICITY AND PERSONAL SAFETY (SLO 2)
 - Location hazards and safety
 - Ladder safety
 - Effective and safe methods for "rigging" equipment
 - Safe loading of electrical circuits on location
- LIGHTING AESTHETICS & THEORY (SLO 5)
 - Using light to shape audience interpretation
 - Motivated and unmotivated light
 - Light and color theory

Lab Content:

During Lab time, students will get hands-on experience using professional lighting instruments to apply lessons learned in lecture.

Sample Lab Exercises:

- Demonstrate 3-point lighting for an interview
- Demonstrate fast and slow falloff (shadows)
- Demonstrate color mixing with RGB lights
- Create a lighting plot for a production
- Light the studio according to a light plot
- Create an instrument schedule for a TV production

7. REPRESENTATIVE METHODS OF INSTRUCTION:

Typical methods of instruction may include:

- A. Lecture
- B. Lab
- C. Other (Specify): Lectures and demonstrations by instructor, sample clips from film, video and TV production, with class discussions to help students identify different types of lighting styles, from basic set-ups to elaborate designs. Reading assignments will help develop concepts and theories. Lab time will take place in Studio B and outside on campus, where students will apply their learning in hands-on assignments requiring lighting set-ups in various environments.

8. REPRESENTATIVE ASSIGNMENTS

Representative assignments in this course may include, but are not limited to the following:

Writing Assignments:

Students will:

- Review a light plot and explain why the lighting designer chose those locations for the key, fill, and back light
- Explain the difference between fast and slow falloff of shadows
- Critique the lighting in a scene from a TV show, identifying the type of lighting used to achieve the desired effect

Reading Assignments:

Readings by current lighting designers working in the industry

Online readings on lighting and production websites

Textbook reading assignments

9. REPRESENTATIVE METHODS OF EVALUATION

Representative methods of evaluation may include:

- A. Quizzes
- B. Students will be graded on successful completion of lab assignments. Assignments will be designed so that

students can demonstrate their understanding of equipment operation and lighting practices. Quizzes will further track the students understanding of concepts presented in lab and lecture. A practical exam will require students to set up a lighting scenario in a given amount of time.

10. REPRESENTATIVE TEXT(S):

Possible textbooks include:

- A. Michael J. Uva. *The Grip Book*, 4th ed. Focal Press, 2009
- B. Harry C. Cox. *Set Lighting Technician's Handbook: Film Lighting Equipment, Practice, and Electrical Distribution [Paperback]*, 4th ed. Focal Press, 2010

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Course Originator: Michelle Brown