

# Cinematography FDMA 2520

UNM-Valencia, Art Studio and Film & Digital Arts, Spring 2026

Face-to-Face Course

**Professor: Jonathan Sims | Jsims01@unm.edu**

**Class time & location:** TUE / THURS 10:30 - 11:45pm B&T 111 UNM Valencia

**Office Hours:** WED 11pm - 2pm on-campus\* \*and by appointment \*see "How to Contact the Instructor" below for more info

**Office:** B&T Building Rm. 110

**Zoom Office Hours Link:** Inquire for link Meeting ID:

**Cell [TEXT FIRST PLEASE, please]:** 505.681.4009

## Course Description

**Course Overview:** The Director of Photography (or Cinematographer), in close collaboration with the Director and Production Designer, helps determine the look of a film. This course is designed to introduce students to the technical and aesthetic fundamentals of creating, developing, and collaborating on the visual elements of storytelling, using camera framing, lensing, and lighting fundamentals such as shadows, light and color.

**Credit-hour statement:** This is a three-credit-hour course. Class meets for three 50-minute sessions/two 75-minute sessions of direct instruction for 15 weeks during the spring 2026 semester. Please plan for a minimum of six hours of out-of-class work (or homework, study, assignment completion, and class preparation) each week.

## Objectives

### Course Objectives:

1. Define and explain the fundamental concepts of cinematography, such as exposure, lighting solutions, and color temperature.
2. Understand how cinematography brings the Director's vision to reality.
3. Demonstrate proficiency in plotting and executing interior and exterior lighting solutions.

## Recommended Books

(All reading will be provided) But these are good to have if you're serious about the craft.

American Society of Cinematographers Manual, 10th Edition -

Kodak Cinematographers Field Guide to Digital Cinematography: Fundamentals, Tools, Techniques, and Workflows by David Stump

## Supplies

Most items are available at the UNM-Valencia Bookstore.

Required:

- Jump Drive - External Hard Drive
- Optional: Dslr Camera

## How to Contact the Instructor

### Office Hours:

Wednesdays 11pm - 2pm on-campus, and by appointment

**Zoom Link:** Zoom link will be provided upon request

**Email:** Email can be sent through UNM email ([jsims01@unm.edu](mailto:jsims01@unm.edu)). PLEASE: in the subject line, write the class number, for example – “ARTS 1210”. I will check my email regularly and plan to respond to emails/messages within 48 hours/2 business days.

At some points in the term, my inbox gets quite full, but I do want to hear from you! If you email me and don't hear back from me within two business days, please send a follow-up email. I will appreciate the gentle reminder.

**Phone:** Emergency only. Text me (no calls please) to my personal cell phone if needed: 505-681-4009. This and email are probably the best way to contact me for fastest response.

## Land Acknowledgment:

UNM-Valencia is located on the traditional and ancestral Pueblo people and is unceded. This region holds great historical, spiritual, and personal significance for its original stewards, the Native nations and peoples of this area. I acknowledge their connection to this land, and give thanks for the opportunity to live, work, and learn on their traditional homeland.

## Student Responsibilities & Course Policies

- **Health and Awareness:** UNM-Valencia is a mask friendly community if you are not feeling well. If you are experiencing any illness symptoms, please do not come to campus. Even without a positive test for any illness (covid, flu, etc...), if you feel sick, please stay home, rest and **take care of yourself first**. If you do need to stay home, please communicate with me (see “How to Contact the Instructor” section); I can work with you to provide alternatives for course participation and completion. UNM-Valencia faculty and staff know that there is a complete life for you outside of your class and on-campus time. Please let us know that you need support so that we can connect you to the right resources.
- **Affirmed/Preferred First Name:** As part of its commitment to providing a safe, inclusive, and respectful learning, living, and working environment, the UNM-Valencia Campus recognizes that many people prefer to use a name other than their legal name to identify themselves. Here is a general website for it- <https://oeo.unm.edu/resources/preferred-name.html>.
- **AccessAbility Policy:** I can and want to make appropriate accommodations that will support you in this class by collaborating with you and the [Equal Access Services at UNM-Valencia](#), 505-925-8560 or [call/email any of the Advisors](#). It is important that you take the initiative to inform me of your accommodations needs, as I am not legally permitted to inquire. In accordance with University Policy 2310 and the Americans with Disabilities Act (ADA), academic accommodations may be made for any student who notifies the instructor and/or Equal Access of the need for an accommodation.
- **School/Life Conflict:** Many of you face obstacles to your education as a result of work or family obligations or unforeseen personal difficulties. If you are experiencing challenges throughout the semester that are impacting your ability to succeed in this course, or in your undergraduate career more broadly, please reach out to me immediately so that we can work together to form a plan for your academic success. Reach out to me at anytime to discuss this!
- **Caregiver Responsibilities Policy:** I have great respect for students who are balancing their pursuit of education with the responsibilities of caring for children or other friends/family members. If you run into challenges that require you to miss class or if your caregiving responsibilities are interfering with your ability to engage in this course, please contact me. I can be flexible and support your learning!
- **Citizenship and/or Immigration Status:** Everyone is welcome in this class regardless of citizenship, residency, or immigration status. I will respect your privacy if you choose to disclose your status. UNM-Valencia as an institution has made a core commitment to the success of all our students, including members of our undocumented community. The Administration's welcome is found on the UNM-ABQ campus website: <http://undocumented.unm.edu/>.
- **Course Conduct:** I am committed to creating a learning environment where diverse perspectives are recognized and valued as a source of strength. I request that all students work with me to create a class culture based on open communication, mutual respect, and inclusion. As a class we will approach all discussions with curiosity, respect and civility. Disagreements and debates in academic discourse are expected and welcome, but personal attacks are never OK and will not be tolerated. I strive to ensure

an open and welcoming classroom for all students. If I ever miss the mark, please don't hesitate to reach out to me. We are all learning together.

- **UNM Email/CANVAS Access:** All UNM-Valencia students will be required to have a UNM Net ID which can be created by going to: <http://it.unm.edu/accounts/>. UNM Net ID will give you access to the computer labs on campus, Canvas and UNM Email.
- **Computer & Internet Policy:** Students will need to have access to a computer with **high-speed Internet** for this course. If you do not have access to a computer with high-speed internet at home, I want to help! UNM-Valencia and UNM-ABQ have implemented **laptop checkout options**.
  - If you are a **UNM-Valencia student** and you need access to a laptop, please contact the UNM-Valencia Library at [:http://valencia.unm.edu/library/index.html](http://valencia.unm.edu/library/index.html)
  - If you are a **UNM-ABQ student**, you will need to fill out this form: <https://at.unm.edu/coronavirus/summer-2023-laptop.pdf> and send it to [avdept@unm.edu](mailto:avdept@unm.edu).

For more information on computer checkout and wifi access for UNM-ABQ Campus, visit this website:

<https://at.unm.edu/coronavirus/student-tech-access.html>.

**ALL students can request** access to a LoboVirtualDesktop. Here is the website: <https://lobovirtualdesktop.unm.edu>. Fill out the online form. This virtual desktop is a work-in-progress, and you would need a decent computer and internet connection to make this work. But, it would give you access to a variety of UNM owned software.

- Students should have basic computer and file management skills for all courses, especially online courses. If you are struggling with these, reach out to tutoring and support services (see support section on syllabus).
  - If you have any questions or concerns, reach out to me!
  - All students, whether online or in-person (or in-between) are able to access the computer labs on the UNM-Valencia Campus and the UNM-ABQ Campus regardless of where you are taking classes.
- **Access to internet:** The UNM-Valencia Campus has great wifi if you are on campus. [UNM-ABQ does too- see this login info. This is a great list of internet options for qualifying households. This is an ABQ listing and map of wifi hotspots.](#) If you still need access off-campus and do not have the resources, please reach out to me, Student Services, or any other faculty and staff.
- **Computer Lab Responsibility:** Please be advised that use of computer labs on UNM-Valencia and UNM-ABQ properties is governed by "Policy 2500: Acceptable Computer Use" which can be found at <http://policy.unm.edu/university-policies/2000/2500.html>. Anyone violating these policies is subject to possible suspension and loss of computer lab privileges.
- **Title IX:** Our classroom and our university should always be spaces of mutual respect, kindness, and support, without fear of discrimination, harassment, or violence. Should you ever need assistance or have concerns about incidents that violate this principle, please access the resources available to you on campus. Please note that, because UNM-Valencia faculty are considered "responsible employees" by the Department of Education, any disclosure of gender discrimination (including sexual harassment, sexual misconduct, and sexual violence) made to a faculty member must be reported by that faculty member to the university's Title IX coordinator. For more information on the campus policy regarding sexual misconduct, please see: <https://policy.unm.edu/university-policies/2000/2740.html>
- **Academic Integrity and Honesty:** Each student is expected to maintain the highest standards of honesty and integrity in academic and professional matters. The University reserves the right to take disciplinary action, including dismissal, against any student who is found responsible for academic dishonesty. Any student who has been judged to have engaged in academic dishonesty in coursework may receive a reduced or failing grade for the work in question and/or for the course. Academic dishonesty includes, but is not limited to, dishonesty in quizzes, tests or assignments; claiming credit for work not done or done by others; hindering the academic work of other students; and misrepresenting academic or professional qualifications within or outside the University. You are capable of meeting my expectations for this course! The arts are such a personal, unique experience for each person, and your story and how you choose to share it with the world are so important! If you are concerned about how well you are doing in this course, please reach out to me instead of considering academic misconduct.

## Participation

Student participation is considered a necessary factor in the learning process. Course participation and attendance is key to mastering skills and successfully completing projects. You are adults and I expect you to be motivated to grow your knowledge and abilities by engaging in coursework. You are still held responsible for all academic work required regardless of weekly participation and attendance. Class participation influences your grade heavily. Participation includes:

- You should complete all projects on time (to your best ability), participate in scheduled critiques/class discussions, and maintain a safe, respectable, positive lab environment.
- You are required to attend class and be prepared for each day's work.

- If you do not attend the first week of class you may be dropped.
- You will need to work a few hours each week in addition to the scheduled class times. Open Studio hours will be announced.

## Grading Policy

- Grading is based on completion of course work and projects, the quality of your individual technical and critical development, and a personal commitment to your work. Personal commitment involves regular participation, consistent effort, completion of work, participation in critiques and class discussions and the general willingness to try. Make each project meaningful to yourself!
- Each assignment will culminate in a critique, which will consist of pinning up your work. Being prepared for these critiques, both with your completed work and your readiness to participate in the discussion surrounding your and your peers' artwork is a meaningful part of the process of creating art. Attending the critique, even if your project is incomplete/late, is extremely important.
- If you are submitting work past the posted deadline, it is super important that you communicate your circumstances with me so that we can work out a plan for you to grow and succeed in this art class!
- Incompletes are rarely issued. If 75% of the semester's work/deliverables and participation have been completed with a satisfactory grade, and incomplete may be issued.

## Grading Breakdown

### Semester Requirements:

- |                              |           |                |
|------------------------------|-----------|----------------|
| • Projects (4)               | 40 points | 10 points each |
| • Quizzes (2).               | 10 points |                |
| • Attendance & participation | 20 points |                |
| • Final Project              | 30 points |                |

### Extra Credit: 05 points

Extra Credit will be offered throughout the semester for various points at a maximum of 10 points for the entire semester. Points will be added up, and a letter grade will be issued according to this scale to the right:

## Support Information, Resources, & Tutorials

UNM-Valencia Campus provides extensive academic supports for students, and these supports are there to support you to achieve the academic success you are truly capable of. Most students access them at some point in pursuit of their degree. **There is no shame in seeking help!** I have provided a list of the academic support offices offered by UNM-Valencia below.

### Open Studio Time:

- Located in B106 Studio/Classroom: Times and hours TBD.

### Support for UNM Canvas:

- <https://canvasinfo.unm.edu/support/index.html>

### UNM-Valencia Tutoring Services:

- Custom tutoring services are available through [The Learning Commons](#). Even online tutoring is available!

### Instructor Support:

- Please see "How to Contact the Instructor" for methods of contacting the instructor for help.

### AccessAbility & Equal Access:

- [UNM-Valencia's accessibility/ADA compliance](#)
- [UNM-Valencia's Equal Access Services](#)

**Mental Health and Counseling Services:** All of us need a support system, and many students benefit from the use of counseling services. Here is a [list of services available in Valencia County and around the state: https://valencia.unm.edu/students/student-resources/index.html](https://valencia.unm.edu/students/student-resources/index.html). UNM ABQ Students have access to mental health counseling via the [Student Health and Counseling \(SHAC\) Center](#).

**Accommodations:** UNM is committed to providing equitable access to learning opportunities for students with documented disabilities. As your instructor, it is my objective to facilitate an inclusive classroom setting, in which students have full access and opportunity to participate. To engage in a confidential conversation about the process for requesting reasonable accommodations for this class and/or program, please contact Accessibility Resource Center at [arcsrvs@unm.edu](mailto:arcsrvs@unm.edu) or 505-277-3506. UAP 2720 and 2740. Our classroom and university should foster mutual respect, kindness, and support. If you have concerns about discrimination, harassment, or violence, please seek support and report incidents. Find confidential services at LoboRESPECT Advocacy Center, the Women’s Resource Center, and the Arcoiris Center. UNM prohibits discrimination on the basis of sex (including gender, sex stereotyping, gender expression, and gender identity). All instructors are “responsible employees” who must communicate reports of sexual harassment, sexual misconduct and sexual violence to Compliance, Ethics and Equal Opportunity. For more information, please see UAP 2720 and UAP 2740

Week	Topics	In-Class Activities	Assignments / Deliverables
1	Introduction to Cinematography & Visual Storytelling• Role of the cinematographer• Cinematography vs. videography• Image as storytelling• Shot size, angle, visual grammar	Analyze still frames and short scenes. Practice basic shot types with cameras	Shot list exercise: recreate 8 required shot types (still or video)
2	Camera Basics & Exposure Fundamentals• Manual camera operation review• Exposure triangle (aperture, shutter, ISO)• White balance• Resolution, codecs, frame rates	Camera codecs overviewExposure settings and manual control	<b>EXPOSURE PROJECT</b> – Shoot an exposure test video in 3 lighting scenarios (outdoor, normal interior, dark room)
3	Lenses & Depth of Field• Prime vs. zoom lenses• Focal length & perspective• Depth of field as storytelling• Lens distortion & compression• Exposure & DOF	Shoot the same subject with multiple focal lengths. Depth-of-field comparison shots	<b>EXPOSURE PROJECT DUE</b> – Exposure test video (3 lighting scenarios)

4	Composition & Framing Fundamentals• Rule of thirds, headroom, lead room• Balance, symmetry, negative space• Motivated vs. unmotivated framing• Breaking composition rules	Composition scavenger huntReframing exercises with movement	<b>WES ANDERSON FRAMING PROJECT</b> – Short scene emphasizing intentional framing
5	Camera Movement Basics• Static vs. moving camera• Pan, tilt, handheld, tripod, tracking• Motivated movement• Stability & intention	Practice clean pans and tilts. Handheld vs. locked-off comparison	<b>WES ANDERSON FRAMING PROJECT DUE</b>
6	Introduction to Lighting• Light vs. shadow• Quality, direction, intensity, color temperature• Hard vs. soft light• Available vs. controlled light	Shape a single light source. Light a subject from multiple angles	Interview lighting planning
7	Three-Point Lighting & Interviews• Key, fill, back light• Lighting faces• Background separation• Interview & dialogue lighting	Light a basic interview setup. Experiment with fill ratios	Light and shoot a high-end short interview or dialogue scene
8	Midterm Project – Visual Scene• Visual planning• Shot lists & storyboards for DPs• Continuity, motion, and lighting	Storyboard breakdown from a DP perspective	<b>QUIZ 1</b>
9	Natural Light Cinematography• Golden hour & blue hour• Window light• Reflectors & negative fill• Working with unpredictable conditions	Natural-light portrait or sceneND filters outdoorsIndoor window light with ND	<b>GOLDEN HOUR PROJECT</b> – Natural/practical light only <b>QUIZ 2</b>
10	Color & Mood• Color temperature push• Emotional impact of color• Production design for cinematographers• In-camera color control• REC.709 vs RAW	Color-based lighting setupsHigh-contrast color experiments	<b>ADVERTISING PROJECT PREP</b> – Shoot ad sequence built around a color palette

11	Frame Rate & Motion• 24p vs. 30p vs. 60p• Slow motion & time manipulation• Shutter angle basics• Motion aesthetics	Frame-rate comparisonsMotion blur tests	<b>ADVERTISING PROJECT SHOOT</b> – Use frame rates to convey motion
12	Post-Production for Cinematographers• Color correction vs. grading• Shot matching• LUTs & workflow	Correct exposure & white balance. Match shots across lighting conditions	<b>ADVERTISING PROJECT DUE</b>
13	Run-and-Gun Cinematography• Handheld techniques• Capturing unscripted moments• Documentary visual language• Stabilization tools	Observational shooting exercise: Movement & reaction shots	3-minute observational or documentary-style piece
14	Visual Style & Genre• Cinematography & genre• Noir, drama, comedy, music video aesthetics• Visual reference language	Scene analysis by genre: Visual reference breakdowns	<b>MUSIC VIDEO PROJECT OPEN</b> – Performance + B-roll required
15	Final Project Production• Planning & execution• Problem-solving on set• Applying course skills	Final project shootingInstructor feedback	<b>MUSIC VIDEO PROJECT WORK WEEK</b>
16	Final Presentations & Critique <b>FINAL EXAM (ONLINE)</b>	Final screeningsGroup critique & reflection	<b>MUSIC VIDEO PROJECT DUE: Final video + written reflection</b>

## Week 1: Introduction to Cinematography & Visual Storytelling

### Topics

- What a cinematographer does
- Cinematography vs. videography
- The image as storytelling

- Shot size, angle, and basic visual grammar

#### **In-Class Exercise**

- Analyze still frames and short scenes for visual choices
- Practice basic shot types with cameras

#### **Assignment**

- Shot list exercise: recreate 8 required shot types (still or video)
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## **Week 2: Camera Basics & Exposure Fundamentals**

#### **Topics**

- Manual camera operation review
- Exposure triangle: aperture, shutter speed, ISO
- White balance
- Resolution, codecs, and frame rates (intro level)

#### **In-Class Exercise**

- Camera codecs
- Exposure settings and manual control

#### **Assignment**

- EXPOSURE PROJECT
  - Shoot an exposure test video demonstrating correct exposure in 3 lighting scenarios
  - Outdoor, normal interior and Dark room
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## **Week 3: Lenses & Depth of Field**

#### **Topics**

- Prime vs. zoom lenses
- Focal length and perspective
- Depth of field as a storytelling tool
- Lens distortion and compression
- Exposure and DOF

#### **In-Class Exercise**

- Shoot the same subject with multiple focal lengths
- Depth-of-field comparison shots

#### **Assignment**

- EXPOSURE PROJECT DUE
  - Shoot an exposure test video demonstrating correct exposure in 3 lighting scenarios
  - Outdoor, normal interior and Dark room
- 

## Week 4: Composition & Framing Fundamentals

### Topics

- Rule of thirds, headroom, lead room
- Balance, symmetry, and negative space
- Motivated vs. unmotivated framing
- When and why rules are broken

### In-Class Exercise

- Composition scavenger hunt
- Reframing exercises with movement

### Assignment

- WES ANDERSON FRAMING PROJECT
  - Film a short scene emphasizing intentional framing choices
- 

## Week 5: Camera Movement Basics

### Topics

- Static vs. moving camera
- Pan, tilt, handheld, tripod, simple tracking
- Motivated camera movement
- Stability and shot intention

### In-Class Exercise

- Practice clean pans and tilts
- Handheld vs. locked-off comparison

### Assignment

- WES ANDERSON FRAMING PROJECT DUE
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## Week 6: Introduction to Lighting

### Topics

- Light vs. shadow
- Quality, direction, intensity, and color of light temps
- Hard vs. soft light
- Available light vs. controlled light

### In-Class Exercise

- Observe and shape a single light source
- Light a subject from multiple angles

**Assignment:** Interview lighting planning.

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## Week 7: Three-Point Lighting & Interviews

### Topics

- Key, fill, back light
- Lighting faces
- Background separation
- Lighting for interviews and dialogue

### In-Class Exercise

- Light a basic interview setup
- Experiment with fill ratios

### Assignment

- Light and shoot a high-end short interview or dialogue scene.
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## Week 8: Midterm Project – Visual Scene

### Topics

- Visual planning

- Shot lists and basic storyboards for the DP
- Continuity basics, motion and lighting

#### **In-Class**

- Breaking down a storyboard as a DP

#### **Midterm Assignment**

- **QUIZ 1**
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## **Week 9: Natural Light Cinematography**

#### **Topics**

- Golden hour and blue hour
- Window light
- Reflectors and negative fill
- Working with unpredictable conditions

#### **In-Class Exercise**

- Natural light portrait or scene
- ND Filters and outdoor
- Indoor window-light setups with ND

#### **Assignment**

- **GOLDEN HOUR PROJECT**
  - Film a golden hour scene using only natural or practical light sources.
  - **QUIZ 2**
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## **Week 10: Color & Mood**

#### **Topics**

- Color temperature push
- Emotional impact of color
- Production design basics for cinematographers
- In-camera color control
- REC 709 AND RAW

#### **In-Class Exercise**

- Create color-based lighting setups
- Color hi-contrast experiments

### Assignment

- ADVERTISING PROJECT PREP
  - Shoot a short advertisement sequence built around a defined color palette
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## Week 11: Frame Rate & Motion

### Topics

- 24p vs. 30p vs. 60p
- Slow motion and time manipulation
- Shutter angle basics
- Motion aesthetics

### In-Class Exercise

- Frame rate comparisons
- Motion blur tests

### Assignment

- ADVERTISING PROJECT SHOOT
  - Shoot a short advertisement sequence built around a defined color palette
  - Use frame rates to convey motion
- 

## Week 12: Intro to Post-Production for Cinematographers

### Topics

- Color correction vs. color grading
- Shot matching
- LUTs and basic workflow

### In-Class Exercise

- Correct exposure and white balance
- Match shots from different lighting setups

### Assignment

- ADVERTISING PROJECT SHOOT DUE
  - Shoot a short advertisement sequence built around a defined color palette
  - Use frame rates to convey motion
- 

## Week 13: Run-and-Gun Cinematography

### Topics

- Handheld shooting techniques
- Capturing unscripted moments
- Documentary visual language
- When to use stabilization tools

### In-Class Exercise

- Observational shooting exercise
- Movement and reaction shots

### Assignment

- Shoot a 3-minute observational or documentary-style piece
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## Week 14: Visual Style & Genre

### Topics

- Cinematography and genre
- Noir, drama, comedy, music video aesthetics
- Developing a visual reference language

### In-Class Exercise

- Analyze scenes by genre
- Visual reference breakdowns

### Assignment

- MUSIC VIDEO PROJECT OPEN
  - Shoot a music video for an artist.
  - Must include performance and broll
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## Week 15: Final Project Production

### Topics

- Planning and execution
- Problem-solving on a set
- Applying all course skills

### In-Class

- Final project shooting

- Instructor feedback sessions

#### **Final Project**

- MUSIC VIDEO PROJECT WORK WEEK
  - Shoot a music video for an artist.
  - Must include performance and b-roll
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## **Week 16: Final Presentations & Critique**

### **FINAL EXAM ONLINE**

#### **Topics**

- Screening and critique
- MUSIC VIDEO PROJECT DUE

#### **In-Class**

- Final screenings
- Group critique and reflection

#### **Final Deliverables**

- Final video
- Short written reflection on visual choices

## **Assignment List**

Shot List Exercise

Exposure Project

Wes Anderson Framing Project

Interview Lighting Project

Quiz 1 (Midterm Concepts)

Golden Hour Project

Quiz 2 (Lighting & Color)

Advertising Project

Observational / Documentary Project

Music Video Final Project

## ASSIGNMENT RUBRICS

### 1. Shot List Exercise (50 pts)

<b>Criteria</b>	<b>Excellent (A)</b>	<b>Proficient (B–C)</b>	<b>Needs Improvement (D–F)</b>
Required Shots	All 8 shots present and clearly defined	6–7 shots present	Fewer than 6 shots
Framing & Composition	Clear, intentional framing choices	Mostly clear framing	Poor or unclear framing
Technical Execution	Proper focus, exposure, stability	Minor technical issues	Major exposure/focus issues
Completion & Effort	Fully complete, thoughtful	Complete but basic	Incomplete or rushed

### 2. Exposure Project

<b>Criteria</b>	<b>Excellent</b>	<b>Proficient</b>	<b>Needs Improvement</b>
Exposure Accuracy	All environments properly exposed	Minor exposure inconsistencies	Poor exposure control
Lighting Scenario Variety	Clear contrast between lighting setups	Some variation present	Little variation
Manual Control	Confident use of manual settings	Partial manual control	Relies on auto
Image Quality	Clean, stable, focused footage	Minor issues	Distracting issues
Submission	On time, clearly labeled	Minor issues	Late or unclear

### 3. Wes Anderson Framing Project

<b>Criteria</b>	<b>Excellent</b>	<b>Proficient</b>	<b>Needs Improvement</b>
Framing Accuracy	Strong symmetry and intentional framing	Mostly consistent framing	Inconsistent framing
Visual Style	Clear stylistic influence	Partial influence	Minimal style
Composition Rules	Effective rule usage/breaking	Basic rule usage	Poor composition
Technical Execution	Stable, well-exposed	Minor issues	Major issues
Creativity	Strong visual personality	Some creativity	Limited creativity

### 4. Interview Lighting Project

<b>Criteria</b>	<b>Excellent</b>	<b>Proficient</b>	<b>Needs Improvement</b>
Lighting Setup	Professional, balanced lighting	Mostly balanced	Flat or uneven lighting
Subject Separation	Clear background separation	Some separation	Subject blends in
Mood & Tone	Lighting supports content	Some mood	No mood consideration
Technical Quality	Clean exposure & color	Minor issues	Color/exposure issues
Planning	Clear lighting intent	Minimal planning	No planning

## 5. Quizzes (Quiz 1 & Quiz 2)

<b>Criteria</b>	<b>Excellent</b>	<b>Proficient</b>	<b>Needs Improvement</b>
Accuracy	90–100% correct	70–89% correct	Below 70%
Conceptual Understanding	Strong comprehension	Partial comprehension	Limited understanding

## 6. Golden Hour Project

<b>Criteria</b>	<b>Excellent</b>	<b>Proficient</b>	<b>Needs Improvement</b>
Use of Natural Light	Exceptional use of light	Adequate use	Poor timing/use
Exposure Control	Consistent exposure	Minor issues	Major issues
Visual Mood	Strong mood	Some mood	No mood
Composition	Intentional framing	Basic framing	Weak framing
Planning & Timing	Well planned	Some planning	Poor planning

## 7. Advertising Project

<b>Criteria</b>	<b>Excellent</b>	<b>Proficient</b>	<b>Needs Improvement</b>
Color Palette	Clear, consistent palette	Some consistency	Inconsistent
Frame Rate Use	Frame rate enhances motion	Limited impact	Misused
Visual Cohesion	Strong visual continuity	Some continuity	Disjointed
Lighting Control	Intentional lighting	Basic lighting	Poor lighting
Professional Polish	Ad-ready quality	Semi-polished	Rough

## 8. Observational / Documentary Project

<b>Criteria</b>	<b>Excellent</b>	<b>Proficient</b>	<b>Needs Improvement</b>
Visual Storytelling	Strong observational narrative	Some narrative	No clear narrative
Camera Control	Confident handheld work	Mostly stable	Distracting movement
Moment Capture	Compelling moments	Some strong moments	Weak moments
Editing & Flow	Smooth flow	Minor pacing issues	Disjointed
Authenticity	Feels natural and intentional	Some authenticity	Feels staged

## 9. Music Video Final Project

<b>Criteria</b>	<b>Excellent</b>	<b>Proficient</b>	<b>Needs Improvement</b>
Visual Style	Distinct, cohesive style	Partial style	Inconsistent
Performance Coverage	Strong performance & B-roll	Adequate coverage	Incomplete coverage
Cinematography Craft	Strong lighting, framing, movement	Adequate craft	Weak execution
Editing & Rhythm	Excellent pacing	Some pacing issues	Poor pacing
Overall Impact	Professional quality	Student-level	Incomplete

## MASTER COURSE RUBRIC

Outcome	Exceeds Expectations	Meets Expectations	Below Expectations
Camera Operation	Confident manual mastery	Basic manual control	Relies on auto
Exposure & Lighting	Intentional, consistent	Mostly correct	Inconsistent
Composition & Framing	Strong visual storytelling	Functional framing	Weak composition
Camera Movement	Motivated, controlled	Mostly controlled	Distracting
Visual Storytelling	Images communicate meaning	Some visual intent	No visual intent
Professionalism	On time, prepared, polished	Generally prepared	Unprepared