



CTPR 557, Advanced Cinematography

Units: 2

Spring 2019—Monday—1:00-4:50PM

Location: SCC Stage 3

Instructor: Paul Maibaum, ASC

Office Hours: Before or after class by appointment

<https://cinematographersportal.com/557-2/>

Teaching Assistant: Emre Okten

IT Help USC InformationTechnologyServices <https://itservices.usc.edu/>

Phone: 24/7 213-740-5555

Email: 8-6 M-F consult@usc.edu Computer Loaner Program <https://itservices.usc.edu/spaces/laptoploaner>

USC Computing Centers <https://itservices.usc.edu/spaces/computingcenters/>

Equipment Help:

Camera Equipment Center (CEC) Cameras and Accessories

HOURS OF SERVICE: 8:30am to 6pm, M-Th, 8:30 to 5pm, Friday

CONTACT INFO: 213-821-0951, Craig McNelley, mcnelley@usc.edu

Production Equipment Center (PEC) Lighting and Grip Equipment

HOURS OF SERVICE: 8:30am to 6pm, M-Th, 8:30 to 5pm, Friday

CONTACT INFO: 213-740-2898, Hector Trujillo, htrujillo@cinema.usc.edu

Stage Help:

Stage Services

HOURS OF SERVICE: 8:30am to 5pm, M-F

CONTACT INFO: 213-821-0961, Carlos Jauregui, stages@cinema.usc.edu

First Day of Class 1/7/2019

Final Day of Class 5/1/2019 (2pm-4pm, location TBD)

Course Description

Welcome to CTPR 557. This course will cover advanced lighting and camera techniques for those considering a professional career in cinematography via in-class exercises and individual projects shot outside of the classroom environment. The in-class exercises will be shot on 35mm film using a Panaflex Camera and accessories while the individual projects will be shot on a RED Digital Camera.

Class members will be formed into sets of crews comprised of Camera, Grip and Electric crews with the addition of a 1st Assistant Director for the in-class exercises and another set of crews for the individual projects. The crews will be formed at random by the second class session. Every member of the class will have the opportunity to rotate through all the crew positions.

Learning Objectives and Outcomes

By the end of this course, students will be able to :

- Build and shoot with an PANAFLEX Gold-2 35mm film camera
- Build and shoot with a RED Digital camera
- Demonstrate the use of a professional incident/reflected light meters to determine exposure
- Demonstate the use of lighting and grip equipment in a professional and safe manner
- Serve in a variety of positions in the cinematography department and understand the importance of collaboration
- Execute lighting and shot continuity within a scene
- Use the language of a cinematographer to communicate with their crew
- Analyze the aethetic and technical cinematographic contributions to a scene

Prerequisite(s): CPTR 424 or 537

Course Notes/Exercises and Assignments:

Each student will photograph two projects: one in-class (35mm film) and one out-of-class (digital) not to exceed 3 minutes in length. Both projects are to be shot "MOS", however, music and sound effects can be added later if desired.

The production groups and class crew positions will be formed randomly by picking numbers "out of a hat" on the first day of class. At the end of each class the previous week's in-class work will be screened and critiqued.

IN-CLASS EXERCISE: Based on a class roster of 10, every student will have the opportunity to perform the function of DIRECTOR OF PHOTOGRAPHY, CAMERA OPERATOR, 1ST ASSISTANT CAMERA, 2ND ASSISTANT CAMERA, GAFFER, SET ELECTRICIAN, KEY GRIP, DOLLY GRIP, COMPANY GRIP, and 1ST ASSISTANT DIRECTOR) during the course of the semester's in class exercises.

At the beginning of class on the 4th week, each student will submit a written proposal for her/his in-class exercise to be shot on stage, that includes a description of the scene, what the student hopes to learn from it and the proposed methodology. Each student will confirm their plan at the end of the class, one week before the exercise is scheduled shoot. On the "day of", the student acting as Director of Photography will submit a shot list prior to commencing the exercise.

The DIRECTOR OF PHOTOGRAPHY (who will also assume the duties of DIRECTOR) will choose a scene or sequence as his/her in-class exercise to be shot on Stage and will be responsible for casting actors, arranging for set dressing, props, practical lamps, etc. Fellow classmates may not be used as actors.

OUT-OF-CLASS EXERCISE: Based on a class roster of 10 students, the class will form into four Production Groups for the purpose of sharing the digital cinema camera package for each group's production. Each project, including crew assignments, must be approved by the instructor in advance. You may consider any "story" structure that works for your material. Possibilities include: a public service announcement, product photography, a short narrative, a visual poem or other experimental format.

Your out of class project may be photographed on stage or location with the appropriate preparation and permissions.

Each cinematographer will have one weekend day (Fri., Sat. or Sun) to shoot his/her out of class assignment; and will be required to crew on 4 others across two weekends. These will be assigned by week 3 of the semester.

Whether the project is shot on campus or at an off campus location, all regular USC policies and protocols applicable to Production III must be followed. In order to facilitate this, you will be required to enlist the services of a currently enrolled USC Cinema Student as your producer. If you shoot on stage, working with a producer is also strongly advised.

On the days when you are not shooting your own final project, you are required to crew for your classmate who is shooting. Students enrolled in 557 must fulfill the key crew positions: director/cinematographer, camera operator, AC, Gaffer, Grip, you may bring in an outside production designer with the approval of your instructor.

Your classmates are not actors, nor extras. You must cast your actors and adhere to the guidelines in USC's agreement with the Screen Actor's Guild (SAG).

With the consent of your instructor, you may use additional crew, providing they are USC students who have taken or are taking 327, 424, 537 or 547.

You may elect to bring in an additional student, not from our class, to coach your actors. This acting 'director' must be a USC student who has completed 476, 532, 533, 480 or 546 as director. He/she will serve as an acting coach, and will not direct the camera nor crew.

If you elect to shoot on stage, you must make your own stage reservation.

Each team will meet with the instructor to consult regarding their plans for this project. A brief statement of intent (a series of bullet points indicating what you are trying to accomplish, why and how) and a completed crew list (the template is on the website) will need to be submitted at this consultation.

All work for this class, must be completed before we screen final projects. An assembly of both your in class project and out of class project must be uploaded to the Google Drive folder for which a link will be provided in order to screen all projects on the last day of class.

Final format for the screening is a QT file.

IN-CLASS PRESENTATIONS: Student pairs will research and present on a cinematography topic to be assigned in the first class meeting. The student pairs will be assigned based on the "numbers" that have been previously assigned to each student on the first day of class. The topics will include exposure, depth of field and focus, LUTs, color space and digital camera sensors. These presentations will be delivered to the class at the second week of the semester.

COURSE EVALUATION:

Student feedback is essential to making this course the best it can be. In addition to the mid-semester evaluation and the standard USC course evaluation survey at the end of the semester, I will periodically be asking for individual or group feedback. This helps me tailor the class to your needs.

SAFETY: All SCA Safety Guidelines must be strictly adhered to.

Link to the SCA Safety Rule Book: https://scacommunity.usc.edu/resources/physical_production/spo.cfm

RECOMMENDED READING MATERIAL:

- American Society of Cinematographers Manual, 10th Edition
- Kodak Cinematographers Field Guide
- Digital Cinematography: Fundamentals, Tools, Techniques, and Workflows by David Stump
- The Death and Rebirth of Cinema: Mastering the Art of Cinematography in the Digital Cinema Age By Harry Mathias

GRADING:

- Your grade for this class will be based on your collaboration and support of your fellow classmates, as well as on your participation in the various support positions (ie. AC, electrician, grip, etc.). Additional consideration will be given for those students who push themselves to take creative risks. Finally, too much ambition that results in not completing your goals, will adversely affect your grade....
- 25%: Class Participation (In-class Discussions, Presentations and Screenings)
- 50% In Class Exercises
- 25%: Out of Class Project

Grading Scale

- Course final grades will be determined using the following scale.
- A 93.4-100
- A- 90-93.3
- B+ 86.6-89.9
- B 83.4-86.5
- B- 80-83.3
- C+ 76.6-79.9
- C 73.4-76.5
- C- 70-73.3
- D+ 66.6-69.9
- D 63.4-66.5
- D- 60-63.3
- F 59.9 and below

DRESS CODE: The sound stage is an industrial work environment. All students must come to class prepared for physical work. You must wear long pants and close toed shoes. Shorts, skirts, dresses, sandals and flip-flops will not be allowed. If you come inappropriately attired, you will be asked to leave and will be marked absent. I also strongly suggest you bring leather palmed work gloves and appropriate tools.

ATTENDANCE:

Due to the hands-on “workshop” structure to this class, and the interdependence of the students, attendance is mandatory. Engaging in every crew position and learning the unique assignments and duties of each is an integral part of a cinematographer’s formal training. By learning the details of each crew position, a cinematographer can better understand the inner workings of the set and the crew at large. Two unexcused absences will result in the lowering of your grade by one full letter value. (i.e. from an A to a B) A third unexcused absence will result in the reduction of the final grade by another full letter (i.e. from B to C). For an absence to be excused, you must have the professor’s prior approval. Begin by notifying the professor prior to the start of class, and provide a doctor’s note, court documents or other verifiable evidence pertaining to a family emergency. You must also notify your classmates, so they can anticipate and prepare for your absence.

LATE PAPERWORK: All assignments are due on time. This means that any requests for film stock, additional gear (PEC) and presentations for 35mm projects as well as outside project meetings, must adhere to established professional policies. We will share our upgraded calendars with the class and expect that all students will check in to see any changes as they come through. Each student has been assigned a USC email address and will provide the faculty with a current and functioning phone number so they can receive time sensitive communications relevant to the course.

WAIT LIST (Space Permitting)

Graduate students on the wait list and undergrad students on the standby list must attend the first class to be eligible for the roster. Missing classes in the first three weeks removes you from eligibility.

SPRING 2019 557 WEEKLY SCHEDULE

CLASS

WEEK 1 Jan. 7

TOPIC

Introduction to Class
Roster "Lottery"
Assign Presentations
Form Production Trios
Load Panavision Magazines

WEEK 2 Jan. 14

5 Presentations

Jan. 18

Friday Makeup Class – CAMERA PREP
10:00am Arrive at PANAVISION WOODLAND HILLS
6101 Variel Ave. Woodland Hills, CA 91367

WEEK 3 Jan.. 21

MARTIN LUTHER KING DAY – NO CLASS

WEEK 4 Jan. 28

Prep Stage
35mm In-class Exercise

WEEK 5 Feb.4

Prep Stage
35mm In-class Exercise
Screen Dailies

WEEK 6 Feb. 11

Prep Stage
35mm In-class Exercise
Screen Dailies
Final Project (Outside Class) Description Due

WEEK 7 Feb. 18

PRESIDENT’S DAY – NO CLASS

WEEK 8 Feb. 25

Prep Stage
35mm In-class Exercise
Screen Dailies

WEEK 9 March 4

Prep Stage
35mm In-class Exercise
Screen Dailies
Group A Production Filming Paperwork Due (email)
Group A Production Consult (before or after class)
Group B Production Filming Paperwork Due (email)

SPRING BREAK

WEEK 10 March 18

Prep Stage
35mm In-class Exercise
Screen Dailies
Group B Production Consult (before or after class)
Group C Production Filming Paperwork Due (email)

WEEK 10 con't.

Friday March 22

DIGITAL CAMERA (RED) OVERVIEW

LOCATION TBD

Students who miss the digital camera class, week 10, will not be allowed to use the RED camera for their out class project, and instead will have to use a camera on which they have been previously trained.

WEEK 11 March 25

Prep Stage

35mm In-class Exercise

Screen Dailies

Group C Production Consult (before or after class)

Group D Production Filming Paperwork Due (email)

Sat. – Sun. Group A Shoots Digital Final Project
(D CREWS)

Sat. – Sun. Group C Shoots Digital Final Project
(B CREWS)

March 30-31

WEEK 12 April 1

Prep Stage

35mm In-class Exercise

Screen Dailies

Group D Production Consult (before or after class)

Fri. – Sun. Group B Shoots Digital Final Project
(C CREWS)

Fri. – Sun. Group D Shoots Digital Final Project
(A CREWS)

April 5-7

WEEK 13 April 8

Prep Stage

35mm In-class Exercise

Screen Dailies

WEEK 14 April 15

Prep Stage

35mm In-class Exercise

Screen Dailies

WEEK 15 April 22

Screen Dailies

WEEK 16 Wednesday May 1

Screen Final Projects

2PM – 4PM LOCATION TBD

Statement on Academic Conduct and Support Systems

Academic Conduct:

Plagiarism – presenting someone else’s ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in SCampus in Part B, Section 11, “Behavior Violating University Standards” policy.usc.edu/scampus-part-b. Other forms of academic dishonesty are equally unacceptable. See additional information in SCampus and university policies on scientific misconduct, policy.usc.edu/scientific-misconduct.

Support Systems:

Student Health Counseling Services - (213) 740-7711 – 24/7 on call
engemannshc.usc.edu/counseling

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention.

Student Health Leave Coordinator – 213-821-4710

Located in the USC Support and Advocacy office, the Health Leave Coordinator processes requests for health leaves of absence and advocates for students taking such leaves when needed.

<https://policy.usc.edu/student-health-leave-absence/>

National Suicide Prevention Lifeline - 1 (800) 273-8255 – 24/7 on call
suicidepreventionlifeline.org

Free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week.

Relationship and Sexual Violence Prevention Services (RSVP) - (213) 740-4900 – 24/7 on call
engemannshc.usc.edu/rsvp

Free and confidential therapy services, workshops, and training for situations related to gender-based harm.

Office of Equity and Diversity (OED) | Title IX - (213) 740-5086
equity.usc.edu, titleix.usc.edu

Information about how to get help or help a survivor of harassment or discrimination, rights of protected classes, reporting options, and additional resources for students, faculty, staff, visitors, and applicants. The university prohibits discrimination or harassment based on the following protected characteristics: race, color, national origin, ancestry, religion, sex, gender, gender identity, gender expression, sexual orientation, age, physical disability, medical condition, mental disability, marital status, pregnancy, veteran status, genetic information, and any other characteristic which may be specified in applicable laws and governmental regulations.

Bias Assessment Response and Support - (213) 740-2421
studentaffairs.usc.edu/bias-assessment-response-support

Avenue to report incidents of bias, hate crimes, and microaggressions for appropriate investigation and response.

The Office of Disability Services and Programs - (213) 740-0776
dsp.usc.edu

Support and accommodations for students with disabilities. Services include assistance in providing readers/notetakers/interpreters, special accommodations for test taking needs, assistance with architectural barriers, assistive technology, and support for individual needs.

USC Support and Advocacy - (213) 821-4710

studentaffairs.usc.edu/ssa

Assists students and families in resolving complex personal, financial, and academic issues adversely affecting their success as a student.

Diversity at USC - (213) 740-2101

diversity.usc.edu

Information on events, programs and training, the Provost's Diversity and Inclusion Council, Diversity Liaisons for each academic school, chronology, participation, and various resources for students.

USC Emergency - UPC: (213) 740-4321, HSC: (323) 442-1000 – 24/7 on call

dps.usc.edu, emergency.usc.edu

Emergency assistance and avenue to report a crime. Latest updates regarding safety, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible.

USC Department of Public Safety - UPC: (213) 740-6000, HSC: (323) 442-120 – 24/7 on call

dps.usc.edu

Non-emergency assistance or information.

Diversity and Inclusion

Diversity and Inclusion are foundational to the SCA community. We are committed to fostering a welcoming and supportive environment where students of all identities and backgrounds can flourish. The classroom should be a space for open discussion of ideas and self-expression; however, SCA will not tolerate verbal or written abuse, threats, harassment, intimidation or violence against person or property. If students are concerned about these matters in the classroom setting they are encouraged to contact their SCA Diversity and Inclusion Liaison, <http://cinema.usc.edu/about/diversity.cfm>; e-mail diversity@cinema.usc.edu. You can also report discrimination based on a protected class here <https://equity.usc.edu/harassment-or-discrimination/>

Disruptive Student Behavior:

Behavior that persistently or grossly interferes with classroom activities is considered disruptive behavior and may be subject to disciplinary action. Such behavior inhibits other students' ability to learn and an instructor's ability to teach. A student responsible for disruptive behavior may be required to leave class pending discussion and resolution of the problem and may be reported to the Office of Student Judicial Affairs for disciplinary action.

PLEASE NOTE:

FOOD AND DRINKS (OTHER THAN WATER) ARE NOT PERMITTED IN ANY INSTRUCTIONAL SPACES IN THE CINEMATIC ARTS COMPLEX