



Course Title: CTPR 424 Section 18536D
PRACTICUM IN CINEMATOGRAPHY
Units: 2
Fall 2019

Location: School of Cinematic Arts

Instructor: David Parrish SOC

Office Hours: Before or after class, by appointment

Teaching Assistant: Pierson Carlsen

IT Help: USC Information Technology Services
<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/>

First day of class: **August 30th**

Final day of class: **December 13th**

All students are required to attend class and screen their final assignment on December 13th @ 9am.

COURSE DESCRIPTION

Welcome to CTPR 424. This course is a prerequisite to serving as a CTPR 480 cinematographer as well as enrolling in CTPR 557, Advanced Cinematography. However, the course is open to students interested in directing, producing, editing, production designing, writing or sound recording and designing. As a practicum, the course will emphasize hand-on experience, technical knowledge and artistic application. Class experiences will range from location scouting to analyzing how lighting, lenses and movement develop character and create emotions. You will sharpen your problem solving skills working as a member of a crew on a variety of lighting and shooting productions. Upon completion of this course, you will further your knowledge of visual story telling.

LEARNING OBJECTIVES

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

- Build and shoot with a 16mm film camera
- Build and shoot with a professional digital camera
- Analyze and create the lighting of an existing scene from a film
- Demonstrate the use of an incident light meter to execute lighting continuity in a scene
- Serve in various crew positions in the cinematography department
- Execute lighting and shot continuity within a scene
- Scout a location for a scene in a script

PREREQUISITE: CTPR 310 or CTPR 327

COURSE NOTES

As a practicum each session will be half lectures and demonstrations and the other half activity based.

COMMUNICATION POLICIES

Students are encouraged to contact the instructor by USC email.

Many questions can be answered by the class Student Assistant, (SA) so please ask them first. If the SA is unable to help you or you feel you need to speak with your instructor, please do so.

REQUIRED MATERIALS

1. Leather work gloves. (available from HomeDepot, Lowes, Ace Hardware and other places)
2. A small flash light (the type that allows the flashlight globe to be exposed, i.e., freestanding candle mode of the mag light). MagLite brand is well made. Or a Headlamp.



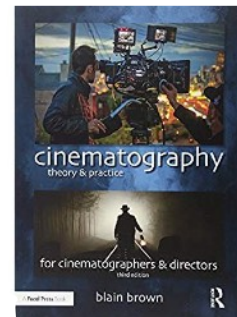
OPTIONAL MATERIALS



A light meter. CEC has about a dozen Spectra Professional IV-A incident light meters. (http://www.spectracine.com/product_2.html) They will be available for in-class use and can be checked out for your Final Assignment. However, it is recommend you purchase your own, if you are serious about learning to use one.

REQUIRED TEXT BOOK

- *Cinematography: Theory and Practice: Image Making for Cinematographers and Directors* (Third Edition) by Blain Brown, Focal Press ISBN# 978-1138940925
- The instructor may distribute materials on the Blackboard web site or hand out additional materials.



RECOMMENDED BOOKS & MAGAZINES (optional)

- *Introduction to Cinematography, Learning Through Practice*, 1st edition by Tania Hoser, Focal Press ISBN# 978-113823514-4
- *The Filmmaker's Guide to Digital Imaging: for Cinematographers, Digital Imaging Technicians, and Camera Assistants*. 1st Edition by Blain Brown, Focal Press ISBN# 978-0415854115 (another great book by Blain Brown, covering the world of digital capture and workflow.)
- *the filmmaker's eye; the language of the lens, the power of lenses and the expressive cinematic image*, 1st Addition by Gustavo Mercado, Focal Press, ISBN# 978-0415821315
- *the filmmaker's eye; learning [and breaking] the rules of cinematic composition*, 1st Addition by Gustavo Mercado, Focal Press, ISBN# 978-0240812175
- *The Grip Book*, 5th Edition by Michael G. Uva, Focal Press, ISBN# 978-0415842372
- *Set Lighting Technician's Handbook*, 4th Addition by Harry C. Box, Focal Press, ISBN# 978-0240810751
- *International Cinematographers Guild ICG Magazine* icgmagazine.com
- *Society of Camera Operators SOC Magazine* soc.org

IN-CLASS EXERCISE POLICIES

Your participation and performance during the in-class productions contributes to 30% of the final grade. You are expected to be prepared for the crew position in which you serve. While it is important to prepare for the exercise when you are the cinematographer, it is just as important to give 100% in any crew position you serve. Preparedness, following set protocol, staying in crew position, offering suggestions to solve problems, practicing safe, professional and respectful use of equipment, will all be considered when assigning this grade.

If you are absent, your crew is disadvantaged and there is no way to make-up the experience you missed.

TECHNOLOGY POLICIES

Students may use their personal electronic devices during class sessions. Devices are permitted to the extent that they do not distract your attention, or the attention of your peers. It is up to the instructor's judgement whether a device is distracting. If it is deemed distracting, you will be asked to put away your device for the remainder of the class session.

SCA POLICY

FOOD AND DRINKS (other than water) ARE NOT PERMITTED IN ANY INSTRUCTIONAL SPACES IN THE CINEMATIC ARTS COMPLEX

DESCRIPTION AND ASSESSMENT OF ASSIGNMENTS

30% Final Assignment

The Final Assignment will use the scientific method to test a cinematography concept, principle or technique. The assignment is to be proposed by you and approved by the instructor. The assignment will include a two page summary and self critique (submitted as a PDF file). You will screen and present your tests and conclusions on the last day of class.

Scientific Method : <https://www.thoughtco.com/steps-of-the-scientific-method-p2-606045>

25% Mid-term Test

The test will consist of questions covering the material presented the first half of the semester.

30% In-Class Productions Crew Performance

Throughout the semester you will be assigned rotating crew positions on specific lighting and shooting class productions. Each cinematographer will choose a shot from a film, music video, tv, etc. which they will light and shoot. They will meet with the instructor at least one week prior with a lighting diagram. Your performance will be evaluated on preparedness & organization, (bring all necessary equipment & supplies), production skills, (exposure, focus, composition, camera movement, and lighting), leadership & collaboration, and creative problem solving ability.

[*Check the Additional Resources Link above for Lighting Diagram Software*]

15% Class Participation

You are expected to listen actively, to answer and ask questions thoughtfully, contribute to class discussions and give and receive feedback to and from your peers.

In order to promote a respectful, professional, and productive classroom environment, the following expectations will be maintained during all class sessions.

- Do not interrupt when someone else is speaking
- Criticize ideas, not people
- Avoid inflammatory language
- Either support assertions with evidence, or speak from personal experience
- Don't dominate the discussion
- Make a single point each time you speak, rather than making a series of statements at once

COURSE EVALUATION

Student feedback is essential to making this course the best it can be. There will be both a mid-semester evaluation and the standard USC course evaluation survey at the end of the semester.

GRADING BREAKDOWN

Grading is based on a combination of both objective and subjective criteria. However, the larger percentage of your final grade does come from the latter. Therefore, it's important that you understand what is expected from you in this class. If at any time you are wondering how you are progressing, please arrange a meeting with the instructor to discuss your status.

Final Assignment	30%
Mid-Term Test	25%
In-Class Exercise Crew Performance	30%
Class Participation	15%
TOTAL	100%

ABSENCE AND LATENESS POLICY

If a student will be late or absent, please contact the professor and SA prior to class.

Absence

One absence will result in your final grade being lowered by one portions of a letter grade, i.e. from A to A-.

Two absences will result in your final grade being lowered one full letter grade, i.e. from A to a B.

Three absences will result in your final grade being lowered two full grade, i.e. from A to C. Your grade will be lowered by one full letter grade for every absence after.

Lateness

If more than 30 minutes late, it's considered an absence.

One lateness will not count against you, it's LA.

Two latenesses will result in your final grade being lowered by one portion of a letter grade, i.e. from A to A-.

Three latenesses will result in your final grade being lowered by two portions of a letter grade, i.e. from A to B+.

Four latenesses will result in your final grade dropping three portions of a grade, or one full letter grade i.e. from A to B. And so on...

If you arrive late, you MUST come to your instructor during a break and let them know you are present. Please don't assume they saw you arrive. If you fail to do so, you may be marked absent.

EQUIPMENT & STAGE ASSISTANCE

- **CAMERA**

Camera Equipment Center (CEC), Cameras and Accessories

Hours: M-Th, 8:30am to 6pm, Friday 8:30am to 5pm

Contact Info: 213-821-0951, Craig McNelley, mcnelley@usc.edu

- **LIGHTNG & GRIP**

Production Equipment Center (PEC), Lighting and Grip Equipment

Hours: M-Th, 8:30am to 6pm, Friday, 8:30 to 5pm

Contact Info: 213-740-2898, Hector Trujillio, htrujillo@cinema.usc.edu

- **STAGES**

Hours: M-F, 8:30am to 5pm

Contact Info: 213-821-0961, Carlos Jauregui, stages@cinema.usc.edu

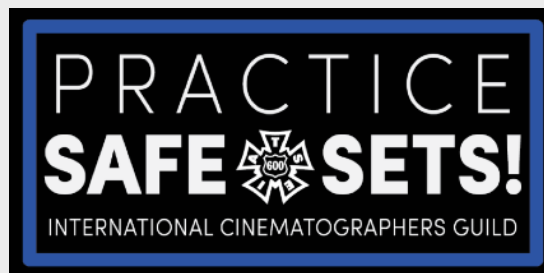
SAFETY REQUIREMENTS

We are holding our class in a Motion Picture Production Stage.

DRESS ACCORDINGLY for a work environment.

- **Clothing** - Clothing appropriate for the work being done must be worn. Athletic shoes and long pants **MUST** be worn to all Cinematography classes, and when picking up and returning equipment. You may be climbing ladders, picking up hot lamps and lifting heavy equipment. Shirts must be worn at all times. Jewelry, loose sleeves, exposed shirt tails, dresses, neckties, lapels, loose cuffs or other loose clothing shall not be worn around equipment in which it might become entangled. This includes light and grip stands, dollies and cameras.
- **Footwear** - The wearing of sandals or any open-toe footwear is **PROHIBITED** on any set or location.

If you come to class on stage or a location dressed inappropriately, you will be asked to leave and may only return when dressed for a work environment.



424 WEEKLY BREAKDOWN


[14 students]

WEEK DATE	TOPICS	READING: Cinematography: Theory & Practice
wk 1 8/30	Welcome - hand out and discuss Syllabus What is Good Cinematography? Intro. Arri SR3 16mm Camera - building the camera & loading film Labeling Magazines and film cans, camera reports - slating - Film Stocks	Visual Storytelling pg 45-56 Exposure pg 171-198
SA	CAM: 2 Arri 16SR3 camera packages and tripods, short ends, film cans, cores, and changing tents. 6 SR magazines Print out Syllabi & Film Stock list	
wk 2 9/6	Properties and Qualities of Light - Inverse Sq. Law How to use a light meter Film demo of different lighting ratios - Kodak 7219	Lighting Basics pg 259-284 Color pg 97-124
SA	STAGE CURTAIN Get as many incident light meters as possible Print out Light Meter worksheets G&E: Source Four light on rolling stand Put in order for Kino Flos & Plasma lights for week 3 9/13 CAM: 2 Arri 16 SR3 camera packages and tripods, short ends, film cans, cores, camera reports and changing tents 2-100 ft rolls of 7219	
wk 3 9/13	Screen & discuss previous week's footage Electricity: The basics -volts, watts, amps, SAFETY Location electrical distribution - Stage distribution Generators (from 50 amp & beyond) Stage Check out & Lighting Board (Carlos Jauregui) Basic Lighting Units, sizes, scrims, stands, cabling Crew Positions & Set Protocol Shoot a short scene - 3 different light ratios	Set Operations pg 323-364 The Tools of Lighting pg 237-258
SA	STAGE CURTAIN Avid Cart Arrange with Carlos for stage check out. Submit names to record Part 1 of Stage Check out process. CAM: 2 Arri 16 SR3 camera packages and support with 2 changing tents 2-100 ft rolls of 7219 G&E: Fluid head adaptor kit for the Chapman Pee Wee, Kino Flos, Plasma Lights Talk with Linda about using her small HMIs for week 6 (10/4)	

WEEK DATE	TOPICS	READING: Cinematography: Theory & Practice
wk 4 9/20	Screen & discuss previous week's footage Lenses - focal length, aperture, focus, DoF Focus Hands-On: Pull Focus & Rack Focus	Language of the Lens pg 29-44 Visual Language pg 13-28 Optics & Focus pg 285-300
SA	Avid Cart CAM: 1 - Sony F5 packages & Support, Separate Zoom lens for demo (PL mount?) 1 - Arri 16 SR3 camera packages and support with 1 changing tent MUST HAVE A FOLLOW FOCUS FOR EACH CAMERA 2-100 ft rolls of 7219 G&E: Fluid head adaptor kit for the Chapman Pee Wee GET PRODUCTION #s FOR STUDENTS FINAL ASSIGNMENTS	
wk 5 9/27	Intro the Sony F5 digital cinema camera Building the Camera, basic settings, best practices Slating for Digital, Data Management	Camera & Sensors pg 125-150 Data Management pg 365-376
SA	Avid Cart 2- Sony F5 packages & Support G&E: Fluid head adaptor kit for the Chapman Pee Wee	
wk 6 10/4	GRIP SKILLS Safety / Equipment / Shadows / Rigging Setup 12x12 frame & Silk Demo Polito reflector board & HMI lights SHOOTING DAY EXTERIORS Safety / Backlight / Backlight / Backlight Color Temperature / White Balance Shoot Day Exterior scene with 2 cameras	Set Operations: Grips pg 344-45
SA	CAM: 2- Sony F5 packages & Support G&E: Fluid head adaptor kit for the Chapman Pee Wee, 12x12 frame with Silk and 2- High Rollers and frame brackets, Rope, 2 sections of track from stage Pickup Small HMIs from Linda	

WEEK DATE	TOPICS	READING: Cinematography: Theory & Practice
wk 7 10/11	Screen & discuss previous week's footage CAMERA MOVEMENT Introduce the Chapman Pee-Wee Dolly Demo how to lay track Demo skate wheels with doorway dolly STUDENT PRODUCTIONS #1	Writing with Motion pg 1-12 Camera Movement pg 301-322
SA	STAGE CURTAIN CAM: TBD Film stock TBD G&E: Fluid head adaptor kit for the Pee Wee, Skate wheels for doorway dolly, box of wedges, level Additional G&E TBD	
wk 8 10/18	NO CLASS	
wk 9 10/25	Screen & discuss previous week's footage Review of Mid-Term Sony F5 & 16mm ISO camera test STUDENT PRODUCTIONS #2	
SA	STAGE CURTAIN Avid Cart TBD CAM: 1 - Sony F5 package & Support & 1- 16SR3 & Support Determine if additional camera is needed for Student Production 1-100 ft rolls of 7219 additional rolls TBD G&E: Fluid head adaptor kit for the Pee Wee, Skate wheels for doorway dolly, box of wedges, level Additional G&E TBD	
wk 10 11/1	Mid-Term Exam STUDENT PRODUCTIONS #3	
SA	STAGE CURTAIN Avid Cart TBD CAM: TBD Film stock TBD G&E: Fluid head adaptor kit for the Pee Wee, Skate wheels for doorway dolly, box of wedges, level Additional G&E TBD	

WEEK DATE	TOPICS	READING: Cinematography: Theory & Practice
wk 11 11/8	Screen & discuss previous week's footage Lighting Continuity STUDENT PRODUCTIONS #4	Coverage & Continuity pg 57-96
SA	STAGE CURTAIN Avid Cart TBD CAM: TBD Film stock TBD G&E: Fluid head adaptor kit for the Pee Wee, Skate wheels for doorway dolly, box of wedges, level Additional G&E TBD	
wk 12 11/15	Screen & discuss previous week's footage Intro to Waveform Monitor & Vectorscopes Digital Camera Profiles Talk about final assignments & schedule STUDENTS - SIGN UP FOR EQUIPMENT FROM PEC FOR FINAL ASSIGNMENT STUDENT PRODUCTIONS #5	Measurement pg 151-170 Linear, Gamma, Log pg 199-214 Image Control & Grading pg 215-236
SA	STAGE CURTAIN Sony F5 package if not ordered for Student Productions #6 Avid Cart TBD CAM: TBD Film stock TBD G&E: Fluid head adaptor kit for the Pee Wee, Skate wheels for doorway dolly, box of wedges, level Additional G&E TBD	
wk 13 11/22	Screen & discuss previous week's footage On Stage Night Exterior STUDENTS - SIGN UP FOR EQUIPMENT FROM PEC FOR FINAL ASSIGNMENT STUDENT PRODUCTIONS #6	
SA	STAGE CURTAIN Night shot with Production Cameras (at least one F5) Avid Cart TBD CAM: TBD Film stock TBD G&E: Fluid head adaptor kit for the Pee Wee, Skate wheels for doorway dolly, box of wedges, level Additional G&E TBD	

WEEK DATE	TOPICS	READING: Cinematography: Theory & Practice
wk 14 11/29 No Class		
wk 15 12/6	Screen & discuss previous week's footage Course Evaluations Location Scout / Recce STUDENT PRODUCTIONS #7 STUDENTS - SIGN UP FOR EQUIPMENT FROM PEC FOR FINAL ASSIGNMENT	
SA	STAGE CURTAIN Avid Cart TBD CAM: TBD Film stock TBD G&E: Fluid head adaptor kit for the Pee Wee, Skate wheels for doorway dolly, box of wedges, level Additional G&E TBD	
wk 16 12/13 FINAL S	Screen & discuss previous week's footage FINAL ASSIGNMENTS DUE Viewing and presentation of Final Assignment All students must be present for this class	
SA	Avid Cart TBD Collect Final Assignments and video files (PDF & .mp4 / .mov files)	

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.