



**CTPR 53718647D, Intermediate Cinematography**  
**2 Units**  
**Fall 2020 — Tuesday — 1:00 - 4:50PM ONLINE**

**IMPORTANT:**

Please note our final class is Tuesday, November 17<sup>th</sup>. All students are required to attend all classes. Half of the Final Assignments will be presented Tuesday, November 10<sup>th</sup> and the other half Tuesday, November 17<sup>th</sup>.

**Etiquette Rules for the Zoom Classroom**

You must turn video on unless you have made a previous arrangement with your instructor. Participation is essential. Mute yourself unless you have a question or comment. Only post chat messages relevant to the lessons. While it is important to stay hydrated, please try to refrain from eating during zoom sessions. Try to find a quiet space and stay in an attentive sitting position. Please, no reclining or multi-tasking. Consider your background and avoid sitting in front of a window which may either be too bright and distracting or properly exposed and you'll be a silhouette. I want to create a more direct sense of engagement with each student and among students.

**Asynchronous Learning**

All class sessions will be Zoom recorded and made available for asynchronous viewing until end of the grading period in early December. Students enrolled in this course from outside the U.S. Pacific Time Zone will still be expected to participate in real time assuming that the official class time falls between 7am and 10pm in their time zones. Wherever possible faculty will be understanding and make accommodations to ease the inconvenience of asynchronous learning.

Students from outside the U.S. Pacific Time Zone for whom the class falls between the hours of 10pm and 7am may still be required to complete certain components of the course synchronously. These components will be announced at the beginning of the semester and students with concerns about meeting these requirements should discuss them with their faculty at that time.

This class may not be audited.

**Location:** ONLINE

**Instructor:** Paul Maibaum, ASC

**Email:** [pmaibaum@usc.edu](mailto:pmaibaum@usc.edu)

**Phone:** (310) 968-0504

**Office Hours:** By appointment

**Student Assistant:** Ariel Cantrell

**Email:** [arielcan@usc.edu](mailto:arielcan@usc.edu)

**Phone:** (850) 288-9635

### **Course Description**

Welcome to CTPR 537. This course is a prerequisite to serving as a cinematographer on Advanced Projects as well as enrolling in CTPR 557, Advanced Cinematography. Regardless of whether you want to be a cinematographer, director, producer, editor, production designer, writer or sound person this class will further your knowledge of visual story telling. You will be asked to think like a cinematographer which will help you communicate with other members of the crew. There will be emphasis on both technical and aesthetic components of cinematography. Expect to draw on basic mathematical concepts such as fractions and ratios to understand F/stops, lighting ratios and the exposure triangle. Through lectures and demonstrations, you will become aware of how lighting, lenses and camera placement develop character and create emotions. Upon completion of this course, you will develop an appreciation of the art and craft of cinematography.

### **Learning Objectives and Outcomes**

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

- Categorize and Identify the properties of light; angle, quality, color and quantity
- Demonstrate the use of a light meter to determine exposure and lighting ratios
- Appraise the electrical distribution in a practical location
- Identify the various crew positions and responsibilities of crew in the camera, grip and lighting departments
- Use the language of cinematography when communicating with the instructor
- Identify different types of film lights and determine appropriate usage in a scene
- Analyze the challenges of working with natural light and propose methods of addressing the challenges
- Utilize a waveform monitor and vector scope to determine proper exposure and saturation
- Compare various camera profiles (Rec 709, Log, Raw) and determine which is appropriate in various shooting scenarios
- Analyze the aesthetic and technical cinematographic contributions to a scene
- Design a lighting & shooting plan from a previously shot film that improves the scene

**Prerequisite(s):** CTPR-508 or CTAN-547

## Recommended Preparation

Students should have a basic knowledge of the exposure triangle which is the relationship among three variables that determine exposure, aperture (F/Stop), shutter speed and ISO. There are six videos on this topic in the tutorials section on Blackboard in the folder titled, Tutorials on the Relationship among F/Stop, Shutter & ISO (ASA) aka Exposure Triangle.

## Course Notes

Most class sessions will be half lectures and demonstrations often followed by an in-class assignment which will assess your competence in the skills described in the learning objectives.

In the first six weeks each class will start with a 5-question multiple choice quiz covering the previous week's lecture, demonstration, and/or reading material. Weekly lectures are in the content section on Blackboard in the folder titled lectures. The quiz is not graded. It should be used by you as a metric of how well you are grasping the material. It will also inform me if I have successfully presented the material to the majority of the class. If you are having difficulty answering the questions, it's your responsibility to schedule a time to meet with me. Call or text to 310-968-0504 or email me at [pmaibaum@usc.edu](mailto:pmaibaum@usc.edu) so we can discuss the questions you got wrong. Please do this in a timely manner. The questions on the mid-term will be very similar to those on the quizzes. So, if you are scoring high on the weekly quizzes, you should score well on the mid-term test. If you don't score well on the mid-term, you have the choice to take an optional final. I will take the higher of the two scores into consideration when calculating your final grade. My goal is to help you learn cinematography and so I have designed the class to optimize your opportunity to do that.

## Technological Proficiency and Policy

Students may use their personal electronic devices during zoom sessions. Devices are permitted to the extent that they do not distract your attention. 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.

Depth of Field Table and calculator (DOF Master- <http://www.dofmaster.com/dofjs.html>) is free and accessible on phones, pads and laptops.

## Required Readings

Introduction to Cinematography: Learning Through Practice by Tania Hoser

This text is available in the bookstore and online. You can also purchase a used copy if available.

Copies of lectures, film clips, and other class information are posted on Blackboard.

The **Content** section contains A) LECTURES- This folder contains the weekly lectures and allow you to actively listen instead of taking notes. B) CAMERA MECHANICS- This folder contains information related to the mechanics and use of cameras. C) CHARTS, LISTS & OTHER INFORMATION- This folder contains a variety of documents you'll use throughout the semester. D) VIDEOS- This folder contains clips from films that exemplify different focal length lenses plus the use of light as a metaphor.

The **Assignment** section contains information related to the midterm still, scene analysis and final assignment.

The **Tutorial** section contains a multitude of tutorials. Some review equipment introduced in earlier classes. Others will cover new concepts we cover in this class. Tutorials are added regularly, so check back often.

### Required Supplementary Materials

- A digital or analogue still camera (the quality does not matter, you can use your phone)
- Depth of Field Table and calculator (DOF Master- <http://www.dofmaster.com/dofjs.html>) is free and accessible on phones, pads and laptops. There is no need to pay for an app.
- A device to take light meter readings, either a professional light meter (information below in Optional Materials) OR an app for your phone that allows it to function as a light meter. If you own a device that uses IOS the Lightmate is a decent, easy to use, free app that does not require calibration. <https://apps.apple.com/us/app/lightmate/id791590935>  
There is also an Android version. <https://baixarapk.gratis/en/app/791590935/lightmate>  
Here are two free Adroid apps. I can't vouch for their accuracy because I own an iPhone.  
[https://play.google.com/store/apps/details?id=com.willblaschko.android.lightmeterv2.free&hl=en\\_US](https://play.google.com/store/apps/details?id=com.willblaschko.android.lightmeterv2.free&hl=en_US)  
[https://play.google.com/store/apps/details?id=com.dq.fotometroNa&hl=en\\_US](https://play.google.com/store/apps/details?id=com.dq.fotometroNa&hl=en_US)
- These apps require an 18% grey card. I highly recommend the Delta 1 8X10 inch card. DO NOT purchase anything smaller. There are cheap knock offs but if they aren't accurate, (and many aren't) readings will be incorrect.  
<https://www.filmtools.com/del118plasgr.html>

### Optional Materials

- Spectra Professional IV-A incident light meters. ([http://www.spectracine.com/product\\_2.html](http://www.spectracine.com/product_2.html)). I recommend you purchase a professional meter, if you are serious about learning to use one. More information about light meters is available on Blackboard. Go to Content , then click on Charts, Lists and other information.
- The Filmmaker's Guide to Digital Imaging: for Cinematographers, DITs, and Camera Assistants 1st Edition by Blain Brown covering the world of digital capture and workflow.

### Description and Assessment of Assignments

#### Mid-term Still Assignment 10%

The Still Assignment can be done with any still camera; a smart phone, a DSLR camera, and yes even a camera that shoots negative film stock. The 3 photos you screen in class must be uploaded to a google drive (set up by our SA) the day they are due. This assignment is meant to push your creative limits. Unlike the final assignment, this requires no technical data (F/stop, focal length of lens, etc.). I'm looking for abstract images that provoke, challenge, disturb, move or entertain us. You may manipulate them in a software program if you like, but it's not necessary. The full guidelines and worksheet are on Blackboard in the Assignment Section. These photos will be screened and analyzed in class. During discussions all members of the class will be expected to contribute and use the language of cinematography.

#### Mid-term Test 20%

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

### Scene Analysis Assignment 15%

A two to five minute video tutorial on the aesthetic and technical cinematographic contributions to a scene. This assignment will assess the student's competence to use the language of cinematography and analyze the aesthetic and technical cinematographic contributions to a scene.

### Class Participation 25%

You need to "be there" mentally as well as physically. You are expected to listen actively, to answer and ask questions thoughtfully, contribute to class discussions, use the language of cinematography, and give and receive feedback to and from your peers. Refer to Etiquette Rules for the Zoom Classroom on page 1.

### Final Assignment 30%

The Final Assignment will require you to use all the skills you learned during the semester to propose a reshoot of a shot from a USC film on which you were the primary cinematographer that improves the scene. A full description can be found on Blackboard in the Assignment section. This assignment must be proposed by you and approved by me.

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. It is important to complete both 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.

### **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 is imperative 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 me to discuss your status.

Still Assignment	10%	½ Week 6, ½ Week 7
Mid Term Test	20%	Week 7
Scene Analysis Assignment	15%	Week 9
Final assignment	30%	½ Week 13, ½ Week 14
<u>Class participation</u>	<u>25%</u>	
TOTAL	100%	

## Grading Scale

Course final grades will be determined using the following scale.

A	95-100	C	73-76
A-	90-94	C-	70-72
B+	87-89	D+	67-69
B	83-86	D	63-66
B-	80-82	D-	60-62
C+	77-79	F	59 and below

## Absence and Lateness Policy

Students are expected to attend all sessions. If you are in a time zone that causes you to attend at an inconvenient time, please let your instructor know before classes begin, so an alternate arrangement can be made.

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

Absence will lower your grade in the following way: (Examples assume you earn an A.)

One absence will result in your final grade dropping one portion of a grade, i.e., from A to A-.

Two absences will result in your final grade dropping two portions of a grade, i.e. from A to A- (one) to B+ (two portions of a grade).

Three absences will result in your final grade dropping three portions of a grade, i.e. from A to A- (one), to B+ (two), to B (three portions of a grade). And so on...

Lateness will alter your final grade in the following way: (Examples assume you earn an A.)

One lateness will not count against you.

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

Three will result in your final grade dropping by two portions of a grade, i.e., from A to A- (one), to B+ (two portions of a grade).

Four will result in your final grade dropping three portions of a grade, i.e. from A to A- (one) to B+ (two), to B (three portions of a grade). And so on...

## Assignment Submission Policy

Details of when and how assignments are to be submitted are in the Assignment section on Blackboard in their respective folders.

## 537 WEEKLY BREAKDOWN

### WEEK 1 (8/18/20)

#### Topics

Hand out syllabus, Demo Black Board, Take Attendance/Wait List, Function of Light, Properties of Light: Angle & Quality

#### Blackboard

CONTENT-LECTURES- All Week 1

CONTENT-CHARTS, LISTS & OTHER INFO.- Light Meter Information

TUTORIALS- Tutorials on Lighting: Quality of Light, Cinematography Tips; Breaking Up & Diffusing Light, Basics of Lighting: Sphere Cube, Cylinder

#### Introduction to Cinematography Text

Chapters: **11a** Lighting P. 253-256, **12** Lighting P. 285-290

### WEEK 2 (8/25/20)

#### Topics

Quiz on Wk1, Properties of Light: Quantity, How to Use a Light Meter, Inverse Square Law, Worksheet 1 (on Blackboard in the Folder Charts, Lists and Other Info.), Demonstrate Lighting Ratios.

#### Blackboard

CONTENT-LECTURES -All Week 2

CONTENT-CHARTS, LISTS & OTHER INFO.- Light Meter Information

TUTORIALS-Tutorials on Light Meters PLUS Tutorials on Lighting Ratios

#### Introduction to Cinematography Text

Chapters: **12** Lighting P. 260-263 & 290-302

### WEEK 3 (9/1/20)

#### Topics

Quiz on Wk2, Properties of Light: Color, Intro to Color & Color Temperature, Electrical distribution on location, Worksheet 2- Location Lighting Ratio Readings Part 1 and complete Parts 2 and 3 sometime before class next week (on Blackboard in the Folder Charts, Lists and Other Info.)

#### Blackboard

CONTENT-LECTURES- Week 3

TUTORIALS- Tutorials on Lighting-Intro to Color Temperature

#### Introduction to Cinematography Text

Chapters: **3** Fundamental Knowledge P. 74-75, **13** Lighting Locations P.315-318, **14** Color P.337-351

## WEEK 4 (9/8/20)

### Topics

Quiz on Wk3, Collect and discuss the results from Worksheet 2. Lenses: Function & Angle; focal length, F/stops, Screen clips from films using wide and long lenses, Introduce the concept of Aspect Ratio  
Discuss Still Assignment- divide class in half. Group 1 due week 6 and Group 2 due week 7.

### Blackboard

CONTENT-LECTURES- Week 4

TUTORIALS- Tutorials on Lenses PLUS Tutorials on Aspect Ratio

### Introduction to Cinematography Text

Chapters: **6** Storytelling in Shots P. 141-163, **2a** Working on Set P. 19-36

## WEEK 5 (9/15/20)

### Topics

Quiz on Wk4, Lenses: Focus & Depth of Field, How to Use D of F chart, Discuss the Camera Crew & role of focus puller.

### Blackboard

CONTENT-LECTURES- Week 5

TUTORIALS- Tutorials on Depth of Field & Pulling Focus

### Introduction to Cinematography Text

Chapters: **2b** Camera Assistant Skills P. 37-51, **3** Fundamental Knowledge P. 67-73

## WEEK 6 (9/22/20)

### Topics

Quiz on Wk5, Screen Still Assignments Group 1, Introduce Four Types of Film Lights: Tungsten, HMI's, LED, Kino Flo. Show examples of use in different films & scenes.

### Blackboard-

CONTENT- LECTURES-Week 6

### Introduction to Cinematography Text

Chapters: **10** Camera Operating P. 231-250, **12** Shaping and Controlling Light P. 303-308, **13** Lighting Locations P. 311-314 & 319-332

## WEEK 7 (9/29/20)

### Topics

Screen Still Assignments Group 2, Mid Term Test, Discuss Scene Analysis Assignment due Week 9.

## WEEK 8 (10/6/2020)



Guest(s) TBD

## WEEK 9 (10/13/20)

### Topics

Scene Analysis Assignment due.

How to compose & light matching reverse shots, Working in Natural and Available Light, Day Ext., Discuss 12x12 & Polito Board, etc.

Discuss Final Assignment Plan: The Final Assignment Proposal (Template) is due week 11.

Divide class in half - Final Assignment Presentations - Group 1 due week 13 and Group 2 due week 14.

### Blackboard

CONTENT- LECTURES-Week 9

TUTORIALS- Tutorials on Matching Reverse Shots PLUS in Tutorials on Lighting: Lighting and location working

together to create an exterior scene, Natural Light, Lighting Outdoors-Lighting Essentials, Outdoor Lighting at Noon:

Reflectors White Boards and Diffusion, Faking sunlight.

### Introduction to Cinematography Text

Chapter: **7** Storytelling in Scenes P. 165-182, **11b** Lighting P. 269-284

## WEEK 10 (10/20/20)

### Topics

Introduction to Waveform Monitors & Vectorscope,

Half the students take stills of high contrast and low saturation images, the other half low contrast and high saturation.

SA will place images in software to illustrate scopes.

### Blackboard

CONTENT-LECTURES- Week 10

TUTORIALS- Tutorials on the Waveform Monitor & Vectorscope

### Introduction to Cinematography Text

Chapters: **3** Fundamental Knowledge P. 53-66, **11b** Lighting P. 263-267

## WEEK 11 (10/27/20)

**Topics**

Discuss Camera Profiles: Rec 709, Log, Raw, Collect Final Assignment Proposal (Template)

**Blackboard**

CONTENT-LECTURES- Week 11

TUTORIALS- Tutorials on Linear, Log & Raw Capture PLUS Tutorials on Dynamic Range

**Introduction to Cinematography Text**

Chapter: 5 Understanding Workflow P. 113-138

**WEEK 12 (11/3/20) ELECTION DAY - VOTE**

Guest(s) TBD

Collect Final Assignment Proposals (Template) that need to be revised.

**WEEK 13 (11/10/20)****Topics**

Group 1 will present their Final Assignment Reshoot Plan

**WEEK 14 (11/17/20)****Topics**

Group 2 will present their Final Assignment Reshoot Plan

**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](http://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](http://policy.usc.edu/scientific-misconduct).

**Safety:**

All students are expected to abide by USC School of Cinematic Arts Safety Guidelines. Violations of any of the safety guidelines may result in disciplinary action ranging from confiscation of footage to expulsion from the University.

**Stressful Times:**

These are stressful times in our country, and Graduate School in and of itself is stressful. I encourage you to take care of yourself and your fellow students. USC provides opportunities for Mindful Meditation <http://mindful.usc.edu> and Mental health counseling is available at the Engemann Student Health Center, 1031 W. 34<sup>th</sup> Street, 213-740-9355.

**Support Systems:**

*Student Health Counseling Services - (213) 740-7711 – 24/7 on call*  
[engemannshc.usc.edu/counseling](http://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](http://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](http://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](http://equity.usc.edu), [titleix.usc.edu](http://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](http://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](http://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](http://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](http://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](http://dps.usc.edu), [emergency.usc.edu](http://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](http://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](mailto: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.