



Course Title: CTPR 424 Section 18536D
PRACTICUM IN CINEMATOGRAPHY
Units: 2
Fall 2021 | Fridays | 9am - 12:50pm

Location: School of Cinematic Arts

Instructor: David Parrish SOC
Student / Office Hours: After class, by appointment
or via Zoom most evenings

Contact Info:

Student Assistant: Rocío Romero

Wait List: Any student interested in taking 424 must attend the first class to be eligible for the roster. Missing a class in the first three weeks removes you from eligibility.

Trojan Check: A valid Trojan Check is required to attend class.

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/>

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First day of class: **August 27th**

Final day of class: **December 10th**

All students are required to attend class and screen their final assignment on December 10th @ 9am

rev. 2021.08.26

COURSE DESCRIPTION

Welcome to CTPR 424. This course is a prerequisite to serving as a cinematographer on both graduate and undergraduate Advanced Projects 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 remote practicum, the course will emphasize both technical and aesthetic components of cinematography. Class experiences will range from location scouting to analyzing how lighting, lenses, and camera placement is used to develop character and create emotions. You will sharpen your problem-solving skills and further your knowledge of visual storytelling.

LEARNING OBJECTIVES

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
- Identify different types of film production lights and determine appropriate usage in a scene
- Analyze the challenges of working with natural light and propose methods of addressing the challenges
- Appraise the electrical distribution in a practical location
- Identify the various crew positions and responsibilities of the crew in the camera, grip, and lighting departments
- Use the language of cinematography when communicating with the instructor
- Utilize a waveform monitor and vectorscope 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
- Light and shoot a shot from a film

PREREQUISITE

CTPR 310 or CTPR 327 This class may not be audited.

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.

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 a number of videos on this topic in the tutorials section on Blackboard in the folder titled, Tutorials Exposure.

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. The first six weeks each class will start with a multiple choice quiz covering the previous week's lecture or demonstration. 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 sign up to meet with me so we can discuss the concepts you are having trouble understanding. 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.

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

The 424 Fall 2021 Google drive link is:

<https://drive.google.com/drive/u/1/folders/0AOeM2tVt0sGxUk9PVA>

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.

RECOMMENDED BOOKS & MAGAZINES (*A text book is not required for this course*)

- *Introduction to Cinematography, Learning Through Practice*,
★★ **Excellent Reference Book** ★★ 1st edition by Tania Hoser, Focal Press,
ISBN# 978-113823514-4
- *Cinematography: Theory and Practice: Image Making for Cinematographers and Directors* (Third Edition) by Blain Brown, Focal Press ISBN# 978-1138940925
- *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 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 Camera Assistant's Manual*, 7th Addition by David E. Elkins, Focal Press, ISBN# 978-1138323353
- *The Grip Book*, 6th Edition by Michael G. Uva, Focal Press, ISBN# 978-1138571396
- *Set Lighting Technician's Handbook*, 5th Addition by Harry C. Box, Focal Press, ISBN# 978-1138391727
- *International Cinematographers Guild ICG Magazine* icgmagazine.com
- *Society of Camera Operators SOC Magazine* soc.org

Additional Resources (optional)

Software, Web Links, Supplies, and Tools

Link to PDF resource file: <https://bit.ly/34XV47c>



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

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>

Mid-term Test

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

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*]

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

ON SET

- Participate in hands-on class projects. It is expected that you will be up, active and involved in the exercise in an appropriate manner.
- Stay OFF your phone.

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	<u>15%</u>
	100%

GRADING SCALE

Your course final grades will be determined using the following scale:

A	94-100	C	73-76.9
A-	90-93.9	C-	70-72.9
B+	87-89.9	D+	67-69.9
B	83-86.9	D	63-66.9
B-	80-82.9	D-	60-62.9
C+	77-79.9	F	below 60

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 5pm, Friday By Appointment

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 5pm, Friday By Appointment

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

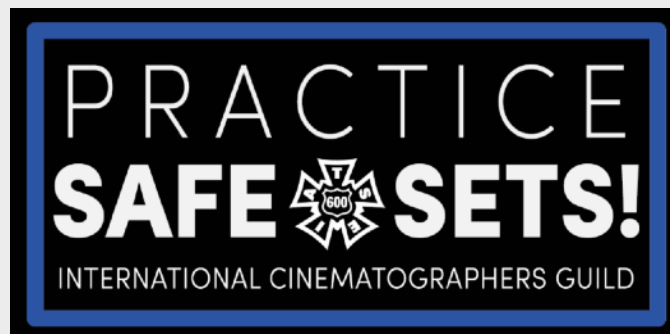
SAFETY REQUIREMENTS

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.



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.

PRODUCTION NUMBERS

Production Numbers will be given to any class who normally receives numbers. Students will be instructed when it is possible for them to go onto SCACommunity and create numbers where authorized for their class. Class SAs will aid students in making, or correcting, production numbers if needed. Note many classes work in teams where they share a production number. Ask your SA about the needs for your particular class.

STATEMENT ON ACADEMIC CONDUCT

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.

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.

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/>

SUPPORT SYSTEMS

Mindful Meditation - (213) 740-9355 These are stressful times. 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. 34th Street.

Counseling and Mental Health - (213) 740-9355 – 24/7 on call studenthealth.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 - (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 and Services (RSVP) - (213) 740-9355(WELL), press "0" after hours – 24/7 on call studenthealth.usc.edu/sexual-assault
Free and confidential therapy services, workshops, and training for situations related to gender-based harm.

Office of Equity and Diversity (OED) - (213) 740-5086 | Title IX – (213) 821-8298
equity.usc.edu, titleix.usc.edu

Information about how to get help or help someone affected by 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. The university also prohibits sexual assault, non-consensual sexual contact, sexual misconduct, intimate partner violence, stalking, malicious dissuasion, retaliation, and violation of interim measures.

Reporting Incidents of Bias or Harassment - (213) 740-5086 or (213) 821-8298
usc-advocate.symplicity.com/care_report

Avenue to report incidents of bias, hate crimes, and micro-aggressions to the Office of Equity and Diversity | Title IX for appropriate investigation, supportive measures, 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 Campus Support & Intervention - (213) 821-4710 campussupport.usc.edu

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 Department of Public Safety **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) 442-1200 – 24/7 on call
dps.usc.edu

Non-emergency assistance or information.

Office of the Ombuds - (213) 821-9556 (UPC) / (323-442-0382 (HSC)
ombuds.usc.edu

A safe and confidential place to share your USC-related issues with a University Ombuds who will work with you to explore options or paths to manage your concern.

SCA FALL 2021 PRODUCTION PROTOCOLS (08/17/21)

*Some of these protocols do not pertain directly to our 424 class.
I include all the Productions Protocols because we are all part of the SCA community.*

VACCINATION

- Only fully vaccinated individuals or approved exempt USC students are allowed to participate on SCA productions. This applies to all members of the cast and crew — including but not limited to extras, production assistants, stunt coordinators, make-up artists, studio teachers, etc.
- An individual is considered fully vaccinated two weeks after receiving a single dose of the Johnson & Johnson vaccine or two weeks after receiving the second dose of the Pfizer or Moderna vaccine or a vaccine authorized for emergency use by the World Health Organization.
- At least 7 days before the start of production, the Student Producer must obtain proof of vaccination from every member of the production team — crew, cast, and anyone else present on set.
- The Student Producer must submit proof of vaccination to the Lead SA and Lead Faculty of the class before the start of production.
- USC students who are unable to receive a Covid-19 vaccine because of approved medical contraindication, disability, or sincerely held religious belief, practice, or observance, may seek an accommodation by which they are tested a minimum of 3 times per week in lieu of vaccination. This applies only to USC students who have received an approved exemption from the University.

TESTING

- All cast and crew must provide the Student Producer a copy of a negative Covid-19 PCR lab-based test taken within 72 hours of the start of shooting.
- Any unvaccinated USC student who has received an approved exemption from the University must show proof to the Student Producer of three (3) negative PCR lab-based Covid-19 tests taken within the week prior to the start of shooting.
- The Lead SA and Lead Faculty must be given proof of all negative Covid test results prior to the start of shooting.
- If any individual tests positive for Covid-19, that person will not participate in the production and will immediately inform the Student Producer and the University by contacting the **USC COVID-19 hotline at 213-740-6291** or covid19@usc.edu

- NOTE: If the individual who tested positive for Covid-19 used the USC Student Health's Pop Testing program, you do not need to notify the University, as positive results are automatically followed-up with contact-tracing interviews.
- The Student Producer must immediately inform the Lead SA and the Lead Faculty of the class of any positive test results and will make certain that the individual who tested positive immediately contacts the USC COVID-19 Hotline.

SYMPTOMS

- If during production, any individual has any symptoms related to Covid-19, they must report the symptoms immediately to the Student Producer, who will inform the Lead SA and Lead Faculty of the class.
- The individual will immediately get tested, self-isolate, wear a mask, and practice social distancing. This individual will not return to the production unless they have a negative Covid-19 test 72 hours prior to returning to the set and then another negative test 36-48 hours prior to returning to the set.

MASKING

- During shoot days, all personnel must always wear a mask while on set. Performers in the film will only remove masks on set during takes and rehearsals.

MEALS

- All meals will be eaten outdoors, away from the shooting area. Individuals may remove their masks for eating or drinking, and they will maintain a social distance of at least six feet from other cast and crew members.
- All meals must be in individually packaged servings, and beverages will come in individual bottles. No shared or buffet-style food or drinks will be allowed. Cast and crew have the option of bringing their own meals, as long as they are not shared with other cast and crew members.

CAST AND CREW LIMITATIONS

- The number of cast and crew members on CTPR 294, 310, 507, and 508 productions must not exceed a total of 10 people on set on any production day. The number of cast and crew members on CTPR 290 productions must not exceed a total of 7 people on set on any production day.
- All SCA productions are encouraged to limit on-set intimacy and stunt work.

CASTING, REHEARSALS, AND PRODUCTION MEETINGS

- All SCA productions are encouraged to cast performers who are above 12 years old. If you have a minor on your set, the minor, the guardian on the set, and the studio teacher all need to follow testing protocols.
- All casting must be done remotely by video conference. Production meetings and rehearsals should be done remotely whenever possible.
- If you have an in-person production meeting, individuals must wear face masks at all times. If you have an in-person rehearsal with an unmasked actor, they must produce a current negative Covid test. Everyone must follow proper health and hygiene protocols and attempt to maintain social distancing.

STUDENT PRODUCERS

- Although Student Producers are responsible for ensuring that SCA Safety Protocols are strictly followed by all cast and crew members, it is incumbent on all key crew to make sure these rules and regulations are followed.
- Student Producers are responsible for submitting all the necessary Covid-related documentation — including proof of vaccination for all cast and crew members and proof of negative test results for all cast and crew members — to the Lead SA and Lead Faculty prior to the start of production.
- If all the necessary Covid-related documents are not submitted to the Lead SA and Lead Faculty prior to the start of production, the project will not receive a greenlight and will not be allowed to begin production.

VIOLATIONS OF COVID PROTOCOLS

- If any of the Covid-19 safety protocols are violated, the SCA production may be suspended or shut down immediately and students could potentially receive a failing grade for the project.

USC COVID-19 RESOURCE CENTER

- For the latest Covid-19 information, updates, and support for the USC community, visit the **USC COVID-19 Resource Center** at <https://coronavirus.usc.edu/>

SCA COVID ADVISOR

- **David Maquiling** will be on staff to answer any questions regarding COVID compliance. There will be a COVID Production Protocols Seminar recording for students and faculty to view on SCA Community. David can be reached at maquilin@usc.edu

424 WEEKLY BREAKDOWN

The reading assignments and the material on Blackboard should be read and viewed before class. You can then formulate questions and gain more from the hands-on opportunities in the class.

SA NOTE:  Each camera package must include:

- **ARRI 16SR3 Package:** camera body, 2 magazines, lenses, 2 batteries, tripod & head, matte box, follow focus, camera ditty bag, light meter, changing tent

PRIOR TO START OF CLASS

PREPARE for FIRST CLASS

Read

Essay : [Engaged to a Cinematographer, in a Love Affair with Light](#)

Make notes on the essay to discuss in class.

PDF: ARRI 16SR3 Field Guide.pdf

PDF: Film Stock.pdf

@ Study Links

VIDEO: [What Is Film How Film Works](#) 5:10

VIDEO: [How a Film Camera works in Slow Motion](#) 7:33

VIDEO: [Arriflex SR3](#) 17:50

VIDEO: [Loading the Arriflex SR Magazine](#) 7:57

VIDEO: [Unloading the Arriflex SR Magazine](#) 2:46

VIDEO: [Tripods + Fluid Heads](#) 14:19

SA Prep:



CAM: 2 (two) ARRI 16SR3 camera packages
6 (six) 16SR3 magazines total



FILM STOCK: none



PRINTOUTS + MISC: Print: syllabus, film stock list

WEEK 1 [8/27/21]

Students: Read Essay : Engaged to a Cinematographer, in a Love Affair with Light

Lessons: Welcome - distribute and discuss syllabus, blackboard, take attendance

WHAT IS CINEMATOGRAPHY?

INTRO TO A FILM CAMERA: ARRI 16mm SR3 | Film Stocks | Film based workflow

Activity: Build FILM CAMERA | Load FILM | Label magazines & cans | Camera Reports | Slating

Blackboard: Lecture Notes, ARRI 16SR3 tutorials, manual & field guide, video links

PREPARE for NEXT CLASS



Read:

PDF: LIGHT - Science and Love.pdf

PDF: Walkie Talkie Lingo.pdf

PDF: Light Meters.pdf

@ Study Links

VIDEO: [How To Use A Light Meter #Shorts](#) 1:00

VIDEO: [How to Use a LIGHT METER](#) 4:27

SA Prep for Next Class:



CAM: Light Meters (as many as possible, at least 8)

2 (two) ARRI 16SR3 camera packages



FILM STOCK: none



G+E: *Carlos* - 1 SourceFour spot light on rolling stand

Fluid head adaptor kit for the Chapman Pee Wee dolly

Place an order for Kino Flos & Plasma lights to demo on Wk 3 [9/10]

David: talk to Carlos about Stage talk for 9/10



PRINTOUTS + MISC: Print: Light Meter worksheet, Fall-Off worksheet, exposure cheat sheets, walkie talkie talk

WEEK 2 [9/3/21]

Students - Bring Gloves and a Flashlight for every class

Lessons: Quiz #1 Film Camera

PROPERTIES OF LIGHT: color, size of source, reflection, absorption, fall-off
Set Lingo

Activity: **USING A LIGHT METER** - worksheets

Time permitting: Review 16mm Camera + Mag Loading

PREPARE for NEXT CLASS



Read:

PDF: Electricity.pdf

PDF: Electric - Power Distribution.pdf

PDF: Lighting 2 G+E.pdf

PDF: Lighting Ratios.pdf

@ Study Links

VIDEO: [How To Set Up A Light](#) 5:43

VIDEO: [4 Types Of Film Lights Every Cinematographer Needs To Know](#) 12:26

SA Prep for



CAM: 2 (two) - ARRI 16SR3 camera packages

Next Class:



FILM STOCK: 3 (three) x 100ft rolls 7219 (500T)



G+E: Carlos: Stage Curtain

Kino Flos lights to demo

Fluid head adaptor kit for the Chapman Pee Wee dolly



PRINTOUTS + MISC:

WEEK 3 [9/10/21]

Students: Student productions begin in 3 weeks. Talk to the instructor about what shot you would like to reproduce. Any scheduling concerns regarding your shoot date.

Lessons: Quiz #2 - Properties of Light

STAGE CHECK-OUT with CARLOS | **ELECTRICITY:** The basics - volts, watts, amps | SAFETY
Crew positions + Set Protocol

Activity: Intro to Lighting & Electric equipment + Best Practices

Five type of lights: Tungsten, HMI, Plasma, Kino Flos, and LED | Wrapping cable

TWO CREWS SHOOT A SHORT SCENE with 3 different light ratios

PREPARE for NEXT CLASS



Read:

PDF: Power of the Lens.pdf

@ Study Links

WEB: [Depth of Field Simulator](#)

SA Prep for



CAM: 2 (two) - ARRI 16SR3 camera packages

Next Class:



FILM STOCK: 2 (two) x 100ft rolls 7219 (500T)



G+E: Fluid head adaptor kit for the Chapman Pee Wee dolly

Carlos: Junior receiver nail-on plate attached (centered) to a pancake
Dolly wedges + level



PRINTOUTS + MISC:

WEEK 4 [9/17/21]

Students: Productions begin in two weeks, shooting in-class, on stage.

- Shooting 16mm FILM, you are allowed two 100ft rolls 500T negative film (5 1/2 minutes)
- Meet with the instructor at least 1 week prior to your shoot. Have your desired shot approved. Talk about lighting and your lighting diagram. Lens and exposure. Camera movement. G+E needs.
- Shooting B+W film? You must let the instructor know at least 3 weeks in advance.
- Bring a hard drive to the following class to download a copy of your film.

Lessons: Screen & Discuss previous weeks dailies | Quiz #3 - Electricity

THE POWER OF THE LENS: focal length, aperture, focus, Depth of Field (DoF)

Activity: **STAGE SHOOT - Night Exterior** on Stage "Harry Potter"

PREPARE for NEXT CLASS



Read:

- PDF:** Camera Assistant.pdf
- PDF:** Exposure Notes.pdf
- PDF:** Color Temperature.pdf
- PDF:** Film Production 4- Knots.pdf

@ Study Links

- VIDEO:** [Felicia Smith - Exposures](#) 12:54
- VIDEO:** [The Art of the Focus Pull](#) 4:44
- VIDEO:** [Focus Pulling Basics](#) 10:32
- VIDEO:** [You Don't Want to Drop This - Swinging Lenses 101](#) 8:30
- VIDEO:** [The Role in Filmmaking No One Talks About](#) 10:13
- VIDEO:** [How to Clean Your Lenses](#) 7:43

SA Prep for Next Class:



2 (two) ARRI 16SR3 package



MUST have Follow Focus for both cameras



FILM STOCK: 4 (four) x 100ft rolls 7219 (500T)



G+E: Fluid head adaptor kit for the Chapman Pee Wee dolly
8-10ft speed rail, 2 - low stands, 2 clamps to attach rail to stands (practice knots)



PRINTOUTS + MISC: Production numbers for Final Assignments

WEEK 5 [9/24/21]

Students: Students shooting next class MUST meet with the Instructor TODAY.

Lessons: Screen & Discuss previous weeks dailies | Quiz #4 - Power of the Lens
Color Temperature | Exposure | Zone System | HDR

Activity: **SHOOT 16SR3 FILM** - Follow and Rack focus exercise
KNOTS - 4 basic knots used in film production

PREPARE for NEXT CLASS



Read:

PDF: Stands.pdf

PDF: Light & Shadow.pdf

@ Study Links

VIDEO: [Grip and Electric Crash Course Film Production](#) 7:50

VIDEO: [C-Stand Overview Tutorial](#) 6:42

VIDEO: [Film School with Mark Vargo, ASC Grip it Good](#) 11:23

SA Prep for Next Class:



CAM: 2 (two) ARRI 16SR3 packages

Additional Camera Equip TBD by students



FILM STOCK: 4 (four) rolls 7219



G+E: Carlos: Stage Curtain

Fluid head adaptor kit for the Chapman Pee Wee dolly

Dolly track wedges & level

Skate Board wheels for Doorway Dolly

Additional G+E TBD by students



PRINTOUTS + MISC:

WEEK 6 [10/1/21]

Students: Students shooting next class **MUST** meet with the Instructor TODAY.

Lessons: Screen & Discuss previous weeks dailies | Quiz #5 - Power of the Lens

GRIP SKILLS: SAFETY | Equipment | Rigging | Shadows & Control

Review for Mid-Term

Activity: Intro PeeWee Dolly | demo setting track | Skate board wheels with doorway dolly



SHOOT STUDENT PRODUCTIONS #1

PREPARE for NEXT CLASS

Prepare for Mid-Term Exam

**SA Prep
for
Next Class:**



CAM: 2 (two) ARRI 16SR3 packages
Additional Camera Equip TBD by students



FILM STOCK: 4 (four) rolls 7219



G+E: Carlos: Stage Curtain
Fluid head adaptor kit for the Chapman Pee Wee dolly
Dolly track wedges & level
Additional G+E TBD by students



PRINTOUTS + MISC:

WEEK 7 [10/8/21] *MID-TERM EXAM*

Students: Students shooting next class **MUST** meet with the Instructor TODAY.

Lessons: Screen & Discuss previous weeks dailies

→ → → MID-TERM EXAM ← ← ←

Activity:  **SHOOT STUDENT PRODUCTIONS #2**

PREPARE for NEXT CLASS



Read:

PDF: Move the Frame.pdf

@ **Study Links**

VIDEO: [How David Fincher Hijacks Your Eyes](#) 5:31

**SA Prep
for
Next Class:**



CAM: 2 (two) ARRI 16SR3 packages
Additional Camera Equip TBD by students



FILM STOCK: 4 (four) rolls 7219



G+E: Carlos: Stage Curtain
Fluid head adaptor kit for the Chapman Pee Wee dolly
Dolly track wedges & level
Additional G+E TBD by students



PRINTOUTS + MISC:

NO CLASS [10/15/21]



**FALL
RECESS**

↑ TOP

WEEK 8 [10/22/21]

Students: Students shooting next class MUST meet with the Instructor TODAY.



FINAL ASSIGNMENT

Discuss Requirements

Lessons: Screen & Discuss previous weeks dailies

CAMERA MOVEMENT

Activity:  **SHOOT STUDENT PRODUCTIONS #3**

PREPARE for NEXT CLASS



Read:

PDF: BLRTS.pdf

PDF: Find the Frame.pdf

PDF: Top Ten Tips to Improve Your Cinematic Compositions.pdf

@ Study Links

VIDEO: [Aspect Ratio in Cinema Explained](#) 6:25

VIDEO: [Ultimate Guide to Camera Shots](#) 12:43

VIDEO: [The 180 Degree Rule in Film \(and How to Break The Line\)](#) 5:47

SA Prep for Next Class:



CAM: 2 (two) ARRI 16SR3 packages
Additional Camera Equip TBD by students



FILM STOCK: 4 (four) rolls 7219



G+E: Carlos: Stage Curtain
Fluid head adaptor kit for the Chapman Pee Wee dolly
Dolly track wedges & level
Additional G+E TBD by students



PRINTOUTS + MISC:

WEEK 9 [10/29/21]

Students: Students shooting next class MUST meet with the Instructor TODAY.



FINAL ASSIGNMENT

Assignment Plan is DUE next week

Lessons: Screen & Discuss previous weeks dailies

FIND THE FRAME: Aspect Ratio | Composition | Matching Shots | Camera Angles | Blocking's | BLRTS: Block - Light - Rehearse - Tweak - Shoot

Activity:  **SHOOT STUDENT PRODUCTIONS #4**

PREPARE for NEXT CLASS



Read:

PDF: [Lighting Process.pdf](#)

@ **Study Links**

VIDEO: [How to Tell Story With Lighting 7 Essential Rules](#) 5:07

VIDEO: [Stanley Kubrick Practical Lighting](#) 6:01

VIDEO: [Cinematic Lighting Explained](#) 8:21

**SA Prep
for
Next Class:**



CAM: 2 (two) ARRI 16SR3 packages
Additional Camera Equip TBD by students



FILM STOCK: 4 (four) rolls 7219



G+E: Carlos: Stage Curtain
Fluid head adaptor kit for the Chapman Pee Wee dolly
Dolly track wedges & level
Additional G+E TBD by students



PRINTOUTS + MISC:

WEEK 10 [11/5/21]

Students: Students shooting next class MUST meet with the Instructor TODAY.



FINAL ASSIGNMENT

*ASSIGNMENT PLAN is due today at 9am for instructor's approval
(PDF file)*

Lessons: Screen & Discuss previous weeks dailies

LIGHTING CONTINUITY | COLOR PSYCHOLOGY

Activity:  **SHOOT STUDENT PRODUCTIONS #5**

PREPARE for NEXT CLASS



Read:

PDF: Exposure Digital.pdf

@ Study Links

VIDEO: [3 Tools to get Perfect Exposure](#) 4:32

VIDEO: [How To Use a WAVEFORM MONITOR in 2 Minutes](#) 3:56

VIDEO: [How to Use FALSE COLOR in 2 Minutes](#) 4:17

VIDEO: [PRO TIP How To Use A Histogram](#) 3:53

VIDEO: [Zebra Explained!](#) 2:12

VIDEO: [How to read a Vectorscope](#) 3:53

SA Prep for Next Class:



CAM: 2 (two) ARRI 16SR3 packages
Additional Camera Equip TBD by students



FILM STOCK: 4 (four) rolls 7219



G+E: Carlos: Stage Curtain
Fluid head adaptor kit for the Chapman Pee Wee dolly
Dolly track wedges & level
Additional G+E TBD by students



PRINTOUTS + MISC:

WEEK 11 [11/12/21]

Students: Students shooting next class **MUST** meet with the Instructor TODAY.



FINAL ASSIGNMENT

*Sign up for equipment from PEC for your final assignment
work with SA*

Lessons: Screen & Discuss previous weeks dailies

DIGITAL EXPOSURE AIDS: Waveform Monitor | Vectorscope | False Color | Zebras

Activity:  **SHOOT STUDENT PRODUCTIONS #6**

PREPARE for NEXT CLASS



Read:

PDF: DigiCine Acquisition.pdf

PDF: DigiCine Process.pdf

PDF: DigiCine Output.pdf

@ Study Links

VIDEO: [Which Picture Profile Do I Use. and WHY!](#) 7:21

SA Prep for Next Class:



CAM: 2 (two) ARRI 16SR3 packages
Additional Camera Equip TBD by students



FILM STOCK: 4 (four) rolls 7219



G+E: Carlos: Stage Curtain
Fluid head adaptor kit for the Chapman Pee Wee dolly
Dolly track wedges & level
Additional G+E TBD by students



PRINTOUTS + MISC: *Work with students to order camera, G&E, schedule stage use for final project*

WEEK 12 [11/19/21]

Students:



FINAL ASSIGNMENT

Sign up for equipment from PEC for your final assignment work with SA

Lessons: Screen & Discuss previous weeks dailies

DIGITAL CAMERA PROFILES | Rec.709 | Log | RAW

Activity:  **SHOOT STUDENT PRODUCTIONS #7**

PREPARE for NEXT CLASS



Read:

PDF: Chasing the Sun.pdf

**SA Prep
for
Next Class:**



CAM: 2 (two) ARRI 16SR3 package

ND Filters for both cameras



FILM STOCK: 3 (three) rolls 7203 50D daylight



G+E: Fluid head adaptor kit for the Chapman Pee Wee dolly

Dolly track wedges & level

12x12 frame, 2x rolling stands, 12x12 bleached muslin or silk, , Polito board

Ask Linda to use her HMI lamps for Wk 13 [12/3] arrange pickup



PRINTOUTS + MISC: Work with students to order camera, G&E, schedule stage use for final project

THANKSGIVING BREAK NO CLASS [11/26/21]



WEEK 13 [12/3/21]

Students:



FINAL ASSIGNMENT

Sign up for equipment from PEC for your final assignment work with SA

Lessons: Screen & Discuss previous weeks dailies

CHASING THE SUN: Shooting Day Exterior: SAFETY | Backlight | Backlight | Backlight
Color Temperature | White Balance | 85 filters | Polarizer Filters
Demo reflector board | HMI lights | Setup 12x12 Frame + Silk

Activity:  **SHOOT A DAY EXTERIOR SCENE** with 2 ARRI 16SR3 Cameras + Pee Wee Dolly

PREPARE for NEXT CLASS



FINAL ASSIGNMENT DUE



Read:

PDF: Location Scout.pdf

@ **Study Links**

VIDEO: [What is a Film Recce](#) 8:15

**SA Prep
for
Next Class:**



CAM: None



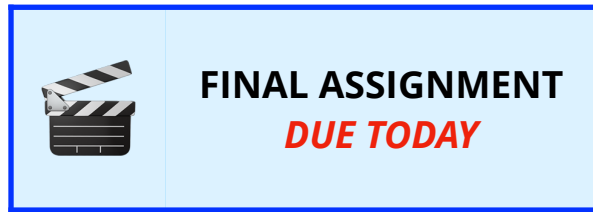
FILM STOCK: None



G+E: None



PRINTOUTS + MISC: *Work with students to order camera, G&E, schedule stage use for final project*



All Students must be present for class on Stage 3 at 9am

Lessons: Screen & Discuss previous weeks dailies

LOCATION SCOUTING

Activity:

Each student will Present and Screen Final Assignment to the class

Video and Summary Self/Critiques are due 9AM December 10th.

Upload the files (PDF and .mp4/.mov files only) to a google drive setup by the SA.

Have a Safe + Creative Winter Break

FIGHT ON !

FILM



ON !