



**CTPR 537, Practicum in Cinematography**  
**2 Units**  
**Thursday, 1- 14:50pm**

**Spring 2021**

**IMPORTANT:**

Please note our final class is Thursday, May 6<sup>th</sup>. All students are required to attend all classes. Half of the Final Assignments will be presented Thursday, April 29<sup>th</sup> and the other half Thursday, May 6<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's important to stay hydrated, please 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.

This class may not be audited.

**Location:** Online

**Instructor:** Linda J. Brown

**Office:** SCA 409

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

**Phone:** 310-403-9086

**Office Hours:** Generally, Wednesday PM & Thursday AM, some Tuesday hours. Sign up here 24 hours in advance.

<https://calendly.com/lindabrown>

**Student Assistant:** Kevin Middleton

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

**Phone:** (413) 426-1314

**Course Description**

Welcome to CTPR 537. This course is a prerequisite to serving as a cinematographer on Production III 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 develop character and create emotions. You will sharpen your problem-solving skills and further your knowledge of visual story telling.

### **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  
OR
- Light and shoot a shot from a film

**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. The first six weeks each class will start with a 5-question 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 (<https://calendly.com/lindabrown>) 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.

The 537 Spring 2021 Google drive link is:

<https://drive.google.com/drive/u/0/folders/0AJcM2g5PRQtcUk9PVA>

### **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.

### **Required Readings and Supplementary Materials**

Introduction to Cinematography: Learning Through Practice by Tania Hoser

This text is available online. You can also purchase a used copy if available. You may have this text from CTPR 507 or 508.

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 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**

- 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>

For Android platforms these two apps are free. 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 will 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.
- 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.

### Description and Assessment of Assignments

#### 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 and give and receive feedback to and from your peers. During discussions all members of the class will be expected to contribute and use the language of cinematography. Refer to Etiquette Rules for the Zoom Classroom on page 1.

#### Mid-term Test 25%

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

#### Scene Analysis Assignment 25%

A 2 to 5-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.

#### Final Assignment 25%

The Final Assignment will require you to use all the skills you learned during the semester. You will have the choice to 1) propose a reshoot of a shot from a USC film that improves the scene or 2) imitate a shot from a film. A full description of both assignments can be found on Blackboard in the Assignment section. This assignment must be proposed by you and approved by me.

All productions must abide by the **Virtual Production and Safe Bubble Defined** (Revised for the Spring 2021 semester).

Students indicate their agreement to abide by COVID-19 safety regulations when enrolling in USC SCA's production program. Please review the following document for details **Covid Production Safety Compliance Understanding and Agreement**.

Both documents are found on the SCA Website in the Virtual Production and Production COVID Safety Materials.

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. 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.

### 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.

Class participation	25%
Mid Term Test	25% Due Week 7
Scene Analysis Assignment	25% Due Week 8
Final assignment	25% Due ½ Week 14, ½ Week 15
<hr/> TOTAL	<hr/> 100%

### Grading Scale

Course final grades will be determined using the following scale.

A	93.4-100	C	73.4-76.5
A-	90-93.3	C-	70-73.3
B+	86.6-89.9	D+	66.6-69.9
B	83.4-86.5	D	63.4-66.5
B-	80-83.3	D-	60-63.3
C+	76.6-79.9	F	59.9 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...

## **Additional Policies**

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Production Numbers will be given to any class that 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.

This semester, the School of Cinematic Arts will be paying all student Insurance and lab fees which are normally charged to students. Students will be required to use approved "Fast Track" Insurance companies only for rentals and equipment. No other insurance requests will be honored. USC does not insure Sharegrid or companies not on the "Fast Track List."

Students may still make requests for location insurance verifications (or COIs) when requested by locations. Students are reminded that these requests can take 3-10 days from request to final approval.

In terms of shooting plans, student are required to vet their plans with their faculty including discussing any Hazardous Shooting Conditions as defined by the SCA's Safety Book as posted on SCA Community.

### **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. 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.

### **Assignment Submission Policy**

Assignments are to be uploaded by their due date to their respective folders in our 537 Spring 2021 Google drive. <https://drive.google.com/drive/u/0/folders/OAJcM2g5PRQtUk9PVA>  
Late submissions are subject to a 5% grade deduction for each day they are late. In other words, assignments which would have received 100%, the grade will be 95%.

**Contact the instructor in advance** if you are going to be late or miss an assignment. If a late submission has been requested in advance of the due date and the instructor grants an extension, no points will be deducted from the assignment grade.

## **537 WEEKLY BREAKDOWN**

### **WEEK 1 (1/21/21)**

#### **Topics**

Hand out syllabus, Take Attendance, Demo Blackboard, Function of Light, Properties of Light: Angle & Quality

#### **Blackboard**

CONTENT-LECTURES- All Week 1

CONTENT-CHARTS, LISTS & OTHER INFO.- Light Meter Information (Read before you purchase)

TUTORIALS- Tutorials on Lighting: Lighting 101:Understanding Light Quality, 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 (1/28/21)**

#### **Topics**

Quiz 1, Property of Light: Quantity, What is an F/Stop?, How to Use a Light Meter, What is the Inverse Square Law?, Worksheet 1 (on Blackboard in the Folder Charts, Lists and Other Info.)

CONTENT-LECTURES- All Week 2

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

TUTORIALS- Tutorials on Light Meters

**Introduction to Cinematography Text** -Chapters: **12** Lighting P. 260-263 & 290-302

### **WEEK 3 (2/4/21)**

#### **Topics**

Quiz 2, Demonstrate Lighting Ratios. Property of Light: Color, Intro to Color & Color Temperature, 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-White Balance & Kelvin Color temp explained, The History and Science of Color Temperature, PLUS Tutorials on Lighting Ratios

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

### **WEEK 4 (2/11/21)**

#### **Topics**

Quiz 3, Collect and discuss the results from Worksheet 2. Lenses: Function & Angle: focal length, F/stops, Screen clips from films using wide and long lenses,

#### **Blackboard**

CONTENT-LECTURES- Week 4

TUTORIALS- Tutorials on Lenses- Focal Length for Storytelling, Cinematography, Zoom and Moving Camera Effect

**Introduction to Cinematography Text**- Chapters: **6** Storytelling in Shots P. 141-163

### **WEEK 5 (2/18/21)**

#### **Topics**

Quiz 4, Lenses: Focus & Depth of Field, How to Use D of F chart, Introduce the concept of Aspect Ratio.

#### **Blackboard**

CONTENT-LECTURES- Week 5

TUTORIALS- Tutorials on Lenses in a folder titled Tutorials on Depth of Field & Pulling Focus there are many informative videos PLUS Tutorials on Aspect Ratio

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

### **WEEK 6 (2/25/21)**

#### **Topics**

Quiz 5, Four Types of Film Lights: Tungsten, HMI's, LED, Kino Flo, Show examples of use in different films & scenes, Discuss Scene Analysis Assignment due Week 8.

#### **Blackboard**

CONTENT- LECTURES-Week 6

TUTORIALS-Within Tutorials on Lighting there is a folder titled Types of Lights with relevant videos.

**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 (3/4/21)

#### Topics

Mid Term Test, Electrical distribution on location, Location scouting.

CONTENT- LECTURES-Week 7

TUTORIALS- Within the folder titled Tutorials on Electrical Distribution there are many relevant videos.

### WEEK 8 (3/11/21)

#### Topics

Composing & Lighting Shot-Reverse Shots, What Light Should I Use? How to Determine if a Light Provides Enough Intensity, Collect Scene Analysis Assignment.

#### Blackboard-

CONTENT- LECTURES-Week 8

TUTORIALS- Tutorials on Matching Reverse Shots, PLUS Tutorials on What Light Should I Use?

**Introduction to Cinematography Text** -Chapter: 7 Storytelling in Scenes P. 165-182,

### WEEK 9 (3/18/21)

#### Topics

Day Interior Lighting, Shooting with Available Light , Discuss Final Assignment Plan. The Final Assignment Proposal is due week 11.

CONTENT- LECTURES-Week 9

TUTORIALS-Within the folder titled Tutorials on Lighting watch the following tutorials: titled How to Light Day Interiors: Location Scouting, Faking Sunlight, Outdoor Lighting at Noon: Reflectors White Boards and Diffusion, Shooting Day Exteriors, Video Lighting; Outdoor Techniques, Lighting and location working together to create an exterior scene.

**Introduction to Cinematography Text** – Chapter 11b Lighting P. 269-284

### WEEK 10 (3/25/21)

#### Topics

Introduction to Waveform Monitors & Vectorscope, Half the students take stills of high contrast and low saturation, the other half low and high saturation contrast. SA will place images in software to illustrate scopes. Shooting a Scene with the Same F/stop.

#### Blackboard

CONTENT-LECTURES- Week 10

TUTORIALS- Tutorials on the Waveform Monitor & Vectorscope

**Introduction to Cinematography Text** – Chapters: 11a Lighting P.263-267

### WEEK 11 (4/1/21)

#### Topics

Discuss Camera Profiles: Rec 709, Log, Raw, Some DIY Equipment and Tools, Cross Backlight Technique, Collect Final Assignment Proposal

#### Blackboard

CONTENT-LECTURES- Week 11

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

**Introduction to Cinematography Text** – Chapters: 11a Lighting P. 257-260, 3 Fundamental Knowledge P. 53-67

## WEEK 12 (4/8/21)

### Topics

Individual Meetings with 7 students to discuss their Final Assignment Proposal

**Introduction to Cinematography Text** – Chapter 2a Working on Set P. 19-36

## WEEK 13 (4/15/21)

### Topics

Individual Meetings with 7 students to discuss their Final Assignment Proposal

**Introduction to Cinematography Text** – Chapter 15 Starting and Developing a Career in Cinematography P.363-381

## WEEK 14 (4/29/21)

**Topics**-7 students will present their Final Assignment to the entire class.

## WEEK 15 (5/6/21)

**Topics**- 7 students will present their Final Assignment to the entire class.

## 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](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).

### 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/sssa](http://studentaffairs.usc.edu/sssa)

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.