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**CTPR 424 Cinematography Practicum**

**2 Units**

**Fall 2022—Wednesday —9AM-12:50PM**

**IMPORTANT**:

Please note the final class is during the week of finals 12/14. All students are required to attend class and screen their final assignment that day.

Athletic shoes and long pants MUST be worn to all Cinematography classes, when picking up and returning equipment. No open toed, dress shoes, shorts, skirts, or dresses will be permitted. If you come to class dressed inappropriately, you will be asked to leave and may return when dressed for a work environment.

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

This class may not be audited.

Location: SCC Stage 3

Instructor: Charles Schner

Email: schner@usc.edu

Phone:

Student Assistant: Michael Haggerty

Email: mrhagger@usc.edu

Phone:

**Equipment Help:**

Production & Stage Services – Camera Room SCX 214

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

CONTACT INFO: 213-821-0951, Craig McNelley, [mcnelley@usc.edu](mailto:mcnelley@usc.edu)

Production & Stage Services -Lighting Room SCX 107

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

CONTACT INFO: 213-740-2898, Hector Trujillio, [htrujillo@cinema.usc.edu](mailto:htrujillo@cinema.usc.edu)

**Stage Help:**

Production & Stage Services- Scene Shop SCX 105

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

CONTACT INFO: 213-821-0961, Carlos Jauregui, [stages@cinema.usc.edu](mailto:stages@cinema.usc)

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**Course Description**

Welcome to CTPR 424. This course is a prerequisite to serving as a cinematographer on Production 3, CTPR 581, Sloan and Stark (CMPP 592) 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 movement develop character and create emotions. By serving in a variety of crew positions during in-class exercises, you will increase your ability to problem solve on a set. 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:

* Build and shoot with an Arriflex SR3 Super 16 film camera
* Demonstrate the use of a professional incident light meter to determine exposure
* Demonstrate the use of lighting and grip equipment in a professional and safe manner
* Serve in a variety of positions in the cinematography department
* Execute lighting and shot continuity within a scene
* Identify different types of film lights and determine appropriate usage in a scene
* Utilize a waveform monitor and vector scope to determine proper exposure and saturation
* Create and read a basic lighting diagram
* Use the language of a cinematographer to communicate with their crew
* Design and execute a cinematography test employing the scientific method

**Prerequisite(s)** CTPR 310 or CTPR 327

**Course Notes**

Most class sessions will be half lectures and demonstrations and the other half heavily activity -based. Weeks 2 through 7 each class will start with a 5-question multiple choice quiz covering the previous week’s lecture or demonstration. 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 the instructor to discuss the questions you failed to answer correctly. 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. The higher of the two scores will be used to calculate your final grade. The goal of the class is to help you learn cinematography and so the class is designed to optimize your opportunity to do so.

**Technological Proficiency and Policy**

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.

Depth of Field Tables and calculators (DOF Master- <http://www.dofmaster.com/dofjs.html>) plus D of F Simulator (https://dofsimulator.net/en/)are free and accessible on phones, pads, and laptops. If you require an internet-enabled device, the USC Computing Center Laptop Loaner Program - USC Information Technology Services provides loaner laptops at the general-use computing centers in King Hall, Ahmanson Information Commons at Leavey Library, and Waite Phillips Hall. This service is only available to currently enrolled USC students with a valid USCard. To check out a laptop, go to the service desk at an USC computing center and log into the laptop checkout webpage. https://itservices.usc.edu/spaces/computingcenters. For more information about the program, see:   
  
[https://itservices.usc.edu/spaces/laptoploaner](about:blank)

**Required Readings**

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

**Required Materials**

* A small flashlight (the type that allows the flashlight globe to be exposed, i.e., freestanding candle mode of mag light). <https://www.facebook.com/watch/?v=10154670115075706> It will assist in focusing a lens The led mini mag light work well. <https://www.amazon.com/Maglite-Mini-2-Cell-Flashlight-Holster/dp/B000F5CRLA>. **The light on a phone will not serve as an acceptable substitute.**
* Work gloves

**Optional Materials**

* A light meter. During in-class exercises the Camera Room will provide the Spectra Professional IV-A incident light meter. (http://www.spectracine.com/product\_2.html) In addition to use in -class you MUST check one out for your Final HD Assignment (unless you own your own meter). However, I highly recommend you purchase your own, if you are serious about learning to use one

# The Filmmaker’s Guide to Digital Imaging: for Cinematographers, Digital Imaging Technicians, and Camera Assistants 1st Edition by Blain Brown. Another great book by Blain Brown. This one covers the world of digital capture and workflow.

**Description and Assessment of Assignments**

Final Assignment 30%

The Final Assignment, including a two-page Summary/Self-critique, is due the day of screening. You will use the scientific method to test a cinematography concept, principle, or technique. This assignment must be proposed by you and approved by the instructor.

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

Mid-term Test 25%

The test will consist of 30 multiple-choice questions covering the material presented the first half of the semester. If you don’t score well on the mid-term, you have the choice to take an optional final.

In-Class Exercise Crew Performance 30%

Throughout the semester, you will be assigned rotating crew positions on lighting and shooting exercises. 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 with shooting plans Your performance as a member of the crew will be evaluated on preparedness, (bring all necessary equipment & supplies), production skills, (exposure, focus, composition, camera movement, and lighting), leadership, efficiency, respect for crew and equipment, collaboration, and creative problem-solving ability.

Class Participation 15%

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.

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.

**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 the instructor to discuss your status.

Final assignment 30%

Mid Term Test 25%

In-Class Exercise Crew Performance 30%

Class participation 15%

TOTAL 100%

**Grading Scale**

Course final grades will be determined using the following scale.

A 93.4-100

A- 90-93.3

B+ 86.6-89.9

B 83.4-86.5

B- 80-83.3

C+ 76.6-79.9

C 73.4-76.5

C- 70-73.3

D+ 66.6-69.9

D 63.4-66.5

D- 60-63.3

F 59.9 and below

**Absence and Lateness Policy**

If a student is 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 portion of a grade, i.e., from A to

A-.

Three will result in your final grade being lowered two full grades, i.e., from A to C.

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

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

Four 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 me during a break and let me know you are present. Please don’t assume I saw you arrive. If you fail to do so, you may be marked absent.

**WEEKLY BREAKDOWN**

**WEEK 1 (8/24/2022)**

**Topics**

Hand out syllabus, Introduce Blackboard,Take attendance, Intro. Functions of Light, Properties of Light: Angle & Quality- In class Still Assignment- All even numbered students will take a photo of hard light with the prompt –Taking risks never scared me. All odd numbered students will take a photo of soft light with the prompt- Take me with you so I know what it means to be numb. Upload photos to class google folder screen and discuss. Properties of Light: Quantity: What is an F/Stop?, How to Use the Spectra Cine Light Meter, Worksheet 1 -Relationship between FC & F/stop Worksheet.

**SA**- As many incident light meters as possible, copies of Worksheet 1 -Relationship between FC & F/stop Worksheet.

**Students-** Watch -How to Use the Spectra Cine Light Meter <https://vimeo.com/611373899/d53e5d4bdc>

The Natural - Light as a Metaphor <https://vimeo.com/732248566/74bcb05c35>

**WEEK 2 (8/31/2022)**

**Topics**

Quiz 1, What is a Lighting Ratio? (Demonstrate), Worksheet 2- Day Exterior Lighting Ratios

What is the Inverse Square Law? Property of Light: Color, Intro. to Color Temperature, Film Format & Workflow, Intro to Film Stocks & Sell Sheets

<https://www.kodak.com/en/motion/products/camera-films?color-or-black-white=color&film-type=negative>, Worksheet 3- Negative Film Stocks, How Does a Motion Picture Film Camera Work?

**SA**- As many incident light meters as possible, Copies of Worksheet 2- Day Exterior Lighting Ratios

& Worksheet 3- Negative Film Stocks.

**Students-** Watch- What is a Lighting Ratio? <https://vimeo.com/611353995>

Bring flashlight and gloves.

**WEEK 3 (9/7/2022)**

**Topics**

Quiz 2, How Does Negative Film Become a Positive Image?, Guidelines for Labeling Film Boxes and Magazines, Guidelines for Filling in a Camera Report, Worksheet 4- Filling in a Camera Report.

Students will break into two groups. Half will learn to build the camera. The other half will learn to load a magazine.

**SA-** 2 Full SR3 packages, Copies of Camera Reports & Worksheet 4- Filling in a Camera Report

**Students-** Watch- Building the Arri SR3 <https://vimeo.com/594499622>

Loading the Arri SR3 Magazine <https://vimeo.com/594402987>

Arri SR3 & Adaptor Demo <https://vimeo.com/602313540>

Tripod, Fluid Head & Quick Release Plate Demo <https://vimeo.com/594426327>

Building the Changing Tent <https://vimeo.com/594806921>

**WEEK 4 (9/14/2022)**

**Topics**

Quiz 3, Electrical Distribution on USC Stages, Crew Positions, Set Protocol for In- Class Exercises, Function and Angle of the Lens, Lens Focal Length, Students will break into two groups. Half will learn to build the camera. The other half will learn to load a magazine. ***SA will instruct how to get a production number***

**SA-** 2 Full Arri SR3 packages

**Students**-Bring flashlight and gloves.Watch-Fallen Angels <https://vimeo.com/732293091/607b662c10>

Holy Smoke <https://vimeo.com/732295088> Tinker, Tailor, Soldier, Spy <https://vimeo.com/732296861>

**WEEK 5 (9/21/2022)**

**Topics**

Quiz 4, How to Compose for 16x9 Ground Glass Markings, Lenses: Focus & Depth of Field,

What is the Circle of Confusion?, How to Get Critical Focus on a Zoom Lens, Assign Worksheet 5-Depth of Field, to be competed out of class, Shoot In-Class Exercise with Instructor as Cinematographer

**SA**- 2 Full Arri SR3 packages, VAULT ORDER 2- 100 ft. roll of Kodak 7219 (500T), Arrange for Carlos to introduce dimmer board & how to safely use battens for next week.

**Students**-Bring flashlight, Watch- How to Get Critical Focus on a Zoom Lens <https://vimeo.com/611193709/6909aad618> Prepare for your crew position for In-Class Exercise with Instructor as Cinematographer. Read- How to Prepare for Your In-Class Exercise.

**WEEK 6 (9/28/2022)**

**Topics**

Quiz 5, Screen In-class exercise, Introduce and Demonstrate D of F Simulator

Assign video on how to use it to plan for in-Class exercise, Introduce How to use the Dimmer Board & How to safely use battens, demonstrate how to pull focus without a monitor with the Sony F5.

**SA-** 1 Sony F-5 package.

**Students-** Bring flashlight and gloves. Watch-Depth of Field Simulator companion video <https://vimeo.com/677340005/8bef27b58f>, Complete Assign Worksheet 5-Depth of Field.

**WEEK 7 (10/5/2022)**

**Topics**

Quiz 6 (last Quiz), Demonstrate Matthews Round d Round Doorway Dolly

Demonstrate Chapman Leonard PeeWee Dolly, Mention Fisher Dolly & provide manual but don’t go into detail or demo, Intro How to Lay Dolly Track exterior and advise them to read the document and watch the videos, Shoot In-Class Exercise

**SA-** Box of wedges, cribbing, level, and skate wheels, 2 Full Arri SR3 packages, VAULT ORDER - film stocks requested for In- Class Exercises

**Students**-**-** Bring flashlight and gloves. Prepare for your crew position for In-Class Exercise. Read- How to Prepare for Your In-Class Exercise.

**WEEK 8 (10/12/2022)**

**Topic**

Screen In-class exercises, Four Types of Film Lights, HMI Examples, Kino Flo Example, Demonstrate HMI’s LED & Kino Flos, Shoot In-Class Exercise

**SA-** Arrange to get small HMI’s from 537 cabinet, Get a Kino Flo from Lighting Room SCX 107, 2 Full Arri SR3 packages, VAULT ORDER - film stocks requested for In- Class Exercises

**Students**- Bring flashlight and gloves. Prepare for your crew position for In-Class Exercise. Read- How to Prepare for Your In-Class Exercise.

**WEEK 9 (10/19/2022)**

**Topics**

Midterm Test, Screen In-Class Exercise footage, In-Class Exercise

**SA-** 2 Full Arri SR3 packages, VAULT ORDER - film stocks requested for In- Class Exercises

**Students**- Bring flashlight and gloves. Prepare for your crew position for In-Class Exercise. Read- How to Prepare for Your In-Class Exercise.

**WEEK 10 (10/26/2022)**

**Topic**

Screen In-class exercises, What Light Should I Use? Shoot In-Class Exercise

**SA-** 2 Full Arri SR3 packages, VAULT ORDER - film stocks requested for In- Class Exercises

**Students**- Bring flashlight and gloves. Prepare for your crew position for In-Class Exercise. Read- How to Prepare for Your In-Class Exercise

**WEEK 11 (11/2/2022)**

**Topics**

Screen In-class exercises, Introduce Composing & Lighting Shot-Reverse Shots

Introduce Shooting a Scene with the Same F/Stop

**SA-** 2 Full Arri SR3 packages, VAULT ORDER - film stocks requested for In- Class Exercises

**Students**- Bring flashlight and gloves. Prepare for your crew position for In-Class Exercise. Read- How to Prepare for Your In-Class Exercise

**WEEK 12 (11/9/2022)**

**Topics**

Screen In-class exercises, Introduce Waveform Monitor & Vectorscope, Discuss Final Assignment

REMIND STUDENTS THE FINAL ASSIGNMENT PLAN IS DUE NEXT WEEK, Shoot In-Class Exercise

**SA-** 2 Full Arri SR3 packages, VAULT ORDER - film stocks requested for In- Class Exercises

**Students**- Bring flashlight and gloves. Prepare for your crew position for In-Class Exercise. Read- How to Prepare for Your In-Class Exercise

**WEEK 13 (11/16/2022)**

**Topics**

Screen In-class exercises, Collect Final Assignment Plans, Demo building a 12x12 & Using a Polito Board, Shoot In-Class Exercise

**SA-** 2 Full Arri SR3 packages, VAULT ORDER - film stocks requested for In- Class Exercises

**Students**- Bring flashlight and gloves. Prepare for your crew position for In-Class Exercise. Read- How to Prepare for Your In-Class Exercise

**WEEK 14 (NO Class Thanksgiving Break)**

**WEEK 15 (11/30/2022)**

**Topics**

Open Class.

**WEEK 16 (12/14/2022)**

**Topics**

Screen Final Assignments

**Students**- Upload your Final Assignment and Summary Self-Critique to Class Google Drive Folder

**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](https://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](https://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://www.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](https://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](https://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](https://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](https://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](https://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.