



**CTPR 508: Cinematography COLOR + SECTION #
SPRING 2023— See Weekly Schedule for Times/Loc-
ations**

**Location: USC, SCA STAGE NUMBER, please fill in the in-
formation**

Instructor:

Office: Physical or Virtual Address

Office Hours:

Contact Info:

Email:

Cell:

Zoom: **optional**

Timeline for replying to emails/calls (within 48 hours).

Student Assistant: Please fill in this information

Office: Physical or Virtual Address

Contact Info:

Email:

Phone number:

Zoom: **optional**

This class may not be audited.

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

IT Help: USC Information Technology Services

<https://itservices.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 Computer Centers

<https://itservices.usc.edu/spaces/computingcenters>

STAGE ATTIRE:

Shoes and long pants **MUST** be worn to all Cinematogra-
phy workshops, as well as 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.

Course Description

Welcome to 508! In this Cinematography component you will be introduced to the responsibilities of a cinematographer working with a small crew. You'll work closely and collaboratively with your crew from pre to post production. Location scouting, co-designing the visual style, creating shot lists/lighting diagrams, lighting, camera operating and basic color grading are a few of the skills you'll practice. The class consists of lectures, demonstrations and in-class exercises where students rotate through camera crew positions. This is a very hands-on class, please come prepared.

Learning Objectives

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

- Build and shoot with a Sony ILME FX6 camera. **Format - 4K**
- Construct with their Trio a Look Book illustrating the visual look of the film
- Scout, identify and evaluate locations that successfully contribute to the look of the film.
- Create stills or smartphone video of planned locations
- Design and block scenes with the Director
- Develop a shot list with the Director
- Plan Camera, Grip and Electric Package (equipment needed)
- Support workflow
- Color grade the footage to create cohesiveness from shot to shot, scene to scene and throughout the film. **CTPR 508 Production II projects are Color Corrected and Color Graded in AVID ONLY**
- Serve in a variety of positions in the cinematography department during in-class exercises.
- Demonstrate the use of camera, lighting and grip equipment in a professional and safe manner.

Prerequisite(s): CTPR 507

Course Notes: (NEW)

Cards

Each trio must purchase three memory cards. One, that will contain the camera settings, plus two that will record media (project footage). The [Sony 64GB v60](#) (\$30), the [Sandisk 64GB v30](#) (\$18) and the [PNY 64GB v30](#) (\$12) used for storing the camera settings are recommended. Both the [Sony 128GB v90](#) (\$190) and [ProGrade 128GB v90](#) (\$130) are recommended for project footage. If you want to shoot slow motion (slo-mo) beyond 60 fps, you must purchase or rent a [CF Express type A card, 160GB](#) and above. These are the only cards tested and recommended. Please purchase these cards before the cameras are checked out.

Recommended Cards

Settings only cards, no media

[Sony 64GB v30](#) (\$30)

[Sandisk 64GB v30](#) (\$18)

[PNY 64GB v30](#) (\$12)

4K 24.00 fps capable media cards (project footage)

[Sony 128GB v90](#) (\$190)

[ProGrade 128GB v90](#) (\$130)

4K slow motion beyond 60 fps capable media card

[Sony CF Express type A 160GB](#) (\$360)

(Note: USC insurance does not cover ShareGrid rentals)

Lenses

All trios will be issued three prime lenses: 24mm, 50mm, and 85mm. There are no zoom lenses
It is recommended that each project shoot no more than 125 minutes total. (23:1)

CAMERA STABILIZERS AND GIMBALS

Steadicams and other similar devices that require professional training are not permitted. Some less sophisticated stabilizers and gimbals may be allowed on a case-by-case basis but may interfere with the sound recording equipment. Consult with the sound and editing instructors about this and get their signatures on the CTPR 310 & 508 Equipment Request Form.

WHAT IS NOT PERMITTED

- 1) Remote follow focus systems
- 2) Peripherals that require the SDI out connector. **DO NOT USE THIS CONNECTOR.**
- 3) Drones

Underwater work is permitted only with a GoPro available from CEC.

CINEMATOGRAPHY CREW **Crew + Cast = 12 (new)**

The 310/508 student Cinematographer/DP serves as the Gaffer (aka as Chief Lighting technician) and Camera Operator and will perform all cinematography related tasks. When needed, discussed, and approved by the Cinematography Faculty and Lead Instructors each trio may add two members to their Cinematography department on any day of shooting. They may only serve as:

1. camera assistant (pulling focus specifically for night shoots and very shallow depth of field) and/or
2. grip/electrician. They must implement the ideas of the Cinematographer/DP, they may not be responsible of any cinematic elements brought to the project.

The camera AC and/or grip/electrician must be students in the USC School of Cinematic Arts. from another CTPR 310/508 section or production class that is a pre-requisite to 310/ 508 (CTPR 290, 295, 507 and 327).

If students are not available, trios can petition their cinematography instructor to use students who are currently enrolled in any of the above classes, including current CTPR 310/ 508 SA's (who can volunteer/not bill for hours, and are not the SA on-call).

CINEMATOGRAPHY KITS

Students must **add** to their previous semester Cinematography Kit and **bring the KIT to all Cinematography workshops**. The USC SCA CTPR 295, 310, 507 & 508 Cinematography Kit document is available on the SCA Community website <https://scacommunity.usc.edu> in the Student Productions under Policies: Cinematography and Equipment.

ASPECT RATIO

The project's **Aspect Ratio** is not an afterthought and must be discussed and approved by the Cinematography faculty during pre-production. You will explain: Why you're choosing a particular aspect ratio.

If any equipment other than USC issued gear is requested, the Cinematographer must follow the instructions on the **USC SCA CTPR 310 & 508 Equipment Request Form**.

The completed and signed form **must be emailed to the Cinematography and Lead Instructors** before the shoot in which it will be used.

Expendables and Vendors:

Mole Richardson - Studio Depot Expendable Store.

12154 Montague St.

Pacoima, CA 91331

323.851.0111 (ask about the student discount)

<http://studiodepot.com/>

Cinelease and Expendables Plus

5375 W. San Fernando Road
Los Angeles , CA 90039
(818) 841-8282 (ask about the student discount)

www.cinelease.com

Filmtools

1400 Burbank Blvd.
Burbank CA
818-845-8066 (their regular prices are about the same as Mole's discounted prices)

<http://www.filmtools.com/filmtools-1400-w-burbank.html>

Expendables Recycler

5812 Columbus Avenue
Van Nuys CA 91411 818-901-9796 (best prices, selection varies)

<https://expendablesrecycler.com/products/>

Kino Flo

2840 N Hollywood Way,
Burbank, CA 91505, +1 818-767-6528

www.kinoflo.com

TIFFEN FILTERS

2815 Winona Avenue
Burbank, CA 91504 818.843.4600

https://tiffen.com/collections/shop-all?page=1&rb_vendor=Tiffen%20Filters&utm_source=google&utm_medium=ad&utm_campaign=sitelinkext&utm_id=TiffenFilterBrand

Fast Track Vendors List

https://scacommunity.usc.edu/resources/student_resources/docs/revised_fast_track_vendors_list_11.28.22.pdf

Required Reading and Materials

Sony FX6 ILME Tutorial: Alistair Chapman

<https://youtu.be/3XeBiiFJF0U> (1:29:07)

Lynda.Com Color Correction: Creating a Polished Look in Avid Media Composer

<https://www.lynda.com/Media-Composer-tutorials/Color-Correction-Creating-Polished-Look-Avid-Media-Composer/79821-2.html?org=usc.edu>

Learn Avid Media Composer Fast - Tutorial 8 Colour Correction

https://youtu.be/tEXRnA_ilno (7:28)

Avid Online Learning — Media Composer: Working with Color Corrections <https://youtu.be/QSrbT0RkINM>
(38:00)

Avid Online Learning — Media Composer: Working with Color Corrections

https://youtu.be/9aTii_01_6E (28:22) Nigel Honey (complete)

Required Text Book

Introduction to Cinematography: Learning Through Practice by Tania Hoser

Publisher: Routledge, Taylor & Francis Group 2018, ISBN:978-1-138-23514-4

This book was required in CTPR 507. Although the assigned readings for 508 are in the Weekly Breakdown and Required Reading section, you may want to re-read chapters that were assigned to you in 507.

Description and Assessment of Assignments

- 1) Production Design/Style Photos (Bring to Trio Meetings)
Cinematographers and Directors EACH bring 10 images that serve to convey the look and feel of your film
Cinematographers please bring film stills (ShotDeck and FilmGrab) of your locations and overheads of lighting, and camera positions (ShotDesigner App is free or \$50 Pro Version) for your coming weekends shoot. You can/should including art photography, things that inspire and help communicate the look, colour, vibe, and mood. *Please do not bring placation stills*
- 2) Camera tests and Auditions, Location Stills, Lighting and Camera Overhead Diagram.
Cinematographers please upload to the Google Drive Project Folders all camera tests, auditions footage, location stills and overheads of your coming weekends' shoots. (including lighting and camera positions)
- 3) Cinematographer's Self-Critique (Submit via email no later than 6pm on the day of picture lock.)
The Self-Critique is to consist of no more than *two pages of thoughtful analysis* of your success(es) and shortcoming(s) as cinematographer. What did you learn? What might you do the same and what might you do differently if you had the opportunity to do it again?
 - describe the collaboration among your trio
 - any other significant details of production that had bearing on your work
 - any technical problems, challenges and what you did to deal with them
 - any equipment problems
 - any topics that you feel are relevant from your journal - keep camera log/journal of your experience

Grading Breakdown

Collaboration and demonstrating professional behavior is essential in 508. Please note you are graded in your overall growth and collaboration in all five disciplines.

Each discipline's 20% includes *5% specifically for collaboration*. Therefore, collaboration counts for 25% of your total 508 grade.

Please note: If you exhibit poor collaboration in all disciplines and receive "0" for that 5% portion from each of 5 faculty, it will effectively lower your grade by 25%.

Assignments	% of Grade
In-Class Participation	30%
Assignments	25%
HD Project (cinematographer)	25%
Collaboration / Professional Behavior	20%
TOTAL	100%

Production Division Attendance Policy

Students are expected to be on time and prepared for each class. Faculty may lower student's grade by one notch (A to A-) for one absence. Two absences may result in a student's grade being lowered by one full letter (i.e.- A becomes B). A third absence may result in a student's grade being lowered by one, additional full letter (i.e.- B becomes C). A student's grade will be lowered by one full letter for each additional absence. Two late class arrivals equate to one full absence.

If a student misses class due to an emergency, the student must contact the professor prior to class or contact the Production Office at 213-740-3317.

Students will have mid-term conferences with informal grades and evaluations; students in danger of failing will be notified at that time.

Additional Policies

Production Numbers will be issued to all 508 students. Contact your section's SA about specific details.

Students will be required to use approved "**Fast Track**" **Insurance companies only** for rentals and equipment. Note that ShareGrid and other similar rental vendors **are not** covered nor is geared owned by a student. The list of companies on the Fast Track Vendors List can be found on the SCA Community website <https://scacommunity.usc.edu> .

Insert Fast Track Vendors List in the search function.

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.

All necessary forms and online request forms are available on SCACommunity under the

"Student Productions" heading. Contact your SA with any questions that you may have. 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 SCACommunity. This semester students will also be required to vet their plans for remaining Covid-safe with our Covid Safety Monitor. Ask your SA if you are unclear about these protocols.

Covid Safety Compliance Understanding and Agreement **Check with Lead Instructor.**

Due to concerns regarding the spread of COVID-19 in California and around the world, USC and the School of Cinematic Arts (SCA) have taken a strong stance regarding the need for safe and mindful behaviors among all members of the SCA community. Medical authorities agree that even the young and healthy are capable, if infected, of becoming ill, or of being non-symptomatic, unconscious vectors of the disease's spread.

The health and wellbeing of all community members has to be our paramount concern as we return to learning and collaborating together. We understand that attentiveness to the concerns of all SCA community members – students, staff and faculty, including those with underlying health conditions -- is simply an extension of the key principle of creative collaboration that has guided our school for decades. We're all in this pandemic together and need to behave accordingly.

All of SCA's production work, whether "Virtual" or "in-person, will be governed by rules laid out in each course syllabus. Compliance with these regulations will be monitored by faculty in conjunction with SCA designated Covid Monitors. The rules follow the guidelines in SCA-Covid Production Protocols, which follows SAG/DGA and other industry protocols, and are being interpreted by a SAG-certified SCA Covid Advisor. Students indicate their agreement to abide by these regulations by enrolling in the production program Fall semester 2021.

CTPR 508 Cine Course Schedule: Weekly Breakdown and Required Reading

(Introduction to Cinematography: Learning Through Practice by Tania Hoser)

Week 1:

Friday, Jan 13, 2023 2:00pm-6:00PM - (4 hr class) ADD STAGE

Camera Bootcamp - Introduce the Sony ILME FX6, go over menu settings, load in USC settings and save to the student's small SD card, color grading for dailies.

Materials and Reading: For next week

- *Review the Color Grading /Color Correction Guide - 508 Cine Google Drive*
- Avid Online Learning — Media Composer: Working with Color Corrections <https://youtu.be/QSrbT0RklNM>
- Avid Online Learning — Media Composer: Working with Color Corrections https://youtu.be/9aTii_01_6E (28:22) Nigel Honey (complete)
- Section A, Chapter 1-Collaboration Techniques p.15-16
- Section B, Chapter 2a-Working on Set: Professional Practice p. 21-36

Week 2:

(ADD DATE AND STAGE)

Workshop 1:

Discuss Trio Meetings, Prep, Scouting, S Log Exposure, *Slate*, USC SCA CTPR 310 & 508 Equipment Request Form, Demonstrate Lighting, (i.e. Far side key, Cross Back lights), Doorway dolly, skate wheels & leveling track, Grip and Lighting gear, review digital flagging dailies (Shoot day/night interior footage to be color graded during Workshop 2)

Reading: Next Class

Section B, Chapter 5-Understanding & Managing Digital Workflow p. 113-138

Workshop 2: *(ADD DATE AND STAGE)*

Day Exterior/Grip and Lighting Gear, Intro to Color Grading **B154**

Reading: Next class

Section B, Chapter 4a-Assembling the Camera p. 77-98

Week 3

(ADD DATE AND STAGE)

Workshop 3:

Interior lighting, Properties of Light: Angle Quality, Quantity, Color, and Electricity

Reading: Next Class

Section F, Chapter 13-Lighting Locations and Studio Sets p. 311-333

Week 7

(ADD DATE AND STAGE)

Workshop 4:

Moving the camera, show clips, and exercises.

Reading: Next Class

Section E, Chapter: 10-Camera Operating p. 231-250

Week 8

(ADD DATE AND STAGE)

Workshop 5:

Lighting faces, lighting ratio,(SA will check out meters from CEC) discuss focal length of lenses & depth of field

Reading: Next Class

Section F, Chapter 11a- Lighting: The Fundamentals of Lighting, Light Metering and Exposure p. 253-267

Week 9

(ADD DATE AND STAGE)

Workshop 6:

Composition, matching corresponding angles in a scene

Week 11

(ADD DATE AND STAGE)

Workshop 7:

Lighting a scene in multiple ways: early morning/mid-day/night

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” <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, <http://policy.usc.edu/scientific-misconduct>.

Support Systems:

Student Counseling Services (SCS) - (213) 740-7711 – 24/7 on call

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention. <https://engemannshc.usc.edu/counseling/>

National Suicide Prevention Lifeline - 1-800-273-8255

Provides free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week. <http://www.suicidepreventionlifeline.org>

Relationship and Sexual Violence Prevention Services (RSVP) - (213) 740-4900 - 24/7 on call

Free and confidential therapy services, workshops, and training for situations related to gender-based harm. <https://engemannshc.usc.edu/rsvp/>

Sexual Assault Resource Center

For more information about how to get help or help a survivor, rights, reporting options, and additional resources, visit the website: <http://sarc.usc.edu/>

Office of Equity and Diversity (OED)/Title IX Compliance – (213) 740-5086

Works with faculty, staff, visitors, applicants, and students around issues of protected class. <https://equity.usc.edu/>

Bias Assessment Response and Support

Incidents of bias, hate crimes and microaggressions need to be reported allowing for appropriate investigation and response. <https://studentaffairs.usc.edu/bias-assessment-response-support/>

The Office of Disability Services and Programs

Provides certification for students with disabilities and helps arrange relevant accommodations. <http://dsp.usc.edu>

Student Support and Advocacy – (213) 821-4710

Assists students and families in resolving complex issues adversely affecting their success as a student EX: personal, financial, and academic. <https://studentaffairs.usc.edu/ssa/>

Diversity at USC

Information on events, programs and training, the Diversity Task Force (including representatives for each school), chronology, participation, and various resources for students. <https://diversity.usc.edu/>

USC Emergency Information

Provides safety and other updates, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible, <http://emergency.usc.edu>

USC Department of Public Safety – 213-740-4321 (UPC) and 323-442-1000 (HSC) for 24-hour emergency assistance or to report a crime.

Provides overall safety to USC community. <http://dps.usc.edu>

PLEASE NOTE:

MASKS Optional, FOOD AND DRINKS (INCLUDING WATER) ARE NOT PERMITTED IN ANY INSTRUCTIONAL SPACES IN THE CINEMATIC ARTS COMPLEX