



**CTPR 424, Practicum in Cinematography**

**2 Units SCC Stage 3 Fall 2024, Wednesday, 9 AM- 12:50 PM**

**IMPORTANT**

Please note the final class is during the week of finals, Wednesday, December 18<sup>th</sup>. 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.

## **Course Description**

Welcome to CTPR 424. This course is a prerequisite to serving as a cinematographer on CTPR 480, 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 storytelling. You will be asked to think like a cinematographer which will help you communicate with other members of the crew. There will be an 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. You will become aware of how lighting, lenses, and movement develop character and create emotions through lectures and demonstrations. 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. Here is the link to the 424 Google drive:

## **Learning Objectives**

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 professionally and safely.
- 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 327 or CTPR 310

## **Recommended Preparation**

Since this is a practicum, students are expected to have acquired the basic principles of cinematography in the prerequisite classes. Basic concepts such as the rule of thirds, exposure triangle, and color temperature will not be covered but will be the foundation for exploring intermediate concepts.

## **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. You should use it as a metric of how well you are grasping the material. It will also inform me if I have successfully presented the material to most 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 therefore the class is designed to optimize your opportunity to do so.

Given that English is the language of instruction, it is the language to be spoken during classes, production meetings, and shooting sets. This is important for both safety and instruction. Otherwise, it's a side conversation that can be confusing and exclusionary for those left out.

Accommodation letters must be provided to the instructor as early in the semester as possible, or as soon as your registration process is complete. Approved accommodations are relevant from the point of approval (and provided to the instructor) forward; they may not be applied retroactively.

### **Technological Proficiency and Hardware/Software Required**

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 judgment 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>

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

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

Assistance on how to access and use Brightspace is available here:

<https://www.brightspacehelp.usc.edu/#:~:text=ITS%20Email%20Support%3A%20brightspace%40usc,dial%201%3B%20Instructors%20dial%202>

### **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 works 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](http://www.spectracine.com/product_2.html) In addition to use in class, you MUST check one out for your Final 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.

### Mid-term Test 25%

The test will consist of 30 multiple-choice questions covering the material presented in the first half of the semester. If you don't score well in 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 must meet with the instructor with shooting plans. Your performance as a member of the crew will be evaluated on preparedness, (know the responsibilities of your crew position), 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.

## 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.

Assessment Tool (assignments)	% of Grade
Final Assignment	30%
Mid-Term Test	25%
In-Class Crew Performance	30%
Class Participation	15%
<b>TOTAL</b>	<b>100%</b>

**Grading Scale:**

Letter grade	Corresponding numerical point range
A	94-100
A-	90-93
B+	87-89
B	83-86
B-	80-82
C+	77-79
C	73-76
C-	70-72
D+	67-69
D	63-66
D-	60-62
F	59 and below

**Assignment Submission Policy**

Assignments submitted late are subject to the grade being lowered by one portion of a grade, i.e., from A to A- for each day it's submitted late.

**Attendance and Lateness Policy**

If a student is late or absent, they must email 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-.
- Two will result in your final grade being lowered by one full grade, i.e., A to B.
- Three will result in your final grade being lowered by two full grades, i.e., from A to C.
- Your grade will be lowered by one full grade for every absence after. Four absences will result in your grade being lowered by two full-letter grades, i.e., from A to D.

Lateness

If more than 30 minutes late, it's considered an absence.

- One lateness will not count against you, it's LA. However, if there is a second lateness the first is not forgiven and it will count as two.
- 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...

A student is deemed late 5 minutes after the class is scheduled to start. If you arrive late, you MUST let the instructor know during a break. Please don't assume they saw you arrive. If you fail to do so, you will be marked absent.

## Grading Standards

	Class Participation	In-Class Exercise Crew Performance	Mid-term Test or Optional Final	Final Assignment
A	Refer to Absence & Lateness Policy. Student consistently participates in class discussions, asks, and answers questions plus gives and receives feedback to and from their peers.	Student is consistently prepared for their crew position and performs their responsibilities in a professional and safe manner. Student demonstrates exemplary knowledge of a variety of techniques to help achieve the cinematographer's shot. Cinematographer presents a very well-conceived lighting idea and plan to instructor and crew when due.	Student scores between 90 - 100.	Student designs a very well-conceived test according to the scientific method. Footage is uploaded to class platform on time. The Summary-Self Critique presents a cogent description and accurate analysis of the test, as well as integrates and applies intermediate cinematographic concepts and principles while following the guidelines in the Final Assignment Folder in Blackboard. Both the Final Assignment Plan and the Summary-Self Critique are submitted by the due date and observe the conventions of written English.
B	Refer to Absence & Lateness Policy. Student usually participates in class discussions, asks, and answers questions plus gives and receives feedback to and from their peers.	Student is usually prepared for their crew position and performs their responsibilities in a professional and safe manner. Student demonstrates proficient knowledge of a variety of techniques to help achieve the cinematographer's shot. Cinematographer presents a well-conceived lighting idea and plan to instructor and crew when due.	Student scores between 80 - 90.	Student designs a well-conceived test according to the scientific method. Footage is uploaded to the class platform on time. The Summary-Self Critique presents a thoughtful description and mostly accurate analysis of the test, as well shows clear comprehension of intermediate cinematographic concepts and principles while following the guidelines in the Final Assignment Folder in Blackboard. Both the Final Assignment Plan and the Summary-Self Critique are submitted by the due date and observe the conventions of written English.
C	Refer to Absence & Lateness Policy.	Student is sometimes prepared for their	Student scores between 70-80.	Student designs an adequate test according to the scientific method.

	<p>Student sometimes participates in class discussions, asks, and answers questions plus gives and receives feedback to and from their peers.</p>	<p>crew position and performs their responsibilities in a professional and safe manner. Student demonstrates developing knowledge of a variety of techniques to help achieve the cinematographer's shot. Cinematographer presents an adequate lighting idea and plan to instructor and crew when due.</p>		<p>Footage is uploaded to class platform on time. The Summary-Self Critique presents an adequate description and analysis of the test with some inaccurate explanations of basic cinematographic concepts and principles while following the guidelines in the Final Assignment Folder in Blackboard. Both the Final Assignment Plan and the Summary-Self Critique are submitted by the due date and observe the conventions of written English.</p>
D	<p>Refer to Absence &amp; Lateness Policy. Student rarely participates in class discussions, asks, and answers questions plus gives and receives feedback to and from their peers.</p>	<p>Student is rarely prepared for their crew position and performs their responsibilities in less than professional and safe manner. Student demonstrates deficient knowledge of a variety of techniques to help achieve the cinematographer's shot and/or shows little or no interest. Cinematographer presents a less than adequate lighting idea and plan to instructor and crew when due.</p>	<p>Student scores between 60-70.</p>	<p>Student designs a deficient test according to the scientific method. Footage is uploaded to class platform on time. The Summary-Self Critique presents a less than adequate description and analysis of the test with inaccurate explanations of basic cinematographic concepts and principles while following the guidelines in the Final Assignment Folder in Blackboard. Either the Final Assignment Plan or the Summary-Self Critique (or both) are not submitted by the due date and do not observe the conventions of written English.</p>
F	<p>Refer to Absence &amp; Lateness Policy. Student fails to participate in class discussions, ask and answer questions plus give and receive</p>	<p>Student fails to prepare for their crew position and fails to perform their responsibilities in a professional and safe manner. Student demonstrates deficient knowledge</p>	<p>Student scores below 60.</p>	<p>Student designs a test that shows minimal or no understanding of the scientific method. Footage is not uploaded to class platform on time. The Summary-Self Critique presents a confusing description and analysis of the test with inaccurate or</p>

	feedback to and from their peers.	of a variety of techniques to help achieve the cinematographer's shot and/or shows little or no interest. Cinematographer fails to present their lighting idea and plan to instructor and crew when due.		incorrect explanations of basic cinematographic concepts and principles while not following the guidelines in the Final Assignment Folder in Blackboard. Either the Final Assignment Plan or the Summary-Self Critique (or both) are not submitted by the due date and do not observe the conventions of written English.
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### Classroom norms

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.

### Academic Integrity

The University of Southern California is foremost a learning community committed to fostering successful scholars and researchers dedicated to the pursuit of knowledge and the transmission of ideas. Academic misconduct is in contrast to the university's mission to educate students through a broad array of first-rank academic, professional, and extracurricular programs and includes any act of dishonesty in the submission of academic work (either in draft or final form).

This course will follow the expectations for academic integrity as stated in the [USC Student Handbook](#). All students are expected to submit assignments that are original work and prepared specifically for the course/section in this academic term. You may not submit work written by others or "recycle" work prepared for other courses without obtaining written permission from the instructor(s). Students suspected of engaging in academic misconduct will be reported to the Office of Academic Integrity.

Other violations of academic misconduct include, but are not limited to, cheating, plagiarism, fabrication (e.g., falsifying data), knowingly assisting others in acts of academic dishonesty, and any act that gains or is intended to gain an unfair academic advantage.

The impact of academic dishonesty is far-reaching and is considered a serious offense against the university and could result in outcomes such as failure on the assignment, failure in the course, suspension, or even expulsion from the university.

For more information about academic integrity see the [student handbook](#) or the [Office of Academic Integrity's website](#), and university policies on [Research and Scholarship Misconduct](#).



### **Use of AI Generators:**

In this course, you are permitted to use artificial intelligence (AI)-powered programs to help you with the final assignment only. You should also be aware that AI text generation tools may present incorrect information, biased responses, and incomplete analyses; thus, they are not yet prepared to produce text that meets the standards of this course. To adhere to our university values, you must cite any AI-generated material (e.g., text, images, etc.) included or referenced in your work and provide the prompts used to generate the content.

Using an AI tool to generate content without proper attribution will be treated as plagiarism and reported to the Office of Academic Integrity. Please review the instructions in each assignment for more details on how and when to use AI Generators for your submissions.

Please ask me if you are unsure about what constitutes unauthorized assistance on an exam or assignment, or what information requires citation and/or attribution.

If found responsible for an academic violation, students may be assigned university outcomes, such as suspension or expulsion from the university, and grade penalties, such as an "F" grade on the assignment, exam, and/or in the course.

### **Course Content Distribution and Synchronous Session Recordings Policies:**

USC has policies that prohibit recording and distribution of any synchronous and asynchronous course content outside of the learning environment.

Recording a university class without the express permission of the instructor and announcement to the class, or unless conducted pursuant to an Office of Student Accessibility Services (OSAS) accommodation. Recording can inhibit free discussion in the future, and thus infringe on the academic freedom of other students as well as the instructor. ([Living our Unifying Values: The USC Student Handbook](#), page 13).

### **Course Feedback**

Course evaluation occurs at the end of the semester university-wide. In addition, feedback mid-semester will help me know what is working (or not) in the class. However, you are encouraged to provide feedback at any time during the semester. Please set up a meeting with me on calendly. <https://calendly.com/lindabrown>

### **Course Schedule**

#### **WEEK 1 (8/28/2024)**

**Topics**-Hand out the syllabus, Introduce Brightspace, Attendance, Intro. Functions of Light, Properties of Light: Angle & Quality- 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. Worksheet 8- Exposure Triangle Questions

**SA**- As many incident light meters as possible, copies of Worksheet 1 -Relationship between FC & F/stop Worksheet and Worksheet 8- Exposure Triangle Questions (both on Brightspace in the Materials section in Charts, Lists & Other Information).

**Students**- Watch How to Use the Spectra Cine Light Meter  
The Natural - Light as a Metaphor [h](#)

### **WEEK 2 (9/4/2024)**

**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

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 Ratio & Worksheet 3- Negative Film Stocks (both in Brightspace in the Materials section in Folder C) Charts, Lists & Other Information).

**Students-** Watch -What is a Lighting Ratio?

Bring a flashlight and gloves.

### **WEEK 3 (9/11/2024)**

**Topics- Quiz 2,** How Does a Motion Picture Camera Work? How Does Negative Film Become a Positive Image? Guidelines for Filling in a Camera Report, Worksheet 4- Filling in a Camera Report. Guidelines for Labeling Film Boxes and Magazines, 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 Stocks (both in Brightspace in the Materials section in Folder C) Charts, Lists & Other Information).

**Students-** Watch Building the Arri SR3

Loading the Arri SR3 Magazine

Arri SR3 & Adaptor Demo

Tripod, Fluid Head & Quick Release Plate Demo

Building the Changing Tent

Bring a flashlight and gloves.

### **WEEK 4 (9/18/2024)**

**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, How to Prepare for your In-Class Exercise, 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-** Watch- Fallen Angels

Holy Smoke

Tinker, Tailor, Soldier, Spy

Bring a flashlight and gloves.

### **WEEK 5 (9/25/2024)**

**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 completed out of class, What Information is on a Head ID & Slate? How to Light and Shoot the Head ID, Grey Card & Slate, 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. Make copies of How to Light and shoot the Head ID, Grey Card & Slate (in Brightspace in the Materials section in folder B) Camera Mechanics).

**Students-** Watch- How to Get Critical Focus on a Zoom Lens

Prepare for your crew position for In-Class Exercise with the Instructor as Cinematographer. Read- How to Prepare for Your In-Class Exercise (in Brightspace in the Assignment section, in the In-Class Exercise Folder). Bring a flashlight and gloves.

#### **WEEK 6 (10/2/2024)**

**Topics-** Quiz 5, Screen In-class exercise, Introduce In-Class Exercise Plan and Demonstrate D of F Simulator, Assign video on how to use it to plan for in-Class exercise, Carlos Introduces Dimmer Board & Battens, Guidelines for In-Class Exercise Lighting Diagram, Demonstrate how to pull focus without a monitor with the Sony F5 or FX9.

**SA-**1 Sony F5 or FX9 package with CP 2 lenses.

**Students-** Watch Depth of Field Simulator companion video The Art of Pulling Focus

Complete Worksheet 5-Depth of Field, Bring flashlight and gloves. Week 7 Cinematographers must meet with me by 3 PM Friday 10/4 to plan their In-Class Exercise.

#### **WEEK 7 (10/9/2024)**

**Topics-** Quiz 6 (last Quiz), Demonstrate Matthews Round d Round Doorway Dolly, Demonstrate Chapman Leonard PeeWee Dolly, Mention Fisher Dolly, Intro How to Lay Dolly Track exterior, Shoot In-Class Exercises # 1.

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

**Students-** Prepare for your crew position for the In-Class Exercise. Read- How to Prepare for Your In-Class Exercise (in Brightspace in the Assignment section, in the In-Class Exercise Folder). Bring a flashlight and gloves. Week 8 Cinematographers must meet with me by 5 PM Wednesday 10/9 to plan their In-Class Exercise. **Fall Recess 10/10 & 10/11.**

#### **WEEK 8 (10/16/2024)**

**Topics-** Midterm Test, Screen In-Class Exercise Footage, What Goes Where? How to Prepare for Your In-Class Exercise Crew Position, In-Class Exercises # 2.

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

**Students-** Prepare for your crew position for the In-Class Exercise. Read- How to Prepare for Your In-Class Exercise, Bring a flashlight and gloves. Week 9 Cinematographers must meet with me by 5 PM, Friday 10/1 to plan their In-Class Exercise.

#### **WEEK 9 (10/23/2024)**

**Topic-** Four Types of Film Lights, Kino Flo Example, HMI Examples, Demonstrate HMI's LED & Kino Flos, Shoot In-Class Exercises #3.

**SA-** 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 the In-Class Exercise. Read How to Prepare for Your In-Class Exercise (in Brightspace in the Assignment Section in the In-Class Exercise Folder). Week 10 Cinematographers must meet with me by 3 PM Friday 10/18 to plan their In-Class Exercise.

#### **WEEK 10 (10/30/2024)**

**Topics-** Screen In-class exercises, What Light Should I Use? Shooting a Scene with the Same F/stop, Shoot In-Class Exercises # 4.

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

**Students-** Prepare for your crew position for the In-Class Exercise. Read- How to Prepare for Your In-Class Exercise (in Brightspace in the Assignment section, in the In-Class Exercise Folder). Bring a flashlight and gloves. Week 11 Cinematographers must meet with me by 3 PM, Friday 10/25 to plan their In-Class Exercise.

#### **WEEK 11 (11/6/2024)**

**Topics-** Screen In-class exercises, Composing and Lighting Shot reverse Shots, Discuss Final Assignment Information, FINAL ASSIGNMENT PLAN IS DUE NEXT WEEK. Upload to our class Google Drive folder. Shoot In-Class Exercises # 5.

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

**Students-** Prepare for your crew position for the In-Class Exercise. Read- How to Prepare for Your In-Class Exercise (in Brightspace in the Assignment Section in the In-Class Exercise Folder). Bring a flashlight and gloves. Week 12 Cinematographers must meet with me by 3 PM, Friday 11/1 to plan their In-Class Exercise.

#### **WEEK 12 (11/13/2024)**

**Topics-** Screen In-class exercises, Waveform Monitor & Vectorscope, What is Dynamic Range Latitude? What is a Camera Profile? Shoot In-Class Exercises # 6.

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

**Connect with Zane to organize Final Assignment Check-out dates for 424 students.**

**Students-** Prepare for your crew position for the In-Class Exercise. Read- How to Prepare for Your In-Class Exercise, Bring a flashlight and gloves. THE FINAL ASSIGNMENT PLAN IS DUE FOR THOSE WHO HAD TO REWRITE & REPROPOSE. Upload to our class Google Drive folder. Week 13 Cinematographers must meet with me by 3 PM Friday 11/8 to plan their In-Class Exercise. Shoot Final Assignment.

#### **WEEK 13 (11/15/2023)**

**Topics-** Screen In-class exercises, Working with Available Light, Path of the Sun, Electrical Distribution on Location, Demonstrate building a 12x12 & Using a Polito Board, Shoot In-Class Exercises #7.

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

**Students-** Prepare for your crew position for the In-Class Exercise. Read- How to Prepare for Your In-Class Exercise, Bring a flashlight and gloves. Shoot Final Assignment.

**WEEK 14 (11/27/2024) No Class Thanksgiving Break**

**Students-** Shoot Final Assignment.

**WEEK 15 (12/4/2024)**

Open Class

**Students-** Shoot Final Assignment.

**WEEK 16 (12/18/2024)**

**Final Class- Final Assignment Screening**

**Students-** Upload Summary-Self Critique and Final Assignment to appropriate class Google Drive folders.

**Statement on University Academic and Support Systems**

**Students and Disability Accommodations:**

USC welcomes students with disabilities into all of the University's educational programs. [The Office of Student Accessibility Services](#) (OSAS) is responsible for the determination of appropriate accommodations for students who encounter disability-related barriers. Once a student has completed the OSAS process (registration, initial appointment, and submitted documentation) and accommodations are determined to be reasonable and appropriate, a Letter of Accommodation (LOA) will be available to generate for each course. The LOA must be given to each course instructor by the student and followed up with a discussion. This should be done as early in the semester as possible as accommodations are not retroactive. More information can be found at [osas.usc.edu](https://osas.usc.edu). You may contact OSAS at (213) 740-0776 or via email at [osasfrontdesk@usc.edu](mailto:osasfrontdesk@usc.edu).

**Student Financial Aid and Satisfactory Academic Progress:**

To be eligible for certain kinds of financial aid, students are required to maintain Satisfactory Academic Progress (SAP) toward their degree objectives. Visit the [Financial Aid Office webpage](#) for [undergraduate-](#) and [graduate-level](#) SAP eligibility requirements and the appeals process.

**Support Systems:**

[Counseling and Mental Health](#) - (213) 740-9355 – 24/7 on call

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention.

[988 Suicide and Crisis Lifeline](#) - 988 for both calls and text messages – 24/7 on call

The 988 Suicide and Crisis Lifeline (formerly known as the National Suicide Prevention Lifeline) provides free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week, across the United States. The Lifeline consists of a national network of over 200 local crisis centers, combining custom local care and resources with national standards and best practices. The new, shorter phone number makes it easier for people to remember and access mental health crisis services (though the previous 1 (800) 273-8255 number will continue to function indefinitely) and represents a continued commitment to those in crisis.

[Relationship and Sexual Violence Prevention Services \(RSVP\)](#) - (213) 740-9355(WELL) – 24/7 on call

Free and confidential therapy services, workshops, and training for situations related to gender- and power-based harm (including sexual assault, intimate partner violence, and stalking).

[Office for Equity, Equal Opportunity, and Title IX \(EEO-TIX\)](#) - (213) 740-5086

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.

[Reporting Incidents of Bias or Harassment](#) - (213) 740-2500

Avenue to report incidents of bias, hate crimes, and microaggressions to the Office for Equity, Equal Opportunity, and Title for appropriate investigation, supportive measures, and response.

[The Office of Student Accessibility Services \(OSAS\)](#) - (213) 740-0776

OSAS ensures equal access for students with disabilities through providing academic accommodations and auxiliary aids in accordance with federal laws and university policy.

[USC Campus Support and Intervention](#) - (213) 740-0411

Assists students and families in resolving complex personal, financial, and academic issues adversely affecting their success as a student.

[Diversity, Equity and Inclusion](#) - (213) 740-2101

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

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

Non-emergency assistance or information.

[Office of the Ombuds](#) - (213) 821-9556 (UPC) / (323-442-0382 (HSC)

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.

[Occupational Therapy Faculty Practice](#) - (323) 442-2850 or [otfp@med.usc.edu](mailto:otfp@med.usc.edu)

Confidential Lifestyle Redesign services for USC students to support health promoting habits and routines that enhance quality of life and academic performance.

