



USC

CTPR 537, Intermediate Cinematography

2 Units

Fall 2024—Tuesday —9:00AM- 12:50PM

IMPORTANT:

Athletic shoes and long pants **MUST** be worn to all Cinematography classes, when picking up and returning equipment. No open toed, dress shoes, 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: Savannah Bloch

Email:

Phone:

Office Hours: by appointment

Student Assistant: Christy Chen

Email:

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

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

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

Course Description

Welcome to CTPR 537. 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 storytelling. 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 value the 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 vectorscope 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-508 or CTAN-547

Recommended Preparation

Since this is an intermediate class, 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 on which intermediate concepts will be explored.

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 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 and so 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 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 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>) 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>

Optional Readings

Introduction to Cinematography: Learning Through Practice by Tania Hoser
This text is available in the bookstore and online.

Copies of lectures, film clips, and other class information are posted in the google drive.

The **google drive** 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 film and digital cameras. C) CHARTS, LISTS & OTHER INFORMATION- This folder contains a variety of documents you'll use throughout the semester. D) GUIDELINES- This folder contains documents related to the in-class exercises. E) EQUIPMENT MANUALS- This folder contains manuals for the equipment you will learn to use in the class. F) VIDEOS- This folder contains videos that demonstrate concepts introduced in class.

The **Assignment** section contains the crew assignment rotation schedule for the in-class exercises plus information related to the 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 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. The free app FOCUS CHART could work as an option instead of a mag light.**
- Work gloves

Optional Materials

- A light meter. CEC has about a dozen Spectra Professional IV-A incident light meters. (http://www.spectracine.com/product_2.html) They will be available for in-class use and can be checked out for your Final HD Assignment. However, I highly recommend you purchase your own, if you are serious about learning to use one. More information about light meters is available on the google drive.
- The Filmmaker's Guide to Digital Imaging: for Cinematographers, Digital Imaging Technicians, and Camera Assistants 1st Edition by Blain Brown. Another great book by 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. A full description can be found in the assignment section of the google drive. This assignment must be proposed by you and approved by me.

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

Mid-term Test 25%

The test will consist of questions covering the material presented in 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. 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 the class is designed to optimize your opportunity to do that.

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 me at least one week prior with shooting plans (See Preparing for In-Class Exercise in the In-Class Exercise Folder in the Assignment section of google drive.) 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.

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. Both the Final Assignment Plan and the Summary-Self Critique are submitted by the due date and observe the conventions of written English.

C	<p>Refer to Absence & Lateness Policy. Student sometimes participates in class discussions, asks, and answers questions plus gives and receives feedback to and from their peers.</p>	<p>Student is sometimes prepared for their 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>Student scores between 70-80.</p>	<p>Student designs an adequate test according to the scientific method. 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 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 & 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 & Lateness Policy. Student fails to participate in class discussions, ask and answer questions plus give and receive feedback to and from their peers.</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 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.</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 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.</p>

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.

Final assignment	30%
Mid Term Test	25%
In-Class Exercise Crew Performance	30%
<u>Class participation</u>	<u>15%</u>
TOTAL	100%

Grading Scale

Course final grades will be determined using the following scale.

A	95-100
A-	90-94
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

Attendance and Lateness Policy:

If a student is late or absent, they must email the professor and SA prior to class.

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 grade, 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. 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...

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.

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:

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).

Distribution or use of notes, recordings, exams, or other intellectual property, based on university classes or lectures without the express permission of the instructor for purposes other than individual or group study. This includes but is not limited to providing materials for distribution by services publishing course materials. This restriction on unauthorized use also applies to all information, which had been distributed to students or in any way had been displayed for use in relation to the class, whether obtained in class, via email, on the internet, or via any other media. Distributing course material without the instructor’s permission will be presumed to be an intentional act to facilitate or enable academic dishonesty and is strictly prohibited. ([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 by emailing.

537 WEEKLY BREAKDOWN

*subject to change

WEEK 1 (8/27/24)

Properties of Light

Topics

Go over syllabus, Demo Google Drive, Take Attendance,, Introduce resources, Introduce in class assignments, Functions of Light, Properties of Light: Angle & Quality
What is an F/Stop?, How to Use the Spectra Cine Light Meter

Google Drive

CONTENT-LECTURES- Week 2

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

Google Drive

CONTENT-LECTURES -All Week 2

CONTENT-CHARTS, LISTS & OTHER INFO.- Types of Light Meters and How to Use Them, Light Meter Information, Spectra Light Meter Information
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. 260-263 & **12** Lighting P. 285-290,

Students- Bring flashlight & gloves

Students- Watch How to Use the Spectra Cine Light Meter

<https://vimeo.com/manage/videos/611373899/d53e5d4bdc>

SA-Copies of worksheets, as many incident light meters as possible

WEEK 2 (9/3/24) Lighting Continued

Topics

Quiz #1, Property of Light: Quantity, What is the Inverse Square

Law?, Worksheet 2 - Lighting Ratio Readings, What is A Lighting Ratio? Electrical Distribution (review)

Google Drive

CONTENT-LECTURES -All Week 2

VIDEOS- What is a Lighting Ratio?

CONTENT-CHARTS, LISTS & OTHER INFO.- Types of Light Meters and How to Use Them, Light Meter Information, Spectra Light Meter Information

TUTORIALS-Tutorials on Light Meters PLUS Tutorials on Inverse Square Law, Tutorials on Lighting Ratio

Introduction to Cinematography Text

Chapters: 12 Lighting P. 263-267 Chapter 14: P. 341-350

Students- Bring flashlight & gloves

SA- Copies of Quiz 2, as many incident light meters as possible, copies of Worksheet 2- Day Ext Lighting Ratio Readings, USC camera reports for each student (Get from the Vault), copies of Worksheet 1-Relationship Between FC & F/stop. (Available on google drive in Content-Charts, Lists and Other Information folder). Pick up equipment.

WEEK 3 (9/10/24) Shooting on Film

Topics

Quiz #2. How Does a Motion Picture Camera Work? Film Format & Workflow, Guidelines for Filling in a Camera Report, Intro to Film Stocks & Data Sheets, [Assign students to complete Worksheet 3- Negative Film Stocks at home upload to Google drive folder](https://www.kodak.com/en/motion/products/camera-films) (<https://www.kodak.com/en/motion/products/camera-films>), Practice building and loading the Arri SR3

Google Drive

CONTENT-LECTURES- All Week 1

CONTENT- EQUIPMENTS MANUALS- Arriflex 16SR3 Quick Guide & Arriflex 16SR3 Instruction Manual

CONTENT- CAMERA MECHANICS- How Does a Motion Picture Camera Shutter Work?
CONTENT-GUIDELINES- Guidelines for Labeling Film Boxes, Cans and Magazines
TUTORIALS- Tutorials About the Arriflex SR Camera PLUS Tutorials on Motion Picture Film Cameras
<https://www.youtube.com/watch?v=b1eAOYbHYuc>

Introduction to Cinematography Text

4a Assembling the Camera P. 77-100

SA: 2 Arri SR3 packages with 2 tripods & 2 changing tents. Dummy Rolls.

WEEK 4 (9/17/24)

Lenses

Topics

SA will instruct getting production numbers Quiz 3, Lenses: Function & Angle of the Lens, Lens Focal Length, What is Aspect Ratio and A Ground Glass? More practice building, and loading in the tent. Lenses: Focus & Depth of Field, What is the Circle of Confusion? How to Get Critical Focus on a Zoom Lens, Assign Worksheet 4-Depth of Field, , Set up a simple scene & practice pulling focus on Sony FX6.

Google Drive

CONTENT-LECTURES- Week 4

TUTORIALS-Tutorial on Aspect Ratio PLUS Tutorials on Lenses: Focal Length for Storytelling, Ultimate Guide to Camera Lenses

VIDEOS- Example of a Wide Lens- FALLEN ANGEL, Example of a Long Lens- HOLY SMOKE, Example of a very Long Lens, TINKER TAILOR SOLDIER SPY

TUTORIALS- Tutorials on Pulling Focus

Introduction to Cinematography Text

Chapters: **6** Storytelling in Shots P. 141-163, **2a** Working on Set P. 19-36

Students- Bring flash light & gloves.

SA- Copies of Quiz 3, 2 Arri SR3 packages with 2 tripods & 2 changing tents, VAULT ORDER 2- 100 ft. rolls. 1 of 500T, 1 of 200T Arrange for Carlos to introduce dimmer board on 9/24/24, Sony FX6 package & tripod and follow focus units!.

WEEK 5 (9/24/24)

Topics

Quiz 4, Introduce Dimmer Board (Carlos) + stage check out

Property of Light: Color, Intro to Color & Color Temperature

Filters

Series of tests for each film stock.

Google Drive

TUTORIALS- Tutorials on Lighting-White Balance & Color Temp Explained, The History and Science of Color Temperature

CONTENT-LECTURES- Week 5

Introduction to Cinematography Text

Chapters: **2b** Camera Assistant Skills P. 37-50, **3** Fundamental Knowledge P. 67-73, **4a** Assembling the Camera P. 91-98

4b 101-112

Students- Bring flashlight and gloves. We are testing today!

SA- Copies of Quiz 4, 2 Arri SR3 packages with 2 tripods & 2 changing tents

WEEK 6 (10/1/24)

Camera Movement

Topics

Laying Dolly Track on an Uneven Surface, Introduce Chapman PeeWee Dolly, (Mention Fisher 11 is similar to PeeWee)
Demonstrate Using Skate wheels on the Doorway Dolly, Shoot In-class exercises where Savannah is the DP.

Google Drive

CONTENT-LECTURES- Week 6

CONTENT- EQUIPMENT MANUALS-Chapman Pee Wee Dolly Manual PLUS J.L. Fisher Model 11 Dolly Manual

TUTORIALS- Tutorials on the Dolly and Laying Track

ASSIGNMENTS- In-Class Exercises

Introduction to Cinematography Text

Chapters: **10** Camera Operating P. 231-250 Chapters 14: P341-348

Students- Bring flashlight & gloves. [Prepare for your role](#). Be prepared for your assigned crew position, Cinematographers for In-Class Exercise #2 sign up to meet with me.

SA- 2 Arri SR3 packages with 2 tripods & 2 changing tents, box of wedges and level. Skate wheels for doorway dolly.

WEEK 7 (10/08/24)

Lighting Units

Topics

Screen In-class exercises, Four Types of Film Lights, HMI Examples, Kino-Flo Examples, Demonstrate: Tungsten Halogen, LED's & HMI's, Shoot In-class exercises #1.

Google Drive

CONTENT- LECTURES-Week 7

TUTORIALS- Tutorials on Lighting: Types of Lights

Introduction to Cinematography Text

Chapter: **12** Shaping & Controlling Light P. 301-309

Students- Bring flashlight & gloves. Be prepared for your assigned crew position. Cinematographers for In-Class Exercise #3 sign up to meet with me.

SA- Print Quiz 5, 2 Arri SR3 packages with 2 tripods & 2 changing tents, also order Kino Flo and Aputure 300d and quasars

WEEK 8 (10/15/24)

Topics

Mid Term Review, Screen In-class exercises, Shoot In-class exercises #2.

Students- Bring flashlight & gloves. Be prepared for your assigned crew position. Cinematographers for In-Class Exercise #3 sign up to meet with me.

SA- Print Quiz, 2 Arri SR3 packages with 2 tripods & 2 changing tents and gear ordered for exercises #2

WEEK 9 (10/22/24)

Mid-Term

Topics

Mid Term Test, Review Mid Term Test, Screen In-class exercises, Shoot In-class exercises #3.

Students- Bring flashlight & gloves. Be prepared for your assigned crew position. Cinematographers for In-Class Exercise #3 sign up to meet with me.

SA- Copies of Mid Term test, 2 Arri SR3 packages with 2 tripods & 2 changing tents

WEEK 10 (10/29/24)

Shooting a scene

Topics

Screen In-class exercises, Go over extra credit, How to Compose & Light Matching Reverse Shots, Shoot In-class exercises #4. Discuss Final Assignment.

Google Drive

CONTENT- LECTURES-Week 9

TUTORIALS- Tutorials on Matching Reverse Shots

Introduction to Cinematography Text

Chapter: 7 Storytelling in Scenes P. 165-182

Students- - Bring flash light & gloves. Be prepared for your assigned crew position. Cinematographers for In-Class Exercise #3 sign up to meet with me.

SA- 2 Arri SR3 packages with 2 tripods & 2 changing tents

WEEK 11 (11/05/24)

Topics

Screen In-class exercises, What Light Do I Use? Shooting a Scene with the Same F/Stop, Shoot In-class exercises #5.

Google Drive

CONTENT-LECTURES- Week 10

TUTORIALS- Tutorials on What Light Should I Use?

Introduction to Cinematography Text

Chapter 12: Pages 301-311

Students- Bring flashlight & gloves, Be prepared for your assigned crew position. Cinematographers for In-Class Exercise #6 sign up to meet with me.

SA- 2 Arri SR3 packages with 2 tripods & 2 changing tents

WEEK 12 (11/12/24)

Topics

Screen In-class exercises, What is Dynamic Range & Latitude? Introduction to Waveform Monitors, Histograms, False Color & Vector scope, Shoot In class exercises #6. Collect Final Assignment Plan

Google Drive

CONTENT-LECTURES- Week 11

TUTORIALS- Tutorials on the Waveform Monitor and Vectorscope

ASSIGNMENTS- Final Assignment -All documents in this folder

Introduction to Cinematography Text

Chapters: **3** Fundamental Knowledge P. 53-66, **11b** Lighting P. 256-267

Students- Bring flashlight & gloves, Be prepared for your assigned crew position. Cinematographers for In-Class Exercise #7 sign up to meet with me.

SA- 2 Arri SR3 packages with 2 tripods & 2 changing tents .

WEEK 13 (11/19/24)

Topics

Screen In-class exercises, What is a Camera Profile? What is a LUT? Shoot In-class exercises #7.

Google Drive

CONTENT-LECTURES- Week 12

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

Introduction to Cinematography Text

Chapter: **5** Understanding Workflow P. 113-138, Chapter **11a** p.263-267

Students- Final Assignment Plan is due. Bring flashlight & gloves, Be prepared for your assigned crew position.

SA- 2 Arri SR3 packages with 2 tripods & 2 changing tents

WEEK 14 (11/26/24)

Topics

How Does Negative Film Become a Positive Image? Shoot In Class Exercises #8

SA- Collect and Organize Final Assignment footage.

Students- Summary Self/Critiques is due 1PM. Upload to google drive folder.

WEEK 15 (12/03/24)

FotoKem Tour

Final Day (12/17/24)

Screen Final Projects

Statement on Academic Conduct and Support Systems

Academic Integrity:

The University of Southern California is a learning community committed to developing successful scholars and researchers dedicated to the pursuit of knowledge and the dissemination of ideas. Academic misconduct, which includes any act of dishonesty in the production or submission of academic work, compromises the integrity of the person who commits the act and can impugn the perceived integrity of the entire university community. It stands in opposition to the university's mission to research, educate, and contribute productively to our community and the world.

All students are expected to submit assignments that represent their own original work, and that have been prepared specifically for the course or section for which they have been submitted. You may not submit work written by others or "recycle" work prepared for other courses without obtaining written permission from the instructor(s).

Other violations of academic integrity include, but are not limited to, cheating, plagiarism, fabrication (e.g., falsifying data), collusion, 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. All incidences of academic misconduct will be reported to the Office of Academic Integrity 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](#).

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

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. You may contact OSAS at (213) 740-0776 or via email at osasfrontdesk@usc.edu.

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 is comprised 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) 740-5086 or (213) 821-8298 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 Confidential Lifestyle
Redesign services for USC students to support health promoting habits and routines that enhance quality of life and academic performance.