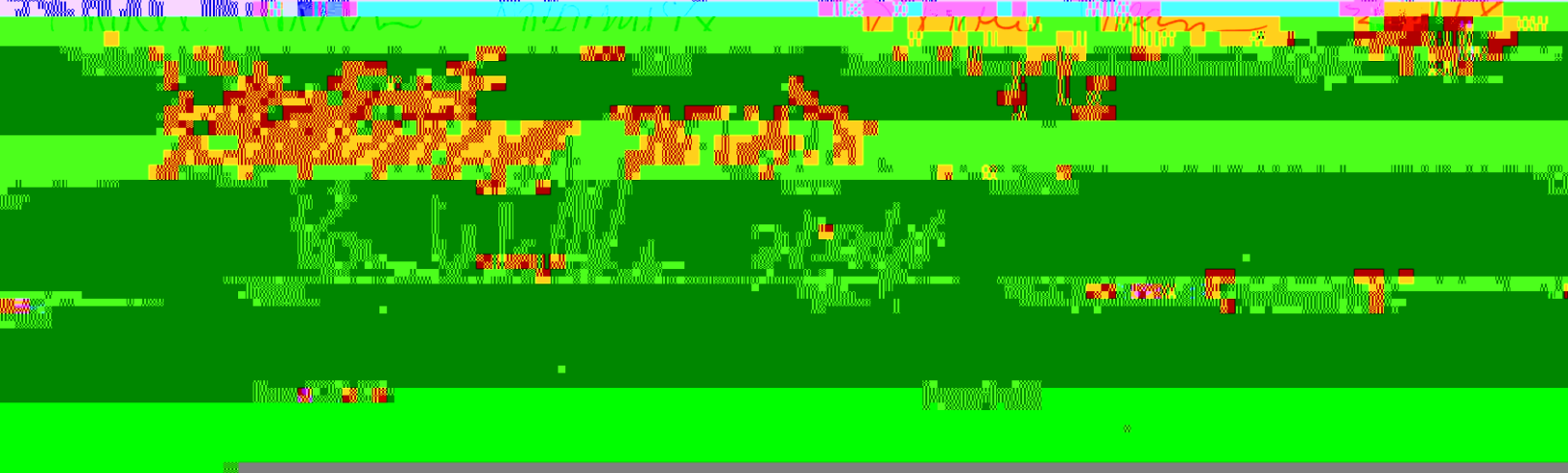




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1. Devise rigs that are safe to industry standards.

2. Identify why concepts are used on equipment as well as the use of equipment in the related departments.

3. Operate flags, silks, skinned frames, modifiers, diffusers, and overheads to the satisfaction of the key grip.

curriculum:

the Film Certificate

Mode of Delivery:

Does this course replace another existing course? Yes No

Are any special course fees associated with this course? Yes No

If yes, explain the need for fees, including a justification for these courses with MGA.

Note: All fees are subject to approval by institution and/or USC PO.

**GEORGIA FILM ACADEMY – GRIP SPECIALTY COURSE
COURSE SYLLABUS**

GFA Craft Courses:

GRIP AND RIGGING

XXXX Department

Instructor: Bryan H Krass

Credits: 6

Pre-requisite: GFA 1

Summer 2017

Instructor:

Classroom: Pinewood

Office Hours: by appointment

email: bryan.krass@usg.edu

Class Sessions: TBD

Texts: None

Materials/Tools Required:

Gloves.

Comfortable footwear with good ankle support.

Crescent Wrench

Headlamp

Folding Razor Knife

Folding SAE Hex Key set (Inch)

NOTE

This is a 6 credit course, half of which are LAB hours. In other words, this course contains the 3 credit hour lab component = 8 hours per week of on-set/workshon

work.

COURSE DESCRIPTION

engage in on-set exercises in inventory, maintenance, set-up, trouble-shooting,

students to work on a motion picture production set. As such, student responsibilities are matched to potential responsibilities as a team member on a production set as closely as possible.

METHODS OF INSTRUCTION

This class is taught primarily through hands-on application of materials learned

1. Students will be able to operate handheld radios (walkie talkies) used in the film industry.

2. Students will memorize and repeat basic radio commands and questions to

the level of an industry professional.

3. Students will be able to distinguish between the various supervisors

Competency 7 Learning to anticipate the needs of the electric department when it comes to both rigging and modifying.

1. Students will be able to evaluate a lighting plot in terms of equipment needed in addition to predicting time needed to complete.
2. Students will be able to anticipate the tools needed to modify lights based off of analysis of earlier setups and eventually determine a pattern of modification for each gaffer and director of photography.

Competency 8 Learning to read a blocking to better anticipate the required movements of a dolly.

1. Students will be able to assess the required dolly move by observing the blocking of the actors.
2. Students will be able to anticipate the improvisations of an actor by evaluating their performances on previous takes and scenes and then put that into use by adding dolly track to the set up to allow for such improvisations.
3. Students will be able to calculate the amount of lumber needed to dissipate the pressure footprint of a dolly and payload based on the softness of the ground over which the dolly track is laid.
4. Students will safely construct jibs.
5. Students will be able to differentiate between the different categories of

dollies and when each is appropriate for the movement desired.

6. Students will argue, when appropriate, that the requested equipment for a shot or move is the inappropriate or inefficient gear for desired effect.

Competency 10 Know what is involved when the show wraps.

1. Students will be able to calculate the losses and damages incurred by their department and appraise the financial penalty to the overall budget.
2. Students will be able to arrange equipment on a truck and/or cart so it can be inventoried by the rental house.

2. Students will operate cameras using the instructions of

drop ceiling.

4. Students will demonstrate the safe and acceptable ways to build mounts for using lights on condors (cherry picker/hydraulic lift arm).

Competency 13 The ability to understand camera movement and devise the

1. Students must analyze and interpret the wishes of the director and director of photography with regards to camera placement.
2. Student will execute the construction of both hostess trays and hood mounts.
3. Students will be able to set up improvised camera mounts on ladders, speedrail, and props.

Competency 14 Comprehend the necessary paperwork to be completed for employment and understand the freelance nature of the business.

Homework: Go to either maspin.com or madamstudio.com and find a piece of

gear that is unknown to you, and then see if you can find out how it is used.
Prepare to discuss during the following class.

SESSION TWO: LIGHTING MODIFICATION REFRESHER

- C-Stands, Combo Stands and being safe with stands.
- Flags, nets, silks.
- Understanding what electric needs from us. Hanging lights.

- Exercise (INDIVIDUAL): Setting C-Stands and Flags.
- Homework: Draw up a lighting plot for a static shot showing the proper

- Goal Posts.
- Exercise (INDIVIDUAL) Build T-Bone.
- Exercise (GROUP) Build Menace Arm.

SESSION SIX: Condors and Unusual Rigs

- Condor Safety.

SESSION TEN: Open Floor Compound Moves & FIELD TRIP

- This is as complex as dolly work can get, and as beautiful as it can get.
- Adding boom operations to open floor dolly moves.
- Exercise (INDIVIDUAL): Dolly In/Boom Down (Sitting at Desk Dolly Move).
- Homework: STUDY for Test Two.

SESSION ELEVEN: Quiz Two and Refresher

- Quiz Two: Written
- A hands-on Refresher of everything we have done so far this semester (mock shoot).
- Homework: reflect on the mock shoot Write down 1) what you feel you're

lost on/about

SESSION TWELVE: Camera Rigging One

- Camera mounting options: ball versus Mitchell.
- Building Cranes.
- Building Jibs.
- Being Safe with Cranes and Jibs.
- Exercise (INDIVIDUAL) Build and weight out jib arm.
- Homework: Watch the opening of 'Touch of Evil' and in 500 words describe what considerations the dolly grip, and grip crew in general, would have to

- Homework: You will be given a section of script and you will have to determine how many off the shots described on the page. 500+ words

- In-class mock shoot.
- Homework: Study for Final exam.

REGIONAL GENERAL FINAL EXAM 2014

Mid-Term test (10%), a comprehensive exam covering all material introduced over the first half of the course.

Final Exam (15%), a comprehensive exam covering all material introduced in the course.

Quizzes (5%), two quizzes over material covered within indicated weeks of instruction.

2) Assignments – 30%

In class assignments (15%), Almost every class session will have a hands-on component to it where students will engage in rigging and dolly gripping exercises After learning through demonstration and practice.

learned skills in formal and informal in-class activities. This will include an in-class “final project” where students will be called upon to rig in both lights and cameras to execute the ideas of the DP.

GRADING SYSTEM: COLLEGE POLICY

Grades will be assigned according to the following scale:

A = 90 - 100

B = 80 - 89

C = 70 - 79

D = 60 - 69

F = 59 and below

Students who receive a grade of D, F, U, W or WF three times for the same course will be prohibited from retaking the course.

RUBRIC for IN CLASS ASSIGNMENTS and PRACTICAL EXAMS:

50% Safety

- Pass/Fail. Regardless of effectiveness of speed or building, a rig that is not safe is a failing rig.

25% Proper Execution

- 15% Off if the rig does not place the light or camera where I desired
- 10% Off if the rig does place the light or camera where I desired, but the rig is not what I asked for

25% Efficient Execution

- 5% off if a student forgets the right parts the first time
- 10% off if the student has to restart the rig

Both of these can be assessed more than once, but they cannot

deduct more than 25% of the grade on the assignment