Instructors:

Cinematography: Linda Brown
Email: lindabrown@earthlink.net
Phone: 310-403-9086
Meeting Day/Time: Tuesday 9:00am-12:50pm
Location: SCA Stage 2

Producing/Directing: Miles Watkins
Email: mileswatkins@mac.com
Phone: 310-666-1073
Meeting Day/Time: T/TH 9:00am-12:50pm
Location: SCA 363

SA: Daniel Beresh
Email: daniel.beresh@gmail.com
Phone: 310-754-0964

Required text book: Voice & Vision: A Creative Approach to Narrative Film and TV Production by Mick Hurbis-Cherrier

Athletic Shoes and long pants MUST be worn to all Cinematography classes

USE OF LAPTOPS, TABLETS & CELL/SMART PHONES NOT ALLOWED DURING CLASS

This class cannot be audited.

With faculty guests:
Producing: TBA
Editing: Tony Porter 323-595-6356 tporter@dovetailfilm.tv
Sound: Stephen Flick shflick@aol.com
Sound: Doug Vaughan 310-413-9181 dvaughan@cinema.usc.edu

Hello and welcome to CTPR 507. There is no better way to learn how to tell a story than actually going through the process of doing it. Be patient and open to new ideas as you embark on this creative and personal journey of discovery.

Overview
Production I is about ideas and your ability to communicate effectively through the language of cinema. It combines introductions to the five major disciplines within the cinematic arts: producing, directing, editing, cinematography, and sound with guided opportunities to create individual and small group projects. Students will make two short HD projects as part of an exploration of visual storytelling, as well as shoot a directing
exercise in the *Fundamentals of Directing* lab (production students only). The core focus of the class is to communicate ideas, feelings, moods and emotions through the design of visual and aural environments. All approaches to cinema will be introduced including non-fiction, abstract, and experimental and narrative fiction. CTPR 507 is the beginning of an educational process, which we hope will awaken your instincts as a filmmaker.

**Participation in this course is mandatory, absences are not permitted.** The goal of this class is for each student to learn how to express themselves and reach a place where they can be self-critical of their own work and critique the other students' work in a helpful way as well.

**Course Goals:**

- Discover the basic elements of character and story.
- Learn how to tell a story effectively through the use of sound and image that enhances the story.
- Explore a range of forms and genres—documentary, narrative, personal essay, etc.
- Deliver and receive cogent and constructive critiques of works in progress and completed works, by both faculty and fellow students.
- Establish ethical standards for filmmaking and critiquing.
- Develop fundamental skills in the areas of producing, directing, cinematography, editing, production sound, and sound design.
- Highlight the fundamental relationship between form and content.
- Become aware of the cultural impact of cinema.

**CTPR 507 will cover introductions to these skill-sets:**

**Producing:** the art and craft of producing from pitch to delivery; the role of producer, assistant director and unit production manager. Including: script breakdown, location and scheduling concerns.

**Directing:** developing a comprehensive aesthetic approach to the goal, central idea, and theme of a project; including: story beats, character arc, and behavior that reveals character.

**Cinematography:** eight weeks that will cover: composition, use of space, production design, color temperature, depth of field, hard and soft light, available light, key, fill, backlight and negative fill. Instruction in how to light for day interior, night interior and day exteriors.

**Editing:** exercise in editing a basic 2-character dialogue scene; story shaping, paper edits, continuity editing; parallel, montage and non-linear editing; media management.

**Sound:** Concepts of sound design and using sound as a creative element in cinematic storytelling. Introduction to production sound recording, sound editing, use of music and effects, and sound mixing.

**PROJECTS:** Students will complete two, five minute (maximum) projects in HD:

**PROJECT 1:** each student must perform key production roles and edit themselves.
Location sound mandatory (effects, room tone, etc.) All editing must be done in USC’s post facilities.

Suggestions:

Narrative:
1. Beat change within a scene
2. Behavior which reveals character
3. Give a character a dilemma; resolve it

Documentary:
1. Portrait of a person
2. Capture a process
3. Explore the complexity and nuance of a place

Experimental:
1. Use montage to express an emotion or mood
2. Explore the qualities of light and darkness
3. Explore shape, line, time and/or space

PROJECT 2: Must be crewed. Five minutes. Emphasis on story structure, building tension, and character development. Location/production recording is mandatory. Faculty supervises production from pre-prod through dailies, cuts, and sound design. Crew is from 507. All editing must be done in USC’s post facilities.

Credit/Roles on Films:

Students may not act in their own films. The goal is to place directing and working with actors as a priority in this course. Shooting on location is encouraged. Production sound must always be recorded.

No proprietary credits are allowed (i.e.: A film by) on films. All works must display:

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Works must include complete credits for all key positions, which must be performed by the students themselves. In Project One, all key roles must be performed by one student, with help from other 507 students –but not in key positions. In Project Two, all key roles must be performed by students in your 507 section. (Speak with your professor about working with students from other sections.) Key roles are defined as Producing, Directing, Editing, Cinematography, and Sound.

No professional Electricians, Grips, Sound or Camera personnel may be used on these productions. You must operate the camera and direct the Photography of Project 1. On Project 2 your crew should be primarily “keyed” by members of your class. Additional labor and work may be done by other students currently enrolled in 507 only, after
discussion with your faculty.

**COPYRIGHT:**

Because the School provides equipment and facilities, the copyright to all 507 films resides with the University. However, the student retains ownership of the underlying intellectual property rights to their work. The SCA provides a community portal on the Internet so that 507 students may share their work. The complete copyright agreement can be viewed at:

<https://scacommunity.usc.edu/resources/physical_production/pdf/PP-copyright Agreement.pdf>

In all cases, copy written material must be credited. For works to be screened outside of SCA, material must be cleared, and a complete production book with rights, releases, and permissions must be submitted to Prod/Dir faculty, Archives, and Student-Industry Relations.

**EQUIPMENT/RESOURCES:**

Only production equipment supplied by the school may be used on projects – unless explicit faculty permission is granted, as outlined below. Special visual effects, such as Adobe After Effects, are not supported in the first year. Green screen is not allowed in 507. Staged shots involving moving vehicles are not allowed in 507. Shots involving stationary vehicles may be staged – but only on campus or on private property, and only with faculty approval. No camera or crew may ever be positioned in the street.

Dollies and use of any equipment outside of what is available at USC (including your own) is subject to faculty approval in the first semester in the School of Cinematic Arts.

**USC and Non-USC Equipment for CTPR 507**

Students will be issued a Sony XDCAM EX 1 camera package for the semester and may check out a lighting kit from USC on a weekly basis. If a student wants to use non-USC camera support equipment, like a slider, small portable dolly, shoulder mount, or a glidecam, etc. he/she must discuss this **first** with the producing and or directing faculty (whoever is the instructor of record). If that instructor thinks the proposed equipment is appropriate for the listed shots, the student will be directed to speak with the cinematography instructor who will discuss if this is the right tool and then discuss the proper and safe use of the equipment. The student is responsible to email both the cinematography instructor and instructor of record with the list of shots and equipment under consideration. This will insure the student and faculty are in agreement about both the equipment and shots using that equipment. The instructor of record will have final approval on this decision.

The Sony XDCAM EX is presently the only camera/file format/codec supported for
CTPR 507 classes. Everything else is considered unsupported. Use of special cameras for special shots, such as a GoPro camera, is only permitted with explicit faculty approval. Students working in unsupported file formats or codecs are not to ask staff, student workers or SA's for assistance in post. A guide to unsupported formats is available in Post.

Even if approved the student assumes responsibility for the post workflow of the unsupported footage and understands that it may never make it into their final film. Screening due dates will be adhered to and no extension requests will be granted for post workflow problems or issues related to unsupported file formats or codecs.

CTPR 507 Crew

Professional electricians, grips, sound or camera personnel may not be used on CTPR 507 productions. Students must produce, direct, operate the camera and direct the photography on Project 1. On Project 2 the crew should be primarily “keyed” by members of your 507 section. Other students currently enrolled in other sections of CTPR 507 may supplement the crew in non-key positions, such as P.A., but may not serve in key positions – unless explicit faculty approval has been granted.

GRADES:

Each student must complete both films and all exercises in order to receive a grade. Grades will be based on both subjective and objective judgments; essentially we look for intelligence, clarity, craftsmanship and emotional depth indicative of a growing mastery of the art form. Success is necessarily predicated on an energetic and ongoing interaction between all members of the class. So, late projects, tardiness and unexcused absences will have a negative impact on your grade. Late projects will be docked 10 percent per day. If you must miss class, email your instructor or SA as soon as possible and always before class begins.

Grading Weights:
Producing modules: 5 points
Sound: 5 points
Editing: 10 points
  Criteria for above: participation in exercises
Cinematography: 20 points
  Criteria: class exercises: 10 points
  P1 Cinematography: 4 points
  P2: Cinematography: 6 points
Fund of Dir: 10 points
  Criteria: scene exercises
Producing/Directing (overall): 20 points
Prod/Dir Proj 1: 10 points
Prod/Dir Proj 2: 20 points
MIDSEMESTER CONFERENCES: (between weeks 8-12 w/Prod/Dir faculty)

These conferences allow you to get a sense of your overall progress, areas for improvement and an estimated grade at mid-point in the semester. If you are in danger of failing, you will be alerted in writing and in a conference; we will outline together what steps must be taken in order for you to pass. It is the student's responsibility to be aware of USC's add/drop and withdrawal deadlines.

STUDENTS WITH DISABILITIES:

Any student requesting academic accommodations based on a disability is required to register with Disability Services and Programs (DSP) each semester. A letter of verification for approved accommodations can be obtained from DSP. Please be sure the letter is delivered to me (or the TA) as early in the semester as possible. DSP is located in STU 301, and is open 8:30am-5:00pm Monday through Friday. The phone number for DSP is (213) 740-0776.

STATEMENT ON ACADEMIC INTEGRITY:

USC seeks to maintain an optimal learning environment. General principles of academic honesty include the concept of respect for the intellectual property of others, the expectation that individual work will be submitted unless otherwise allowed by an instructor, and the obligations both to protect one’s own academic work from misuse by others as well as to avoid using another’s work as one’s own. All students are expected to understand and abide by these principles. Scampus, the Student Guidebook, contains the Student Conduct Code in Section 11.00, while the recommended sanctions are located at http://web-app.usc.edu/scampus/university-student-conduct-code/

Students will be referred to the Office of Student Judicial Affairs and Community Standards for further review, should there be any suspicion of academic dishonesty. The Review process can be found at: http://www.usc.edu/studentaffairs/SJACS/pages/students/review_process.html

COURSE GUIDELINES:

The limit on project running time (5 minutes max with credits) is invariable and there are no exceptions.

You must make the safety of everyone, including yourself, the highest priority. All class members on a set are responsible at all times for production safety. Any scenes or shots, however innocuous-seeming, that involve safety and/or ethical considerations (including any physical stunt, any representation of a weapon, explosion, collision or projectile, and any work with a minor) must be approved in advance, with all required paperwork.
completed and submitted. Actions that might seem safe under normal circumstances (e.g., hurrying down stairs or crossing an uncontrolled street) may not be under normal production conditions and must be discussed with the producing instructor. Take extra care when shooting at night, and do not leave equipment in your car (not even the trunk).

Any violation of the course requirements is considered an academic, ethical violation, governed by the USC Code of Conduct. (see Statement on Academic Integrity below) and is grounds for confiscation of footage, lowered grade, failing grade, probation, suspension, or expulsion from the University. Ethical violations are enforced by course faculty, the Head of Physical Production, the SCA Disciplinary Committee, and may be sent to the USC Student Judicial Affairs for review/action. Any ethical or safety violation will become a part of the student’s record at SCA.

All students are expected to understand and abide by the USC School of Cinematic Arts guidelines. All students are equally responsible at all times for production safety.

**SAFETY RULES:**

Your personal safety and that of your cast and crew is vitally important as you plan and shoot your projects. You are responsible to read the Safety Rules for Student Productions Handbook and abide by the policies that apply to CTPR 507. If you have any questions or concerns, please check with your producing and or directing faculty (whoever is the instructor of record) before shooting. Violation of any safety policies may result in disciplinary action such as confiscation of footage, lowering of your grade, failing the class, appearance before the Academic Discipline Committee and even expulsion from the University.

The following require a Hazardous Shooting Conditions Form (which can be found on the SCA Community website in the Student Production Resources Section): stunts, special effects, animals, breaking of glass, fire (including candles and smoking), prop weapons, minors, nudity, fog machines, and water work. Actions that might seem safe under normal circumstances (e.g., hurrying down stairs or crossing an uncontrolled street) may not be under production.

Never leave equipment unattended and take extra care when shooting at night. Don’t store equipment in a car, not even the trunk.

The following are **not** permitted in CTPR 507 projects: guns (real or prop), filming in or around a moving vehicle, generators, jib arms, cranes, remote heads, scissor lifts, camera cars, motor boats, helicopters or airplanes.

Placing actors in jeopardy of any kind is punishable by failure and possible expulsion even if the actors agree to the situation. Stunts and Effects must be cleared through faculty and properly supervised on your set with written permits. If your actors are doing anything other than sitting or walking, talk to your instructors.
PRODUCTION SAFETY GUIDELINES, The Student Handbook, and the Pre-Production Hazardous Shooting Form and other valuable documents are available at:

http://scacomunity.usc.edu

Faculty Sign-Off sheets are required for all Hazardous shooting conditions prior to production, including shoots with minors and studio teachers. Not permitted: guns of any kind, squibs, car mounts or shooting from a moving vehicle.

COURSE OUTLINE:

Week 1 (August 25)
8/26 Session I. 9:00am-12:50pm Stage 2
Cinematography
Philosophy of course, assignments, facilities & safety. Team-taught with the Dir/Prod & Cinematography instructors. Review of syllabi, what will be taught during the semester, and what is expected of the students.

Student reading assignment:
Chapter 1: From Idea to Cinematic Stories
Chapter 7: The Cast and Crew
Cinematography Syllabus: Read On-Set Crew Descriptions
SA: Hard copies Class Syllabus

8/28 Session II. 9am-1pm SCA 363
The Basics of Producing Part 1
Who does what: the roles, responsibilities and functions of the creative collaborators.
Basic production techniques: script breakdown, identifying shooting sequences, location concerns, production meetings and scheduling methods

Week 2 (September 1)
9/2 Session I. 9:00am-12:50pm Stage 2 (Cinematography Makeup)
Cinematography
70-minute presentation “The Art of Cinematography” by instructor. Clips of black & white, color and documentary cinematography with discussion about what it takes to create great and effective cinematography. Clips TBA.

9/4 Session II. 9am-1pm SCA 363
Producing Part 2
The basics of a pitch, analysis of material for costs and how to maintain story, focus, intent, clarity, organization and basic set work flow
Reading assignment:
Chapter 10: The Lens
STUDENTS BUY HEADPHONES
SA: HD monitor w/DVCam & DVD players

Week 3 (September 8)
9/8 (Monday) 1pm-5pm SCA B118
Avid Workshop (1 of 2) with Reine-Claire

9/9 Session I. 9:00am-12:50pm Stage 2
Cinematography
Students checkout camera packages during class time. Demonstration and introduction to Sony EX1. Menu set-ups, depth of field, exposure, color temperature, composition and follow focus methods. Use of gray card.

Reading assignment:
Chapter 13: Basic Lighting for Film and DV
SA: 1) HD monitor (w/cables) on stage to display information and image 2) HDEX1 camera (w/cables) and tripod

9/11 Session II. 9am-1pm SCA 363
Editing (1 of 3) with Tony Porter. Editing two-character dialogue scene with supplied material; aesthetic editing instruction, using examples from professional film and television, and previous student films. Concepts of character and story shaping, shot selection and sizes, angles, matching action, the 180-degree line, and character blocking; students will create a paper cut and begin editing. Homework – The students will be responsible for editing and outputting a final version of the supplied scene.

Week 4 (September 15)
9/16 Session I. 9:00am-12:50pm Stage 2
Cinematography—Students must bring cameras to class
Students check out sound gear during class. Doug Vaughan will conduct Production Sound Workshop during class.

Students: bring in their cameras for wk. 6 class
SA: HD monitor, one HDEX1 camera w/tripod

9/18 Session II. 9am-1pm SCA 363
Project 1 pitches / pre-production meetings

Week 5 (September 22)
9/22 (Monday) 1pm-5pm SCA B118
Avid Workshop (2 of 2) with Reine-Claire.

9/23 Session I. 9:00am-12:50pm Stage 2
Cinematography-Exterior Workshop
Students: bring cameras, sound gear, and headphones to class

Instructor sets up scene w/2 actors and coverage of scene with one camera.
Exposure control with camera, grip equipment and control of daylight.
(COVER SET in case of rain: night scene on stage #2)

Reading assignment:
Chapter 9: The Digital Video System

SA: 507 lighting kits

9/25 Session II. 9am-1pm SCA 363 Editing (2 of 3) with Tony Porter. “Lean Forward Moment,” Rule of 3’s, Scene transitions –match cutting, dissolves, fades, wipes; L-cuts, editing on movement, “popping in” or “popping back;” review students’ cuts of their scenes. Aesthetic concepts, such as editing for character, will be reinforced. Editing room concepts, such as media management naming conventions, proper output strategies; students begin work on second scene; crossing the line, poor performances, mismatches; instructor will demonstrate alternatives

WEEKEND: 1st Fund/Dir shoot; no lights (separate syllabus)

Week 6 (September 29)
9/30 Session I. 9:00am-12:50pm Stage 2
Cinematography
Instructor will demonstrate proper set up of electrical power (600 amps) on Stage #2.
What is an amp? What is a watt? Each student is checked out on the paddles, Edison adapters, distribution of electricity, etc.

Five sets 507 (coffins & blue) lighting kits to class. Students break into their groups of three. Each student sets up lights and wraps the kit. Demonstration of diffusion (scrim vs. diffusion), color temperature gels, mixing color temp.

Instruction in 3-stage lighting. Key, fill & backlight. Key light as only light used, as in film noir: backlight only, interrogation of witness (overhead), etc. Use of flexfill, bounce, soft & hard light, flags & nets.

Instructor: 2 actors (with Jennifer or Eugene) & crew for next week
SA: HD monitor

10/2 Session II. 9am-1pm SCA 363
Editing (3 of 3) with Tony Porter. Filmic editing styles will be presented using existing film clips: fragmented editing, parallel editing, non-linear storytelling, pacing, montage, use of music, jump cutting; review students’ edited scenes; import and demonstrate the use of sound and music.

WEEKEND: 2nd Fund/Dir; no lights
Group A shoots Project 1

Week 7 (October 6)
10/7 Session I. 9:00am-12:50pm Stage 2
Cinematography
Two crews (Prod Design, Dir. D.P. Gaffer, Grip, Cam Asst., Sound, etc) will be formed each with two actors. Students will either bring in ideas from the films they are about to produce or the instructor will bring in a photograph or scene. Production Sound equipment will be used, and Doug Vaughan will be there.

This exercise is a practice in organization, working as a crew, lighting, shot design, sound techniques and creativity. Class will conclude with a viewing and discussion of the footage.

Students: Two camera packages w/sound
SA: Two SxS cards, two Gray Kits
Instructor: 2 actors

10/9 Session II. 9am-10:50am SCA 363
11am-1pm AVID SOUND LAB B134
STEPHEN FLICK: Sound editing (1 of 2) and mixing in Avid: editing backgrounds, effects, production; mixing in AVID, AudioSuite tools

WEEKEND: Group B shoots Project 1

Week 8 (October 13)
10/14 Session I. 9:00am-12:50pm Stage 2
Cinematography
Two crews will be formed and will use class to re-create the scene they have been assigned. Class will conclude with a viewing and discussion of the footage.

Instructor: Actors
Students: 2 cam packages w/sound
SA: 2 SxS cards, two Gray Kits
10/16 Session II. 9am-1pm SCA 363
Group A screens
1) Producing concerns and leadership qualities
2) The Unique lexicon of character and story – Specificity

WEEKEND: Group C shoots Project 1

Week 9 (October 20)
10/21 Session I. 9am-1pm SCA 363
Pitch All “P2’s”
Discussion and demonstration: Casting Format and Protocol

10/23 Session II. 9am-1pm SCA 363
Project 1: Group B Screens

Week 10 (October 27)
10/28 Session I. 9am-1pm SCA 363
Project 2: Group A Pre-Prod Meetings with faculty

10/30 Session II. 9am-1pm SCA 363
Project 1: Group C Screens

WEEKEND: Group A shoots Project 2

Week 11 (November 3)
11/4 Session I. 9am-1pm SCA 363
Project 2: Screen Group A Dailies
Project 2: Group B Pre-Prod Meetings

11/6 Session II. 9am-1pm SCA 363

WEEKEND: Group B shoots Project 2

Week 12 (November 10)
11/11 Session I. 9am-1pm SCA 363
Project 2: Screen Group B Dailies
Project 2: Group C Pre-Production meetings

11/13 Session II. 9am-1pm SCA 363
Project 2: Screen Group A Rough Cuts

**WEEKEND:** Group C shoots Project 2

**Week 13 (November 17)**
11/18 Session I. 9am-1pm SCA 363
Project 2: Screen Group C Dailies

11/20 Session II. 9am-10:50am SCA 363
Project 2: Screen Group B Rough Cuts

11am-1pm SCA 363
STEPHEN FLICK: (2 of 2) Dialogue Editing: Students will learn how to clean up and organize production tracks to make them mixable. Basic techniques will be covered for editing dialogue, ADR, Production Fx, as well as creating fill for handles, use of alternative takes, and how to use Audiosuite tools to make production tracks usable.

**STUDENTS RETURN ALL EQUIPMENT TO ECs**

**Week 14 (November 24)**
11/25 Session I. 9am-1pm SCA 363
Project 2: Screen Group A Fine Cuts
Project 2: Screen Group C Rough Cuts

***THANKSGIVING - NO CLASS***

**Week 15 (December 1)**
12/2 Session I. 9am-1pm SCA 363
Project 2: Screen Group B Fine Cuts

12/4 Session II. 9am-1pm SCA 363
Project 2: Screen Group C Fine Cuts

**Week 16 (December 8)**
12/11 Final Session 11am-1pm SCA 363
Project 2: Screen All Cuts

**TBA (meetings with 508)**
SELECTED FILM CREW POSITION DESCRIPTIONS:

PRODUCER - creates the conditions for making movies. The producer initiates, coordinates, supervises, and controls matters such as raising funds, hiring key personnel, and arranging for distributors. The producer involved throughout all phases of the filmmaking process from development to completion of a project.

DIRECTOR - communicates directly with the DP, 1st AD and Script Supervisor as to what his shooting (coverage) plan for each scene is. Deals with actors for performance; the DP for angles, coverage, lighting, style ideas; deals with Art Dept. and Costume Designer for all looks of film.

WRITER – creates the script, whether it is an original idea or one being adapted from previously created material (such as a book or short story).

DIRECTOR OF PHOTOGRAPHY - explains shot to operator; works with gaffer to achieve lighting style and consistency; is responsible, with Script Supervisor, for screen direction; and ultimately responsible for coverage achieved in each scene; is responsible to producer to work quickly and efficiently (in other words, within budgetary and time constraints).

PRODUCTION DESIGNER - responsible for creating the physical, visual appearance of the film-settings, costumes, character makeup, all taken as a unit. The production designer works closely with the director and the cinematographer to achieve the “look” of the film. Within the overall Art Department is a sub-department, called the Art Dept. This consists of the people who design the sets and create the graphic art.

CAMERA OPERATOR - answers directly to DP, but must also have a good rapport with Director and rest of crew. Very "political" position and lots of room for creativity.

1st A.C. - preps camera at rental house; works with the Camera Operator, sets up camera, lenses, rides focus, aperture, etc.; in charge of equipment orders and returns; runs rest of camera department.

2nd A.C. - slates; may load if no 2nd 2nd; brings lenses to 1st, keeps equipment clean and nearby; camera reports; readies film for shipping.

2nd 2nd - responsible for clean camera van, keeping stock inventory, clean magazines, time cards for camera crew.

GAFFER - works with DP on all interior/exterior lighting in film; is in charge of electric/grip crew (leadership position) works with best boy for ordering all special lighting equipment on daily basis; position very much depends on how DP likes to work. Can be very creative or just facilitator.
BEST BOY ELECTRIC - checks out all electric needs at each location, ties in, deals with generator; is in charge of truck. Orders expendables, deals with time sheets for entire electric/grip crew.

ELECTRIC - runs cable; on top of taco cart, gels, etc., works with gaffer on set to create lighting set-up (sets up all lights, barn doors, scrims, light stands; puts gels in filter holders that go into lights.

KEY GRIP - in charge of dolly, all rigging, grip department; leads in setting up of all C stand, flags, nets; works with sand bags, apple boxes, safety all lights.

BEST BOY GRIP - physically sets C stands with flags, nets, sand bags, brings apple boxes and all grip equipment to set GRIP. Unloads truck and keeps equipment organized and accounted for, helps handle big lighting equipment with electric crew (12Ks, high-rollers, etc.).

1st ASSISTANT DIRECTOR - runs the set; works in tandem with Director, answers to Producer, breaks down script and sets up shooting schedule; works with Director and DP on set to facilitate all areas of production on daily basis; leads team that manages all stages of production (actors’ calls, meals, union penalties, medical emergencies, location problems and requirements).

2nd AD - liaison between 1st AD and all off-set activity; gives actors' calls, times sheets, does call-sheet for 1st's approval

SCRIPT SUPERVISOR - breaks down initial script in terms of scenes, screen days, time of day; times script, works with Director and DP on set, notes to Editor.

PRODUCTION ASSISTANT – assists the first assistant director with set operations. Production assistants, almost always referred to as PA’s, also assist in the production office with general tasks.

PRODUCTION SOUND MIXER – head of the sound department on set, responsible for recording all sound during filming. This involves the choice and deployment of microphones, operation of a sound recording device, and sometimes the mixing of audio signals in real time.

BOOM OPERATOR – an assistant to the production sound mixer, responsible for microphone placement and movement during filming. Uses a boom pole, a long pole made of light aluminum or carbon fiber that allows precise positioning of the microphone above or below the subjects, just out of the camera’s frame. The boom operator may also place radio microphones and hidden set microphones.

EDITOR – responsible for assembling all the footage (dailies) into narrative form. Works with the director to cut the film into its best possible story by selecting the best shots and takes.
COMPOSER – writes the musical score for the film. Also oversees the hiring of musicians, and the recording, editing, and mixing of the score.

SOUND DESIGNER – or “supervising sound editor,” is in charge of the post-production sound of a movie and is responsible for creating the full sonic environment for the film. This includes recording and cutting dialogue, sound effects, backgrounds, foley, and music. Sometimes this may involve great creative license, and other times it may simply mean working with the director and editor to balance the sound to their liking.

**Great Film Books:**

CINEMATOGRAPHY SCREENCRAFT, Peter Ettedgui
MATTERS OF LIGHT AND DEPTH, Ross Lowell
HOW MOVIES WORK, Bruce Kawin
CINEMATOGRAPH, Theory & Practice, Blain Brown
MOTION PICTURE AND VIDEO LIGHTING, Blain Brown
THE CAMERA AND I, Joris Ivens
BEAUTY AND THE BEAST, MAKING OF A FILM, Jean Cocteau
MY LAST SIGH, Luis Bunuel
SOMETHING LIKE AN AUTOBIOGRAPHY, Akira Kurosawa
FASSBINDER: FILMMAKER, Ronald Kayman
MAN WITH A CAMERA, Nestor Almendros
MASTERS OF LIGHT: CONVERSATIONS WITH CINEMATOGRAPHERS, Shafer and Salvato
HITCHCOCK, Francois Trauffaut
FELLINI: A LIFE, Hollis Alpert
CITIZEN WELLS, Frank Brady
THE MAGIC LANTERN, Ingmar Bergman
FILM FORM AND FILM SENSE, Eisenstein
FILM FLAM, Larry McMurtry
OF WALKING ON ICE, Werner Herzog
OZU, THE POETICS OF CINEMA, David Bordwell
LULU IN HOLLYWOOD, Louise Brooks

**Still Photographers:**

Mary Ellen Mark
Lisette Model
Sebastiao Salgado
Manuel Alvarez Bravo
Lewis Hine
Danny Lyon
Nan Golden
Eve Arnold
Bill Brandt
Sarah Moon
Josef Koudelka
Jan Saudek
Annie Leibovitz
Robert Doisneau
Robert Frank
Dorothea Lange
Walker Evans
Tina Modotti

Regarding still photographers – the School of Fine Arts Library has a great variety on campus. It is near the southwest corner of the university, by the School Architecture & Fisher Gallery.

MS 12.27.13, PF 1.4.14, 8.18, 8.19