CTPR 507 PRODUCTION I –18462
SEMESTER: SPRING 2016
COURSE DESCRIPTION and OUTLINE
4 units

Instructors:

Producing/Directing: Jennifer Warren
Email: jwarrenro@gmail.com
Phone: office: (310) 459-3909 cell: (310) 308-8060
Meeting Day/Time: Tuesday/Thursday 2:00pm-5:50pm
Location: SCA 259

Cinematography: Paul Maibaum
Email: paulmaibaum@mac.com
Phone: (310) 968-0504
Meeting Day/Time: Tues/Thurs 2:00pm-5:50pm
Location: Stage 2

SA:
Jason Boldt
Email: boldt.js@gmail.com
Phone: 407-221-5000

Required text book:
Voice & Vision: A Creative Approach to Narrative Film and TV Production by Mick
Hurbis-Cherrier (2nd edition), Focal Press

And, *"Editing with Avid Guide"* by Reine-Claire Dousarkissian (provided)

**Please purchase an SCA Approved hard drive and bring it to all your AVID Labs
and Editing classes. A list of approved hard drives can be found on the SCA
Knowledgebase. Please also bring to all your AVID Labs and Editing classes a
good set of headphones with a 1/4" jack attachment along with a thumb drive.
Athletic Shoes and long pants MUST be worn to all Cinematography classes**

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<u>**USE OF LAPTOPS , TABLETS & CELL/SMART PHONES NOT ALLOWED DURING CLASS**</u>
<u>**This class cannot be audited.**</u>

<u>With faculty guests:</u>
Editing: Reine-Claire Dousarkissian // 310-435-8216 // reineclaire@aol.com
Sound: Midge Costin // 310-890-2353 // mcostin@cinema.usc.edu
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 and this creative and personal journey of discovery. Relax and have fun. This is just the beginning…

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 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. **In the MFA program participation in this course is mandatory, unexcused 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: The aesthetics behind the art of telling a story with moving visual images. Learning the AVID Tools and Editorial techniques in story shaping, continuity, parallel editing, montage, Visual Effects; 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: Student Choice Project (must be crewed) use location sync-sound; five minutes. Emphasis on story structure; building tension, character development; mandatory production recording/dialogue; faculty supervise 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.

Films must be edited in AVID in the SCA Post-Prodction facility.

Outside vendors can be used for make-up, additional approved grip and lighting gear, and approved visual and special effects.

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.

Posting links on the internet of work produced at SCA must be for private viewing only and password protected.

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. Special visual effects, such as Adobe After Effects, are not supported in the first year. Green screen is not allowed in 507. Dollies and other equipment are subject to faculty approval. Moving vehicle shots are prohibited. Stationary vehicles on campus may be used with faculty approval; off-campus, vehicles are prohibited.

Use of any equipment outside of what is available at USC (including your own) is subject to faculty approval.

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. 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 on the KnowledgeBase.

 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 class. Other students currently enrolled in other sections of CTPR 507 may supplement the crew if needed.

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, call your instructor or SA as soon as possible and always before class begins.

Grading Weights:
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): 25 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.

COURSE GUIDELINES:

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

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.

FOR SAFETY RULES: See student Production Handbook

PRODUCTION SAFETY GUIDELINES, The Student Handbook, and the Pre-Production Hazardous Shooting Forms and other valuable documents are available at:
http://scacommunity.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.

PF/JW 11.18.15

Statement on Academic Conduct and Support Systems

Academic Conduct

Plagiarism – presenting someone else's ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in *SCampus* in Section 11, *Behavior Violating University Standards*https://scampus.usc.edu/1100-behavior-violating-university-standards-and-appropriate-sanctions/. Other forms of academic dishonesty are equally unacceptable. See additional information in *SCampus* and university policies on scientific misconduct, http://policy.usc.edu/scientific-misconduct/.

Discrimination, sexual assault, and harassment are not tolerated by the university. You are encouraged to report any incidents to the *Office of Equity and Diversity* http://equity.usc.edu/ or to the *Department of Public Safety* http://capsnet.usc.edu/department/department-public-safety/online-forms/contact-us. This is important for the safety whole USC community. Another member of the university community – such as a friend, classmate, advisor, or faculty member – can help initiate the report, or can initiate the report on behalf of another person. *The Center for Women and Men* http://www.usc.edu/student-affairs/cwm/ provides 24/7 confidential support, and the sexual assault resource center webpage sarc@usc.edu describes reporting options and other resources.

Support Systems

A number of USC's schools provide support for students who need help with scholarly writing. Check with your advisor or program staff to find out more. Students whose primary language is not English should check with the *American Language Institute* http://dornsife.usc.edu/ali, which sponsors courses and workshops specifically for international graduate students. *The Office of Disability Services and Programs* http://sait.usc.edu/academicsupport/centerprograms/dsp/home_index.htmlprovides certification for students with disabilities and helps arrange the relevant accommodations. If an officially declared emergency makes travel to campus infeasible, *USC Emergency Information* http://emergency.usc.edu/will provide safety and other updates, including ways in which instruction will be continued by means of blackboard, teleconferencing, and other technology.

Disruptive Student Behavior:

Behavior that persistently or grossly interferes with classroom activities is considered disruptive behavior and may be subject to disciplinary action. Such behavior inhibits other students' ability to learn and an instructor's ability to teach. A student responsible for disruptive behavior may be required to leave class pending discussion and resolution of the problem and may be reported to the Office of Student Judicial Affairs for disciplinary action.

PLEASE NOTE:
FOOD AND DRINKS (OTHER THAN WATER) ARE NOT PERMITTED IN ANY INSTRUCTIONAL SPACES IN THE CINEMATIC ARTS COMPLEX

COURSE OUTLINE:
(ALL P/D SESSIONS ARE MARKED IN BOLD)

Week 1 (Jan. 11th)
1/12 Session 1. 2 – 5:50 PM Stage 2 (Producing/Directing Fac & Cinefac)
First hour is presented by the Cinematography and Lead Instructors. Cover- the course philosophy, review the syllabus, assignments and course guidelines.
Remaining three hours will be presented by the Cinematography instructor. Discuss and show examples of The Art of Cinematography and the function of light.

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

1/14 Session II. 2 – 5:50 PM SCA 259 (Producing/Directing Fac)
The director as Storyteller: discuss pitching, theme, directing styles, collaboration, flexibility, and leadership. Producing a short film at USC checklist: locations, script breakdown, scheduling and set protocol. Creating short films for P1 & P2: fiction, documentary and expanded forms.

Week 2 (Jan. 18th)
1/19 Session II. 2 – 5:50 PM Stage 2 (Cinefac)
Cover- The role and responsibilities of crew members, the properties of light (angle, quality, quantity and color), lights (design and function, the anatomy of a light, hard vs. soft, how to focus), basic grip equipment. Students will break into 5 groups and work with lights and grip equipment.

1/21 Session I. 2 – 5:50 PM SCA 259 (Producing/Directing Fac)
Groups A/B pitch P1 project: discussion & critique. Fiction: character's previous circumstances, objective, point-of-view, conflict, and subtext.
Preparation for other forms.

Reading assignment:
Chapter 10: The Lens
STUDENTS BUY HEADPHONES
SA: HD monitor w/DVCam & DVD players

Week 3 (Jan. 25th)
1/26 Session I. 2 – 5:50 PM Stage 2 (Cinefac)
Students will be issued their tripods and camera packages. Cover- The instructor will guide them through a full check out, instructing them on the proper use and handling of gear. Instructor will introduce the Sony EX1 camera, basic functions and menu settings.

1/28 Session II. 2 – 5:50 PM SCA 259 (Producing/Directing Fac)
Groups B/C pitch p1 project: discussion & critique. Group A directors hand in first draft. Casting; adjustments; auditions in class.

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

Week 4 (Feb. 1st)
2/2 Session I. 2 – 5:50 PM Stage 2 (Cine & Sound Faculty)
First two hours are presented by the Sound Instructor. Cover- Students will be issued their sound kits. The instructor will guide them through a full check out, instructing them on the proper use and handling of gear. Instructor will teach the basics of production sound recording.

Second two hours will be presented by the Cinematography instructor. Cover- Basic introduction to the functions of a lens and features on camera associated with each function 1) aperture: F/stop, brightness %, histogram, 18% grey card, ND filters, gain, zebras 2) focal length: manual vs. servo, wide vs. long lens, prime vs. zoom 3) focus: manual vs. auto and color temperature: how and when to white balance vs.

2/4 Session I. 2 – 3:50 PM SCA 259 (Editing)
Editing (1 of 3) with Reine-Claire. Lecture "The Aesthetics of Editing;" what does it mean to be a picture editor. Concepts of character and story shaping shot selection and sizes, angles, matching action, the 180-degree line, script analysis.

4:00-5:50 SCA 356: Review of basic AVID functions: mark in and out, cut in and out, yellow, blue and red arrow; track management, trim mode. Homework – The students will edit the scene they created a project for on their hard drive for review during the next class.

2/5 (Friday) 9 AM – 12:30 PM SCA B118 (Editing)
Avid Workshop (1 of 2) with Reine-Claire
AVID instruction:
- Understand SCA post labs , log in and work with ISIS Classroom exercise
workspace
- Understand the Avid interface, how to work with menus
- How to create, set the setting and save a project
- How to organize a project: folders and bins
- How to work clips and how to start a sequence
- Basic editing tools: splice, overwrite, lift, extract, trim,
- Basic audio in the timeline
- The basic commands
-Create an AVID project to be used during editing classes on the hard drive
with two editing exercises in it: AVID exercises AND ER scene.

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

Week 5 (Feb. 9th)
2/9 Session I. 2 – 5:50 PM Stage 2 (Cinefac)
Cover: How to cover a scene (blocking, coverage, shot lists, shooting order). Discuss composition: rule of thirds. Show a variety of examples. Demonstrate how to cover a scene with class as crew. Show how to use accessories for moving shoots: wheelchair, skateboard, shoulder mount, slider, etc. Shooting day exteriors: working with grip equipment vs. blocking with natural light. Two crews will shoot a synch sound interview, which will be screened and critiqued.

2/11 Session II. 2 – 3:50 PM SCA 259 (editing) (2 of 3) with Reine-Claire. Lecture "The Aesthetics of Editing;" review students' cuts of their scenes. Aesthetic concepts, such as editing for character, story, emotion. Genre editing horror, comedy and action. Music and sound effects.

4:00-5:50 SCA 356 (editing): Review of more advanced AVID functions including trim mode functions, add edit, match frame, match cutting, dissolves, fades, wipes; L-cuts, editing on movement, "popping in" or "popping back;" How to use Netmix and Opus. Homework: Students do notes on scene to be reviewed during next class. Add music and sound effects.

Reading assignment:
Chapter 9: The Digital Video System

SA: 507 lighting kits

Week 6 (Feb. 15th)
2/16 Session I. 2 – 5:50 PM Stage 2 (Cinefac)
Cover- Basic electricity, electrical distribution on the stage and on location. How to build and use a portable light. Students will break into 5 groups and work with the lighting kit. Discuss and show examples of the variety of looks achieved with 3 lights. Introduce supplemental lights: clamp, China ball, inexpensive LED's, etc. Discuss and demonstrate set protocol. Two crews will light and shoot a day and night scene with the light kit.

2/18 Session II. 2 – 3:50 PM SCA 259 (Editing) (3 of 3) with Reine-Claire. In classroom: Lecture "The Aesthetics of Editing;" review students' cuts of their scenes. Aesthetic concepts, such as editing with VFX. Style vs. formal editing. Fragmented editing, parallel editing, non-linear storytelling, pacing, montage, jump cutting.
4:00-5:50 SCA 356: review of more advanced AVID Functions including the effect palette; advanced AVID sound functions; wave form, etc.

Homework: Add VFX to cut scene. Quicktime to instructor to review.; import and demonstrate the use of sound and music.

WEEKEND: Group "A" shoots Project 1

Week 7 (Feb. 22nd)
2/22 (Monday) 1 – 4 PM SCA B118 (editing)
Avid Workshop (2 of 2) with Reine-Claire
- How to back up and ingest your P1 and P2 footage
- How to organize your dailies, use markers for notes, naming convention
- Editing tools: moving clips in the timeline, add edit, match frame, find bins
- The audio mixer and keyframing audio
- How to make and output a quicktime movie.
- Basic effect: dissolve, slo-motion, titles

2/23 Session I. 2 – 5:50 PM Stage 2 (Cinefac & Sound faculty)
Cover- Discuss and show a variety of examples of composing and lighting matching
reverse shots. Two crews will light and shoot a synch sound scene, using matching
reverse shots, which will be screened and critiqued. The sound instructor will join the
class to guide them through capturing synch dialogue.

2/25 Session II
2:00 – 3:50 PM SCA 259 (Producing/Directing Fac)

4 PM – 5:50 PM AVID SOUND LAB B134 (Sound faculty)
MIDGE COSTIN: Sound editing (1 of 2) and mixing in Avid: editing backgrounds, effects,
production; mixing in AVID, AudioSuite tools

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

WEEKEND: Group "B" shoots Project 1

Week 8 (Feb. 29th)
3/1 Session I. 2 – 5:50 PM Stage 2 (Cinefac)
Cover- Review the functions of a lens and discuss depth of field: follow vs. rack focus.
Illustrate how to get focus marks and read the depth of field display on the LCD monitor.
Two crews will light and shoot a scene, which requires them to follow and rack focus

which will be screened and critiqued.

3/3 Session II. 2 – 5:50 PM SCA 259 (Producing/Directing fac & Cinefac)
Group "A" screens
1) Producing concerns and leadership qualities
2) The Unique lexicon of character and story – Specificity

Instructor: Actors

Students: 2 cam packages w/sound
SA: 2 SxS cards, two Gray Kits

      WEEKEND: Group "C" shoots Project 1

Week 9 (March 7th)
3/8 Session I. 2 – 5:50 PM SCA 259 (Producing/Directing Fac)
Pitch All P2s. Discussion and demonstration: Casting Format and Protocol

3/10 Session II. 2 – 5:50 PM SCA 363 (Producing/Directing Fac & Cinefac)
Project 1: Group "B" Screens

SPRING BREAK: MARCH 14th – MARCH 20th. NO CLASSES.

Week 10 (March 21st)
3/22 Session I. 2 – 5:50 PM SCA 259 (Producing/Directing Fac)
Project 2: Group "A:" Pre-Prod Meetings with faculty

3/24 Session II. 2 – 5:50 PM SCA 259 (Producing/Directing fac & Cinefac)
Project 1: Group "C" Screens

      WEEKEND: Group "A" shoots Project 2

Week 11 (March 28th)
3/29 Session I. 2 – 5:50 PM SCA 259 (Producing/Directing fac & Cinefac)
Project 2: Screen Group "A" Dailies

3/31 Session II. 2 – 5:50 PM SCA 259 (Producing/Directing fac & Cinefac)
Project 2: Group "B:" Pre-Prod Meetings with faculty

      WEEKEND: Group "B" shoots Project 2

Week 12 (April 4th)
4/5 Session I. 2 – 5:50 PM SCA 259 (Producing/Directing fac & Cinefac)
Project 2: Screen Group "B" Dailies
Project 2: Group "C" Pre-Prod Meetings

4/7 Session II. 2 – 5:50 PM SCA 259 (Producing/Directing fac & Editing Fac)
Project 2: Group "A" Rough Cuts

      WEEKEND: Group "C" shoots Project 2

Week 13 (April 11th)
4/12 Session I. 2 – 5:50 PM SCA 259 (Producing/Directing fac & Cinefac)
P/D: Project 2: Screen Group "C" Dailies

4/14 Session II. 2 – 3:50 PM SCA 259 (Producing/Directing fac & Cinefac)
Project 2: Screen Group "B" Rough Cuts

4 – 5:50 PM SCA 259 (sound)
MIDGE COSTIN: (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.

Week 14 (April 18th)
4/19 Session I. 2 – 5:50 PM SCA 259 (Producing/Directing fac)
Project 2: Screen Group "A" Fine Cut

4/21 Session II. 2 – 5:50 PM SCA 259 (Producing/Directing & Editing Fac)
Project 2: Screen Group "C" Rough Cut

STUDENTS RETURN ALL EQUIPMENT TO EQUIPMENT CENTERS

Week 15 (April 25th)
4/26 Session I. 2 – 5:50 PM SCA 259 (Producing/Directing fac)
 Project 2: Screen Group "B" Fine Cuts

4/28 Session II. 2 – 5:50 PM SCA 259 (Producing/Directing Fac)
Project 2: Screen Group "C" Fine Cuts

Week 16 (May 2nd)
5/5 (Thursday) Final Session 2 – 4 PM Loc TBD (Producing/Directing fac; Cinefac & Editing Fac)
Project 2: Screen All Cuts

Preparing for 508:

508 Producing: Wednesday, May 4 (9am-4pm); Thursday, May 5 (10am-1pm); Friday, May 6, (10am-1pm); Mon., May 9 (10am-1pm); Tuesday, May 10, (1-4pm) locations TBA; Please schedule all times; you will later be assigned to attend two 3-hour sessions.

Required 508 Orientation: Friday, May 6, 3-6pm, Locations TBA

Recommended 508 screenings: Sat/Sun, May 7th/8th, 11am-3:30pm Norris Cinema

JW1/7

SCHEDULE OF ASSIGNMENTS
(BY GROUP)

GROUP A

ALL SCRIPTS MUST HAVE:
Title page with name of project, draft number, date of draft,
your name and if it's P1 or P2

	WEEK	DATE (S)
P1 Pitches	WEEK 2	1/21
First draft of P1 Script due	WEEK 3	1/28
Individual Script Meetings	WEEK 4	2/2 - 2/4
Pre-Production Meetings	WEEK 4	2/9 - 2/11
P1 Shoot (Weekend)	WEEK 5	2/13 – 2/14
P1 SCREENING	WEEK 8	3/3
P2 Pitches (ALL GROUPS)	WEEK 9	3/8
Final Draft of P2 Script – email to instructors	SPRING BREAK	3/14 – 3/20
P2 Individual Script Meetings	WEEK 10	3/22/ - 3/24
P2 Pre-Production Meetings (in class)	WEEK 10	3/22 – 3/24
P2 SHOOT (Weekend)	WEEK 10	3/26 – 3/27
P2 Dailies Screenings	WEEK 11	3/29
P2 Rough Cut Screenings	WEEK 12	4/7
P2 Fine Cut Screenings	WEEK 14	4/19
SCREEN ALL CUTS (ALL GROUPS)	WEEK 16	5/5

At all Pre-Production Meetings the following documents are due:
(Please label each document with your project name, your name, date both in the body of the document and electronic name of the file)

- Shooting script
- Budget
- Shotlist – no longer than one page
- Shooting schedule – no longer than one page
- Production schedule – no longer than one page
- 3 – 5 images that set the tone for your piece
- Location permits
- Casting list with contact information
- Crew list with contact information
- Brief description of hazardous shooting conditions or submit the Hazardous Shooting Forms

GROUP B

ALL SCRIPTS MUST HAVE:
Title page with name of project, draft number, date of draft,
your name and if it's P1 or P2

	WEEK	DATE (S)
P1 Pitches - 1/2 of group	WEEK 2	1/21
(Remaining half)	WEEK 3	1/28
First draft of P1 Script due	WEEK 4	2/2
Individual Script Meetings	WEEK 5	2/9 – 2/11
Pre-Production Meetings	WEEK 7	2/23 – 2/25
P1 Shoot (Weekend)	WEEK 7	2/27 – 2/28
P1 SCREENING	WEEK 9	3/10
P2 Pitches (ALL GROUPS)	WEEK 9	3/8
P2 Individual Script Meetings	WEEK 11	3/29
P2 Pre-Production Meetings	WEEK 11	3/29 – 3/31
P2 Shoots (weekend)	WEEK 11	4/2 – 4/3
Screen P2 Dailies	WEEK 12	4/5
P2 Rough Cut Screenings	WEEK 13	4/14
P2 Fine Cut Screenings	WEEK 15	4/26
SCREEN ALL CUTS (ALL GROUPS)	WEEK 16	5/5

At all Pre-Production Meetings the following documents are due:
(Please label each document with your project name, your name, date both in the
body of the document and electronic name of the file)

- Shooting script
- Budget
- Shotlist – no longer than one page
- Shooting schedule – no longer than one page
- Production schedule – no longer than one page
- 3 – 5 images that set the tone for your piece
- Location permits
- Casting list with contact information
- Crew list with contact information
- Brief description of hazardous shooting conditions or submit the Hazardous Shooting Forms

GROUP C

ALL SCRIPTS MUST HAVE:
Title page with name of project, draft number, date of draft,
your name and if it's P1 or P2

	WEEK	DATE (S)
P1 Pitches	WEEK 3	1/28
First draft of P1 Script due	WEEK 5	2/11
Individual Script Meetings	WEEK 6	2/16 – 2/18
Pre-Production Meetings	WEEK 8	3/1 – 3/3
P1 Shoot (Weekend)	WEEK 8	3/5 – 3/6
P2 Pitches (ALL GROUPS)	WEEK 9	3/8
P1 SCREENING	WEEK 10	3/24
P2 Individual Script Meetings	WEEK 11	3/29 – 3/31
P2 Pre-Production Meetings (In class)	WEEK 12	4/5
P2 Shoots (weekend)	WEEK 12	4/9 – 4/10
Screen P2 Dailies	WEEK 13	4/12
P2 Rough Cut Screenings	WEEK 14	4/21
P2 Fine Cut Screenings	WEEK 15	4/28
SCREEN ALL CUTS (ALL GROUPS)	WEEK 16	5/5

At all Pre-Production Meetings the following documents are due:
(Please label each document with your project name, your name, date both in the body of the document and electronic name of the file)

- Shooting script
- Budget
- Shotlist – no longer than one page
- Shooting schedule – no longer than one page
- Production schedule – no longer than one page
- 3 – 5 images that set the tone for your piece
- Location permits
- Casting list with contact information
- Crew list with contact information
- Brief description of hazardous shooting conditions or submit the Hazardous Shooting Forms