**CTPR 295 Cinematic Arts Laboratory**

**4 Units**

**Spring 2016**

Concurrent enrollment: CTPR 294 Directing in Television, Fiction, and Documentary

**Group/Section# SILVER (18487)**

**Meeting times:  
ODD: Producing:** Thurs 1-3:50 SCA 356 **| Sound:** Thurs 7-10pm SCA B130

**EVEN: Cinematography:** Thurs 1-3:50 SCE STG 1 **| Editing:** Thurs 6-9pm SCA B118 / 356

**Producing Laboratory (SCA 356)**

**Instructor:** Mary Posatko  
**Email:** maryposatko@gmail.com

**Phone:** (310) 770-3877  
**Office Hours:** by appointment via <http://www.wejoinin.com/maryposatko@gmail.com>

**SA:** Merissa Jane Lee

**Email:** merissal@usc.edu

**Phone:** (213) 769-9036

**Cinematography Laboratory (SCE STG 1)**

Instructor: James O’Keeffe  
Email: jameswokeeffe@gmail.com  
Phone: (626) 798-4975 (h) (626) 695-8631 (c)

Office Hours: TBD  
SA: Sohil Vaidya  
Email: svaidya@usc.edu

Phone:

**Editing Laboratory (SCA B118 / SCA 356)**

Instructor: Yvette Amirian

Email: ymamirian@gmail.com

Office Hours: By Appointment

SA: Leopold DeWolfe  
Email: dewolf@usc.edu

Phone: (213) 359-3507

**Sound Laboratory (SCA B130)**

Instructor: Sahand Nikoukar  
Email: sahand.nikoukar@gmail.com

Phone: 949-842-1076  
Office Hours: By Appointment  
SA: Jenna Neish  
Email: neish@usc.edu  
Phone: (408) 202-6877

**Important Phone Numbers:**

\* NO CALLS AFTER 9:00pm \*

SCA Labs (213) 740-3981

Help Desk (213) 8212638

Front Desk (213) 740-3981

Tony Bushman (213) 740-2470 Assistant Post Production Manager [abushman@cinema.usc.edu](mailto:abushman@cinema.usc.edu)

Emily Koonse (213) 821-0025 Help Desk Support Specialist

[ekoonse@cinema.usc.edu](mailto:ekoonse@cinema.usc.edu)

Equipment (Camera) (213) 821-0951 Equipment (Lights) (213) 740-2898 Equipment (sound) (213) 7407-7700

Joe Wallenstein (213) 740-7126

Student Prod. Office - SPO (213) 740-2895

Prod. Faculty Office (213) 740-3317

Campus Cruiser (213) 7404911

**Course Structure and Schedule:**

CTPR 295 consists of four laboratories which, in combination, introduce Cinematic Arts Film and Television Production students to major disciplines of contemporary cinematic practice.

1) Producing

2) Cinematography

3) Editing

4) Sound

Each laboratory has seven sessions. Students will participate in exercises, individual projects, lectures and discussions designed to give them a strong foundation, both technical and theoretical, in each of the disciplines.

Producing and Cinematography laboratories meet alternate weeks on the same day and time, for three-hour sessions, but in different rooms, Editing and Sound laboratories meet alternate weeks on the same day and time, for three-hour sessions, but in different rooms. Students, therefore, have *six hours* of CTPR 295 each week.

Students in CTPR 294 and CTPR 295 are divided into three groups (Silver, Gold, and Platinum) which are consistent for the two courses.

**Silver Group: CTPR 295 section 18481 & CTPR 294 section 18487**

**Gold Group: CTPR 295 section 18483 & CTPR 294 section 18486**

**Platinum Group: CTPR 295 section 18482 & CTPR 294 section 18488**

It is the student’s responsibility to know her schedule each week. See the attached master schedule for your group.

**Equipment and Facilities:**

Students in CTPR 294 and CTPR 295 will be divided into pods of three and share a camera package.  Each student must pay a lab fee of $75 for CTPR 294 and $225 for CTPR 295, and an insurance premium of $300 for CTPR 294.

**The School will provide:**

**1.** **Sony NXCAM HD Cameras and tripods.**

**2. Avid editing stations in the Avid Editing Lab**

**N.B. WITH THE NXCAM CAMERA, THIS SETTING IS THE ONLY SETTING THAT WILL ENABLE YOU TO EDIT YOUR FOOTAGE ON AVID:** **HD 1080/24p FX**

**Students will provide their own:**

1.     **Headphones (required) for Avid lab**.  We recommend Sony MDR 7506, which are available at the USC *Bookstore.*

2.     **SDHC Memory (16 GB) cards for NXCAM**. (Class 10 rated) **SCA APPROVED SDNC CARDS:**

·     Kingston 16GB SDHC Flash Card:  Model **#** SD10V/16GB

·     SanDisk Extreme 16GB SDHC Flash Card: Model # SDSDRX3-16GB- A21

·     SONY 16GB SDHC Flash Drive: Model # SF16NX/TQ

·     Lexar Professional 133x 16GB SDHC Flash Card: Model #LSD16GCRBNA133

·     PNY Professional Series 16GB SDHC Flash Card: Model # P- SDHC16GB10-           EFS2

3.     **One of the following approved External Hard Drives:**

·     G-TECH: G-RAID (4-8TB RAID)

·     G-TECH: G-DRIVE (2-4TB Single Drive)

·     Glyph-Technologies: Studio (1-4TB Single Drive)

Each drive listed meets our minimal hardware requirements. Those requirements include but are not limited to:

1. Interface with at least one USB 3.0

2. The disc speed must be at least 7200rpm

3. Low failure rate

4. ***NO BUS POWERED DEVICES***

**A second drive or 16GB flash drives are highly recommended to back up material in the case of drive failure.**

**Schedules for the seven weeks of each of the components:**

|  |  |  |
| --- | --- | --- |
| **Date** | **IN CLASS** | **ASSIGNMENTS** |
| **ONGOING** | **TRADE ARTICLE/INDUSTRY DISCUSSION**  **EXTRA CREDIT OPTIONS:**  **- COMPS**   * **NETWORKING/PANEL** |  |
| **CL1** | **INTRODUCTION**   * + Introductions   + Syllabus Review  WHAT IS A PRODUCER? **THE PITCH**  **USC BEST PRACTICES / PAPERWORK** | **FOR CL2**  **READ -** STK, Ch 1. “Day In the Life”, pp 1-17, Ch. 2 “Development, The Immaculate Conception”, pp 18-35, Diary Interlude #1 “Anatomy of a Deal Gone Awry”, pp 114-121  **FILM TBD PITCH PRESENTATION**  In trios, students will pitch the script for a short film TBD, including a logline, brief pitch, casting suggestions for each major role and a discussion of production considerations. |
| **CL2** | **FILM TBD PITCHES**  **THE CASTING PROCESS**   * + Writing/Posting Breakdowns   + Sorting Submissions   + Casting Sessions   **SCHEDULING AND BUDGETING**   * + Preparing the Breakdown   + Preparing the Stripboard   + Preparing the Budget | **FOR CL3**  **READ -** STK, Chapter 3 “The Budget, Making it Count”, pp 36-113, Diary Interlude #3 “The Line Producer”, pp 164-167  **SCHEDULING EXERCISE:** Each student will create a draft schedule for FILM TBD and **email Professor and SA 24 hours before class.** |
| **CL3** | PRESENTATION OF SELECT SCHEDULESLOCATIONS - On-campus versus off-campus  - Permiting  - Location Releases  **LOCATION SCOUTING**  - On-campus field trip  **BUDGETING** | **FOR CL4**  **READ -** STK, Diary Interlude #2 “I Shot Andy Warhol”, pp 139-143, Chapter 5 & 6, “Actors: Handle With Care,” and “Crewing Up: Get a Grip”, pp 144-163 and 168-190.  **BUDGETING EXERCISE:** Each student will create a draft budget for FILM TBD and **email Professor and SA 24 hours before class.** |
| **CL4** | **PRESENTATION OF SELECT BUDGETS**  **SCHEDULE/BUDGET CURVEBALLS GAME**  **WATCH FILM TBD**  **STEPS OF PRE-PRODUCTION**   * + **How do we get from here to shooting?**   + **What timelines do we need to hit?**   **NETWORKING/PROBLEM-**  **SOLVING EXERCISE**  **DEVELOPMENT PITCH DISCUSSION** | **FOR CL5**  **READ -** STK, Diary Interlude #4 “Velvet Goldmine: The Days and Nights” and Ch. 7 “The Shoot: Kill or Be Killed” pp 191-253  **NETWORKING/PRODUCTION PROBLEM-SOLVING EXERCISE:** Students will choose a fiction, doc, TV or digital project; identify a unique production consideration; and contact a member of the production team via email, phone, twitter, etc. to ask how it was handled. Students will then present results to the class (rolling deadline through end of semester).  **DEVELOPMENT PITCH PROJECT:**  Students will choose topic for final Development Pitch Project from the newspaper distributed in class, and will prepare the logline ONLY to present in class (due next class - 2 mins max). |
| **CL5** | **PRESENT DEVELOPMENT PITCH LOGLINE / SYNOPSIS**  **ONGOING - PRESENT NETWORKING EXERCISE**  **IDEATION GAME (IF TIME)**  **ETHICS**   * + **“Is it Ethical?” Game**   **PANEL OF PRODUCERS (TBD)** | **FOR CL6**  **READ -** STK, Chapter 4 “Financing: Shaking the Money Tree,” pp 122-138, Diary Interlude #5 “The Festival Game,” pp 274-284  **WORK ON DEVELOPMENT PITCH PROJECTS**  **CONTINUE NETWORKING EXERCISE** |
| **CL6** | **PRESENT FINAL PROJECT - DEVELOPMENT PITCHES & PITCH MATERIALS** | **FOR CL7**  **READ -** STK, Ch. 9. “Distribution, Marketing and Release”  Out of the Frying Pan...” pp. 285-317  **310 PREP:**  Read 310 script distributed to class and come up with FIVE production considerations to discuss in next class. |
| **CL7** | **ONGOING - PRESENT NETWORKING EXERCISE**  **REVIEW 310 PRODUCING**   * + **Casting**   + **Permits**   + **Locations**   **WORKSHOP 310 SCRIPT**  **CAREER AS A PRODUCER**   * + **Ideation, Rights, Intellectual Property**   + **Possible Careers and Changing World**   + **Funding** |  |

**Producing Laboratory**

**Cinematography Laboratory**

**Athletic shoes or work boots and long pants MUST be worn to all Cinematography Classes**

All reading assignments from:

*Voice and Vision: A Creative Approach to Narrative Film and DV Production* - Mick Hurbis- Cherrier

**Prior to 1st Class**

Assigned Reading: Voice and Vision: Introductions” pages XVII to XXII   
 Chapter 1, From Idea to Cinematic Story (pages 3-19)

## Class #1

Camera check out and review menus. 6 NX5s, (teams of three)

Will cover how to record audio in-camera.

Camera Exercise: To explore the controls and operations of the camera.

**Assigned reading:** Chapter 3, The Visual Language (pages 43-64)

Chapter 4, Organizing Cinematic Time and Space (pages 65-97)

**Class #2 – Each class will begin with a short oral quiz on the reading assignments**

Breakdown script into shooting script plus use of overheads, shot lists. pre-visualization with storyboards. Camera and sound class exercise.

**Assigned reading:** Chapter 10, The Lens (pages 221-240)

Chapter 11, Camera Support (pages 241-251)

## Class # 3

Clips from documentaries, narratives and television and discussion of each on camera placement, blocking and coverage of a scene and variations between feature and television narrative forms and Documentaries

**Assigned reading**: Chapter 13, Basic Lighting for Film and DV (pages 269-275, 281-290)  
 Class exercises using three different approaches to a scene, i.e.  
 documentary, television drama, and theatrical drama.

## Class #4

Discuss depth of field, color temperature and practical lighting. Each student sets up and breaks down and packs lights. Demonstration of soft and hard lighting, bounce, key, fill, and backlight concepts.

Lighting Exercise: set up and use lights to shoot short sequence with coverage from three camera positions.

**We need 3 Mole Richardson Fresnel kits and 3 Lowell open face kits.**

**Assigned reading**: Chapter 13, Basic Lighting for Film and DV (pages 290-294)

## Class #5

Exterior day shoot demo w/grip, bounce, and use of Flexfill . Demo on how to enhance and expose an exterior shoot, where to put the sun for Key or Fill effect and why . Use of NDs—depth of field. Use of white card to set color temp.

Camera and Lighting exercise shooting short scene with 3 angle coverage keeping everyone backlit.

**Will need 6 EX1s and 6 full sound kits.**

**Assigned reading**: Chapter 7, The Cast and Crew (pages 141-150)

## Class #6

Brief instruction on use of stage and stage electricity and power distribution from Herb Hughes. Safety issues for both electric and grip equipment. Introduction and demo of EX-1 cameras including sound brush up from sound instructor.

Break into 3 PERSON CREWS and shoot camera exercise exploring capabilities of EX.

# Will need 6 EX-1 Cameras, 3 Mole Kits and 3 Lowell Kits and 6 Full Sound Kits

## Class #7

**Review of lighting and blocking and EX-1 capabilities and how to adapt to long form narrative versus television and documentary forms.**

**Camera and Lighting exercise.**Will need 6 EX-1 Cameras, 3 Mole Kits and 3 Lowell Kits and 6 Full Sound Kit

**Editing Laboratory**

**All editing exercises will be reviewed by instructors on AVID timelines in the AVID Lab.**

**Quicktimes of editing exercises may not be emailed to instructors and reviewed by email**

**Students work individually (except during session 6 and 7.)**

**All editing to be done on personal hard drives.**

**Session 1:**

**Basic Avid and Lab use (SCA B118)**

**Introduction to CTPR 295 Editing.**

-Editing syllabus and calendar.

-Relationship to CTPR 294.

### Lab Orientation: Tony Bushman:

### -Explains SCA Lab Rules, policies, procedures, important department contacts,

### Safety information.

* ​Front Desk Procedures (signing in, checking out a workstation)
* [SCA Lab Policies](http://knowledgebase.sca.usc.edu/SCA%2520Knowledgebase/SCA%2520Lab%2520Policies.aspx)
* Locker Procedures
* Safety Procedures​​

### Technical Orientation: Class SA:

### -Explains use of SCA Lab​ equipment, resources, and technical workflow information.

* [How to use the SCA Knowledgebase and access SCA documentation](http://knowledgebase.sca.usc.edu/SCA%2520Knowledgebase/Getting%2520Started%2520-%2520SCA%2520Knowledgebase%2520Guide.aspx)
* [SCA Lab Policies](http://knowledgebase.sca.usc.edu/SCA%2520Knowledgebase/SCA%2520Lab%2520Policies.aspx)
* [Getting Help in the Labs](http://knowledgebase.sca.usc.edu/SCA%2520Knowledgebase/Getting%2520Help.aspx)
* [SCA Lab Workstation Logins](http://knowledgebase.sca.usc.edu/SCA%2520Knowledgebase/SCA%2520Lab%2520Workstation%2520Logins.aspx)
* [Using Lab Workstations​](http://knowledgebase.sca.usc.edu/SCA%2520Knowledgebase/SCA%2520Lab%2520Workstations.aspx)
* [Reformatting External Hard Drives](http://knowledgebase.sca.usc.edu/SCA%2520Knowledgebase/SCA%2520Drive%2520Formatter.aspx)
* [Connecting to ISIS](http://knowledgebase.sca.usc.edu/SCA%2520Knowledgebase/ISIS%2520-%2520Using%2520ISIS%2520ClientManager.aspx)
* [Using Classroom Exercises](http://knowledgebase.sca.usc.edu/SCA%2520Knowledgebase/Avid%2520-%2520Using%2520Classroom%2520Exercises.aspx)
* [Avid Project Organization](http://knowledgebase.sca.usc.edu/SCA%2520Knowledgebase/Avid%2520Project%2520Organization.aspx)
* [Class specific workflow training (e.g. NXCAM Camera Dailies Workflow)](http://knowledgebase.sca.usc.edu/SCA%2520Knowledgebase/Divisions.aspx)

**Instructor:**

**-Instructors will use footage from classroom exercises to explain Avid functions, while students practice and follow along on their own Avid stations.**

-Project setup, Creating a Project window and saving project, Workflow, and accessing editing exercises on Isis, bringing editing exercises into project.

-Label drives and cords with student names.

-Organizing folders and bins in project window to conform with SCA work flow

and industry work flow.

-Backing up Project and Avid Files folders

-Avid Settings

-Basic Avid editing functions: marking ins & outs, three point editing, inserts & overwrites, match frame, trim mode.

-How to organize Avid Timeline.

-Backing up Project and Avid Files folders

**Assignment**:

-Students will cut a scene from classroom editing exercises, selected by instructor.

**Session 2:**

***Basic Editing***

**Review and expansion upon Basic Avid editing functions:**

**Instructor:**

**-Instructors will use footage from classroom exercises to explain Avid functions, while students practice and follow along on their own Avid stations.**

-Insert, lift, overwrite, match frame, track management, trim mode, Slip and slide function.

-Setting up Bins for Fiction vs Documentary, project organization, ingesting footage,

user settings.

-Match cutting, dissolves, fades, wipes; L-cuts, title tool.

-Slates, camera reports, and lined scripts

-Practice editing

***Discussion of basic aesthetics of editing***

*Using their cut of the editing exercises homework as a working tool instructor will discuss editing tips as well as* ***very basic*** *concepts of editing aesthetics such as editing for story, dialogue editing, impact of shot selection and sizes, cutaways, timing, tension etc.*

**Assignment**:

-Students will cut a scene from classroom editing exercises, selected by instructor.

**Session 3:**

**Review and expand upon Avid editing functions:**

**-Instructors will use footage from classroom exercises to explain Avid functions, while students practice and follow along on their own Avid stations.**

-J-cuts and L-cuts. **Advanced** Trim Mode use. Advanced JKL, checker-boarding sound tracks, organizing sound tracks.

-Fast menus (match frame, blue arrows etc. etc)

-Accessing Opus and Netmix

-Audio Suite, basic audio functions.

-Instructor will inspect Avid Project organization and Bin organization.

Correct bin organization is crucial for out puts. Etc.

***Discussion of basic aesthetics of editing***

*Using their cut of the editing exercises homework as a working tool instructor will discuss editing tips as well as* ***very basic*** *concepts of editing aesthetics such as editing for story, dialogue editing, impact of shot selection and sizes, cutaways, timing, tension* etc.

**Assignment:**

Students refine cuts and add music and sndfx to their cut scene.

**Session 4:**

**Review Advanced Avid functions**

**-Instructors will use footage from classroom exercises to explain Avid functions, while students practice and follow along on their own Avid stations.**

-Explain the differences in project organization between narrative and documentary.

-Basic Effect Palette and Sapphire techniques.

-Title tools

-Editing for Mutli cam Shows.

-Quad split

-ISO camera tracks (isolated)

-Viewing all four cameras at the same time when viewing dailies

**Assignment:**

Students will cut multi-cam scene from “Entitled”, or add VFX to previous scenes already cut using the Effects palette, from classroom exercises.

**Session 5:**

**Advanced Avid functions**

-Audio Tool, Audio Mixing using keyframes in Audio, using wave form, Sound Effects functions in the Avid effects Palette.

-Instructor will inspect Avid Project organization and Bin organization

**-Learn Picture lock turn over procedure**

-How to make a Quicktime. How to e-mail a Quicktime.

-Outputs: for sound, Outputs for Vimeo.

-Same as source, H264, AAF

-Adding head leaders and tail pop to cuts.

-How establish a correct TRT (total running time.)

**Assignment:**

Students will do a fine cut on for the project they directed for 294.

Music and Sound Effects can be added.

**Session 6:**

**Re-cut 294 project during class time:**

Instructor will give cutting notes on the 294 project they directed and edited.

**Session 7:**

**Screen re-cuts of CTPR 294 projects**

Students will screen their original CTPR 294 project and then their fine cut of the project. Class and instructor to discuss pros and cons of changes.

**Sound Laboratory**

**Session 1: Cinematic Sound Introduction & Production Sound I**

Clips from *Star Wars* and *Raiders of the Lost Ark*. Basic dimensions of sound: frequency & amplitude. Introduction to Production Sound: Microphones by method of transduction and polar pattern; basic methods and accessories.

**Session 2: Storytelling with Sound & Production Sound II**

Sound as a storytelling tool. Audio basics: Analog vs. Digital, Mic Level vs Line Level. On-set procedures, etiquette, and politics. A hands-on exercise in capturing production sound.

**Session 3: The Aesthetics of Sound Editing**

The mechanics of film, television, and documentary sound editing. Sound design principles. Editing dialogue, effects, backgrounds, and music. Clips to demonstrate these concepts.

**Session 4: Midterm Exam and Sound Editing Demonstration**

Midterm examination. Demonstration using an edited ProTools session.

**Assignment:** Group A Sound Projects Due on Friday prior to next class meeting.

**Session 5: Introduction to ProTools**

Sound editing demo clips. Introduction to ProTools basics. Listen to Sound Projects Group A.

**Assignment:** Group B Sound Projects Due on Friday prior to next class meeting.

**Session 6: ProTools Exercise**

Lab exercise using ProTools: Sample dialogue, background, and effects editing. Listen to Sound Projects Group B.

**Assignment:** Group C Sound Projects Due on Friday prior to next class meeting.

**Session 7: Re-recording Mixing**

Mixing processes: level, frequency, and time domains. Panning and use of 5.1 Demonstration on a mix console. Listen to Sound Projects Group C.

**Exam Week: Comprehensive Exam**

(See CTPR 294/295 Master Schedule for Exam Time)

**Grading:**

Each of the four laboratories contributes 25% of the final grade. You will be graded A through F (including pluses and minuses) upon completion of the course. The grades for the individual laboratories are determined as follows:

Your grade for 295 will be based on your personal growth in each discipline, demonstrated attention and work put into each project, your willingness to explore themes and techniques, your mastery of craft and your development in relation to your classmates. You will be graded A through F (including pluses and minuses) upon completion of the course. Grades of "Incomplete" are given for medical emergencies only. Emergencies are narrowly interpreted.

295 Grading Breakdown:

**Producing Laboratory:**

Class participation (discussions, feedback to other students, etc) 12%

Four Weekly Trade Article Uploads (3 points each) 12%

Red Rider Pitch Presentation 16%

Scheduling and Budgeting Exercise 16%

Production Problem Solving Exercise 16%

Final Development Pitch Presentation 28%

**Cinematography Laboratory:**

In-class participation 40%

Ability to work in crew positions with others 40%

Response to oral quizzes (from reading assignments) 20%

**Editing Laboratory:**

Editing Exercise #1 20%

Editing Exercise #2 20%

Editing Exercise #3 20%

Editing Midterm Review 15%

Editing Class Participation & Organization 10%

Attendance and arrival on time 15%

**Sound Laboratory:**

Sound Midterm Exam 30%

Sound Final Exam 35%

Sound Project 20%

Participation 15%

This is a production class Students are expected to attend class regularly and to be punctual. Attendance will be taken at every class. Written explanations will be necessary in advance for all excused absences. Unexcused absences and tardiness will be reflected in your grade, Each unexcused absence in any of the laboratory sections of CTPR 295 will reduce the student’s grade one increment; e.g. B to B-. for that section. Two unexcused tardies will be counted as an absence. If a student has five unexcused absences or 10 tardies cumulative in all sections, the overall grade for the entire course will be reduced one increment. There will be no “incompletes” granted except in the case of severe medical or other serious emergencies. It is the student’s responsibility to be aware of USC’s add/drop and withdraw deadlines.

**Required Texts:**

*The Healthy Edit: Creative Editing Techniques for Perfecting Your Movie,* John Rosenberg, Focal

Press, 2011 (For Rosenberg’s Editing section)

*Voice and Vision: A Creative Approach to Narrative Film and DV Production* - Mick Hurbis- Cherrier (for Cinematography)

*Shooting to Kill: How An Independent Producer Blasts Through The Barriers to Make Movies That Matter*

By Christine Vachon with David Edelstein

IBSN: 0-380-79854-9 (for Producing)

**Suggested reading:**

*Practical Moviemaking; A Handbook for the Real World*, Joe Wallenstein, McFarland & Company

Other readings may be suggested in class.

**ON-SET CREW DESCRIPTIONS**: Cinematography

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

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)

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 shippng

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, deals with generator and all electricity; is in charge of truck, orders expendables, deals with time sheets for entire electric/grip crew

ELECTRIC - runs cable; supervises 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 handling 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

The PRODUCTION DESIGNER has been working with the ART DIRECTOR, SET DRESSER, PROP Department, etc., and is usually much ahead of the PRODUCTION CREW. The PRODUCTION CREW usually relates to an ON SET DRESSER and ON SET PROPERTY MASTER. It is important to respect the intricate work that has gone on to prior to the PRODUCTION CREW's arrival and learn to work closely with the SET DRESSER and INSIDE PROPS.

**Statement for 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 to TA) as early in the semester as possible. DSP is located in STU 301 and is open 8:30 a.m.–5:00 p.m., Monday through Friday. The phone number for DSP is (213) 740-0776.

**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](mailto: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.html>provides 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.

**EMERGENCY PREPAREDNESS/COURSE CONTINUITY IN A CRISIS**

In case of a declared emergency if travel to campus is not feasible, USC executive leadership will announce an electronic way for instructors to teach students in their residence halls or homes using a combination of Blackboard, teleconferencing, and other technologies.

Please activate your course in Blackboard with access to the course syllabus. Whether or not you use Blackboard regularly, these preparations will be crucial in an emergency. USC's Blackboard learning management system and support information is available at [blackboard.usc.edu](http://blackboard.usc.edu/).

**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.

**SAFETY SEMINAR – MANDATORY ATTENDANCE**

All students are required to attend the safety seminar in order to obtain a Production Number. The production number covers, actors, equipment, stages, insurance, additional equipment, locations, on and off campus permits, audition rooms and access to SCA facilities for filming (Courtyard, class rooms, bathrooms, stairwells).