USC School of Cinematic Arts
CTPR 310, Intermediate Production
Spring 2016
Purple Section: 18490

Prerequisites: CTPR 294 Directing in Television, Fiction, and Documentary & CTPR 295 Cinematic Arts Laboratory

6 Units

FULL CLASS: SCA 214, 9am-12pm

BREAK OUT SESSIONS:
Producing/Full Class: SCA 214, Tues/Thurs 9am-12pm
Directing: SCA 110, Thursday 9am-12pm
Cinematography: SCE Stage 1, Thursday 6-9pm
Editing: SCA B148, Tuesday 7-10pm
Sound: SCA B105, Tuesday 7-10pm

INSTRUCTORS:

Producing: Rachel Ward
Office Hours: Tues/Thurs 12 – 1:30pm and by appointment only
To schedule appointment: https://doodle.com/poll/2u3tyt9m6mr8aaai6
Phone: (213) 268-9985
Email: rachelward99@me.com

Directing: Miles Watkins
Office Hours: By Appointment
Phone: (310) 666-1073
Email: mileswatkins@mac.com

Editing: John Rosenberg
Office Hours: Tuesday, 2-4pm
Phone: (310) 804-9631
Email: jrosenbergcinema@gmail.com

Sound and Post-Prod: Simon Coke
Office Hours: By Appointment
Phone: (323) 687-0815
Email: simon coke@sbcglobal.net

Cinematography: Jason Inouye
Office Hours: By Appointment
Phone: (310) 383-3277
Email: cinecodeusc@gmail.com
STUDENT ASSISTANTS:

Producing/Directing: Michelle Musser
Phone: (951) 252-5139
Email: mmusser@usc.edu

Editing: Luo Qianzhu
Phone: (217) 819-6082
Email: qluo21@gmail.com

Sound: Michael Ritter
Phone: (323) 314-5250
Email: mkritter@usc.edu

Cinematography: Eva Ye
Phone: (410) 948-6167
Email: eyip8899@gmail.com

ADDITIONAL STAFF:

HEAD OF PRODUCTION: Joe Wallenstein – 213-740-7126

INSURANCE & PHYSICAL PRODUCTION: Margie Sperling – 213-740-9444

STAGE SCHEDULING: Anne Choi - 213-740-2892

EQUIPMENT CENTER (lighting  grip): Nick Rossier - 213-743-1522

EQUIPMENT CENTER (camera): Craig McNelley – (213) 743-4675

POST-PRODUCTION: Dick Wirth – 213-740-7412

Emily Koonse
Help Desk Support Specialist
821-0025
ekoonse@cinema.usc.edu

Tony Bushman
Assistant Post Production Manager
213-740-2470
abushman@cinema.usc.edu

Help Desk  821-2638
Front Desk  740-3981

SOUND DEPT: Sound Window – 213-740-7700

BUSINESS OFFICE: Reba Mollock – 213-740-2906

REGISTRATION/STUDENT AFFAIRS: Marcus Anderson - 213-740-8358
**CLASS OVERVIEW:**

CTPR 310 is an intensive practical group experience in making projects, strongly emphasizing creativity and collaboration. The class centers on three-student partnerships planning, shooting, and editing, three (5 minute 30 second) sync sound projects in which students and faculty work together addressing the aesthetic, technical, and ethical issues integral to creative group collaboration.

Please keep this class in perspective. It is many things - a unique opportunity to learn through practical experience; an exercise in problem solving; a chance to develop professional skills; an introduction to the fascinating dynamics of group interaction, but the ultimate goal is to facilitate growth as storytellers and filmmakers. To do this, we must all endeavor to create an environment fostering creative imagination and collaboration, and artistic integrity.

Enjoy yourselves. This class can be a lot of work and stressful. The best antidote is to be working on a project that is meaningful to you personally. Don’t get lost thinking of your last project, your next project, or the great job you’ll get in Hollywood. Think only of THIS project, breathe life into it, and give it your all. That is the key to success.

**CLASS DESCRIPTION:**

This class is a workshop in both creativity and collaboration. During the 15 weeks, each partnership will make three short color digital projects, together. Students will rotate through the major disciplines of Producing, Directing, Picture Editing, Sound Recording/Design/Editing, and Cinematography, by performing different multiple roles in rotation between the three projects. (See CTPR 310 PARTNERS: PROJECT ROLES AND ROTATIONS schedule in back of syllabus.) These projects are highly collaborative efforts combining students’ functions in their individual “roles” into a productive and creative team. In this class there is no such thing as “your project” or “your partners’ project.” Success of each project depends on joint full-out effort. A lack of collaboration on your part or your partners’ part will result in a compromised project and the risk of a lower grade in the course.

During the semester you will screen your dailies and cuts for your classmates, SAs, and your instructors, in the Full Class Session …and you will get a ton of feedback. You will also attend Break Out Sessions with the instructor who specializes in the discipline that you are performing, and with students working in that discipline in other projects in your class. Much of what you will learn you will learn on your feet - by doing. But you will also benefit by learning to listen to and filter the critiques you receive, and through the discussions in the Break Out Sessions

In completing your projects you will go through all the basic steps of scripting, pre-production, production, post-production, and finalizing, and you will get a handle on the nitty-gritty details of these steps of the process. But, most importantly, you will have the freedom to experiment, and to push both yourself and the medium to realize your particular vision. Aesthetic risk taking will be condoned here.

**BOUNDARIES AND RULES:** (Well… there always are some…)

1) The final length of each project may not exceed 5 minutes and 30 seconds with an additional 30 seconds for credits. Your finished project will be your fine cut picture and mixed sound. It is the students’ responsibility to make DVDs or the equivalent files of the finished project for their actors and crew. Check with your faculty and SAs about making DVDs from your Avid DNX file.

2) You will get two 8-gigabyte cards with your camera. Shooting is limited to 16 GB per Weekend with a maximum 32 GB for the project. During the weeks of shooting, the editor and director will select ten minutes of representative dailies from the previous weekend’s work for presentation in the Full Class Session. The card will be wiped each week by the camera SA after you transfer your dailies to your drive. It is recommended that you back up each week’s shot material to a separate flash drive.
3) Dialogue and/or voice over, if any, may be only a minor element in your storytelling, no more than 40%. The emphasis of this class is to communicate through images and sound. Dependency on words is strongly discouraged, so don’t count on them. Stories are told through the action. Stretch your minds in this area.

4) All shooting must take place within a 50-mile radius of USC. Also the length of a shooting day is strictly limited and may include travel time. (See “The Production Day” at the end of the syllabus for specific regulations.)

5) All shooting must be done on the school’s Sony EX-1 HD Digital camera. The Producing instructor in consultation with the Directing, Cinematography, Editing, and Sound instructors, and the Head of Physical Production, Joe Wallenstein must approve use of any and all non-USC camera equipment. It is very important that you consult with us about the use of extra equipment, so we can better advise you regarding their safe use and proper operation. There is a signature form that must be signed by the parties above, and the student, to record approval or alternate cameras and gear – see your faculty or SA.

6) All editing must be done in the school’s SCA labs. If you intend to use ANYTHING in your project that is not shot on the EX-1 or generated in the AVID (such as title sequences, animation, stock footage, still photographs etc.) consult your Editing instructor and Edit SA for the proper import procedures. Cuts screened during Full Class and Editing Breakout will be screened from the AVID timeline.

7) All shooting for each project must be done on the two weekends indicated in the Weekly Schedule. Production is limited to two days per weekend. Weekday shooting is prohibited, except under extremely rare circumstances. Petitions to justify weekday shoots must be presented in writing and approved by both Producing and Directing faculty. No one on the set of a weekday shoot may miss a class in any division of the University.

8) Each project budget is up to, but not necessarily as much as, $1000 to be provided by the project's director and approved by both the project’s producer and director. If, in the opinion of the faculty, the project cannot be completed for that amount, adjustments to the script and or approach will be required. This is a cap, meaning that you can spend less than this amount, and we encourage you to budget and spend as little as possible. Each director will be responsible for depositing the production funds into a joint bank account, shared with the trio. The producer will be responsible for creating the budget, making payments on behalf of the production, and providing a final cost report demonstrating how the funds were disbursed.

GRAY AREAS AND RED FLAGS: (check these out with your instructor or your Lead SA before you proceed or just stay away from them)

1) Use of professional facilities or technicians from outside the department for mixing, shooting, editing, or any other aspect of the production that is taught as a part of this class will be considered an infringement of academic integrity and will result in an immediate "F" for the course.

Use of students from outside the partnership in any of these roles will similarly impact your final grade. However, outside professionals with skills in music composition and recording, make-up, and special effects, may be used in your project. (See “Required Partnership Roles” for clarification of any gray area.)

2) All copyrighted material must be cleared and acknowledged in your credits. Clearance can run the gamut from being a giant pain to totally impossible, and copyrighted material can include everything from the obvious (an adaptation) to the unexpected (an album cover or a baseball cap). So be careful how you decorate your sets. All music in the project must be composed for the project.

3) All children, even your own, require a Certified Studio Teacher present on the set. This can cost bucks unless you can talk one of LA’s CSTs into doing it for the credit and the glory. You must also notify the Head of Physical Production if you intend to use a child and bring a written clearance from the Head of Physical Production to your instructor before filming with a child.
4) The City of Los Angeles Film Permit Office requires that an off-duty police officer be hired for the filming of any exterior scene in which a weapon is brandished (this includes prop guns). The rate for an off-duty officer is about $400 for an 8-hour day.

SAFETY: (And we can’t emphasize this strongly enough, since every working professional knows at least one person who has been injured or killed during production.)

Read the Safety Handbook and understand the contents. Footage shot in unsafe conditions will be withheld from the final projects and confiscated. A Students’ privileges may be suspended. Your grades may be lowered, including the possibility of failing.

USC BOILERPLATE: “All students are expected to understand and abide by the USC School of Cinematic Arts guidelines. Violations of any of the safety guidelines may result in disciplinary action ranging from confiscation of footage to expulsion from the University.”

Remember that you are responsible for reading and following the safety procedures in the Safety handout. Safety is the responsibility of all three partners: here, especially, you hang together. Any safety violation will reflect on all partners and make each subject to possible disciplinary action.

Discuss with your Camera, Directing, and Producing instructors any and all shots that involve weapons, projectiles, cars, stunts, or risky procedures before shooting your project. They must be cleared and signed off on the proper forms before you shoot, not only by your Directing, Producing, and Camera instructors, but also by the school Head of Physical Production. We will help you find a way to safely get the shot you want.

The hazardous shooting form can be found online at: https://scacommunity.usc.edu/resources/physical_production/hazardous_form.cfm

The form is a three-step process. You must complete it, have your directing, producing, AND cinematography instructors approve and sign it. Then take it to the Head of Physical production for a signature, and, finally, back to your producing instructor for final approval. In order to complete this process you will have to start a week before shooting. Any hazardous shooting done without a completed form will result in confiscation of the footage and possible disciplinary action.

Stay alert on the set at all times. You will be dealing with electricity, hot lights, and fatigue. With this combination, even routine procedures can lead to accidents. Any accident or damage that happens on the set must be documented in an ACCIDENT REPORT, in writing, signed by all three partners. A copy must be given to your producing instructor the next day. If you are faced with a change in production plans that raise new safety or ethical issues, CALL your producing instructor or producing SA and discuss it, immediately. If you are uncertain as to how to proceed or cannot reach your instructor or SA, post-pone the shot/scene until a later time and continue shooting scenes that pose no safety problem.

PARTNERSHIPS: Collaboration is key. Learning to work with someone else is one of the most important aspects of this class. All of you can make projects on your own; you have already completed a class where you did a number of them. From this point on, with very few exceptions, you will be doing projects with other people. Working with partners presents unique challenges, mostly enriching, but sometimes producing very negative feelings. Your SAs and instructors will do their best to help you through any partnership difficulties you may have, but ultimately the success of your partnership is your responsibility.
Bottom line, though, you may not change partners, do a project on your own in this class, usurp any of your trio-mates responsibilities, or disrupt the class activities of your trio and classmates. This is considered a failed partnership, and can result in a failing grade for all three partners. See page 13 for additional details on Disruptive Behavior.

DETAILS, DETAILS: (The Production Notebook, and other paperwork.)

1) Each partnership must collect photocopies of location permits, actor releases, emergency medical information, music clearances, call sheets, script breakdowns, lined scripts, etc., and put them in a Production Notebook for archival purpose. Turn these in to your Producing instructor. (See “Production Book Requirements” pages 9 & 10 for a complete list of necessary documents) You will not get a grade until this is completed. This is just good practice.

2) Deadlines are important and must be met all along the way if you are to complete your project on time. Meeting deadlines is also a large component of your grade. Please refer to the attached calendar weekly to be sure that you know what is expected at all times. In particular, you will be required to shoot about 1/2 of your project each shooting weekend and have the material you shot edited by the following Editing Break Out Session. If, for any reason, you are not going to shoot on a given weekend, you must get explicit written permission from your Cinematography, Producing, and Directing instructors. If you will be unable to edit your material before the following Editing Break Out Session after it is screened in dailies, you must have written permission from your editing instructor. At picture lock, you will be required to have at least three tracks of sound cut in addition to your locked picture. Absolutely no changes to the picture are permitted after your final table screening.

3) Other deadlines are noted on your schedule. In particular, production paperwork including script drafts, breakdowns, call sheets, storyboards, shot lists and lined scripts are due (in duplicate) when noted. This paperwork is the equal responsibility of all three partners at all times and graded accordingly. There are a lot of other deadlines to keep track of, and we will remind you of them throughout the semester. The best rule, though, is “don’t put anything off”.

4) Each partner will be required to turn in three copies of an individual production journal weekly to your Producing instructor, Directing instructor, and Producing/Directing SA. These are intended to be personal journals and not merely progress reports. Please feel free to express any and all thoughts you may have about the process you are going through, both problems and successes. And please be honest. They are strictly confidential and read by only your producing instructor, directing instructor, and Producing/Directing SA.

If you are unclear about anything, or have any questions whatsoever, contact your instructors or SAs.

CONFERENCES AND SUCH:

Instructors are available during the hours listed above. Contact your instructor if you wish to schedule a meeting. Please feel free to contact either any instructor or SA with whatever questions or problems that you might have during the semester. Most issues can be easily solved, so don’t be shy.

AND YES, THE GRADES:

The final grade for CTPR 310 is determined as follows:
Timely delivery of journals to Producing Instructor 10%
Sound: 18%*
Editing: 18%*
Producing: 18%*
Cinematography: 18%*
Directing: 18%*
*Each of your five discipline instructors will evaluate your grade for that area according to the following formula:

- Level of skill: 30%
- Successful execution (includes delivery of all working and finished materials): 30%
- Effort, Attitude and Collaboration: 30%
- Class participation: 10%

By the way, we do not grade “on a curve.” Each student’s grade reflects his or her individual work during the semester. Also, attendance and punctuality will influence your final grade. You will be graded down one notch (e.g. B to B-) for every three unapproved absences and/or every five times you are late for class. If you are absent, the faculty of the section you missed must approve the circumstances of your absence. Ringing cell phones make everyone unhappy. Please turn your phone all the way off during class. This applies to ALL PERSONAL ELECTRONIC DEVICES (known or unknown throughout the present or any expanded universe). This is under grades because the success of this class is depends on every student's full presence. Or, as Ram Dass said, "Be here now." Students will receive a downgrade of one notch for violation of this policy more than two times.
CTPR 310 PARTNERS: PROJECT ROLES AND ROTATIONS

PROJECT # 1

Partner A --- Writer/Director
Partner B --- Cinematographer/Editor
Partner C --- Producer/Sound Record, Design, Edit

PROJECT # 2

Partner A --- Producer/Sound Record, Design, Edit
Partner B --- Writer/Director
Partner C --- Cinematographer/Editor

PROJECT # 3

Partner A --- Cinematographer/Editor
Partner B --- Producer/Sound Record, Design, Edit
Partner C --- Writer/Director
### WEEKLY SCHEDULE (Section # and Color)

<table>
<thead>
<tr>
<th>Week 1</th>
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<tbody>
<tr>
<td><strong>1/10-1/16</strong></td>
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<tr>
<td><strong>FULL CLASS</strong> Tuesday 9am-12pm SCA 214</td>
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<tr>
<td><strong>Cinematography</strong> Thursday 6-9pm SCE Stage 1</td>
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<tr>
<td><strong>Editing</strong> Tuesday 7-10pm SCA B148</td>
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<td><strong>Sound</strong> Tuesday 7-10pm SCA B105</td>
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<tr>
<td><strong>Producing</strong> Thursday 9am-12pm SCA 214</td>
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<tr>
<td><strong>Directing</strong> Thursday 9am-12pm SCA 110</td>
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<tr>
<td><strong>ALL STUDENTS</strong></td>
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<td><strong>ALL STUDENTS</strong></td>
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<tr>
<td><strong>Project #1 Sound</strong></td>
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<tr>
<td><strong>Project #1 Producer</strong></td>
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<tr>
<td><strong>Project #1 Director</strong></td>
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#### SATURDAY 1/16: Production Recording Boot Camp

**WEEKEND WORK:**
Writer/director does script rewrite and email to class

<table>
<thead>
<tr>
<th>Week 2</th>
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<tbody>
<tr>
<td><strong>1/17-1/23</strong></td>
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<tr>
<td><strong>Full Class Partners</strong> Pitch and class discuss Project #1</td>
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<tr>
<td><strong>Project #1 Cinematographer &amp; Director</strong></td>
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<tr>
<td><strong>Project #1 Editor</strong></td>
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<td><strong>Project #1 Sound</strong></td>
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<tr>
<td><strong>Project #1 Producer, Director, &amp; Cinematographer Joint Session</strong> Green light Project 1</td>
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**WEEKEND WORK:**
First Week Principal Production Project #1
Begin Edit Project #1

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<tr>
<th>Week 3</th>
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<tbody>
<tr>
<td><strong>1/24-1/30</strong></td>
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<tr>
<td><strong>Full Class Screen Dailies</strong></td>
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<tr>
<td><strong>Project #1 Cinematographer</strong></td>
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<td><strong>Project #1 Editor</strong></td>
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<tr>
<td><strong>Project #1 Sound</strong></td>
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<tr>
<td><strong>Joint Session 1st half Screen Cuts</strong></td>
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<td><strong>Project #1 Producer</strong></td>
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<td><strong>Project #1 Director</strong></td>
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**WEEKEND WORK:**
Second Week Principal Production Project #1
Continue Edit Project #1
Begin Sound Work Project #1

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<tr>
<th>Week 4</th>
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<tbody>
<tr>
<td><strong>1/31-2/6</strong></td>
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<tr>
<td><strong>Individual Trio Meetings</strong> Screen Cuts</td>
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<tr>
<td><strong>Project #1 Cinematographer Color Grading Instruction (Purple)</strong></td>
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<tr>
<td><strong>Project #1 Editor &amp; Director</strong></td>
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<tr>
<td><strong>Project #1 Sound</strong></td>
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<tr>
<td><strong>Full Class Screen Cut Project #1 All Faculty, Students, and SAs</strong></td>
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**WEEKEND WORK:**
Finish Picture Edit Project #1
<table>
<thead>
<tr>
<th>Week 5 2/7-2/13</th>
<th>Full Class Tuesday 9am-12pm SCA 214</th>
<th>Cinematography Thursday 6-9pm SCE Stage 1</th>
<th>Editing Tuesday 7-10pm SCA B148</th>
<th>Sound Tuesday 7-10pm SCA B105</th>
<th>Producing Thursday 9am-12pm SCA 214</th>
<th>Directing Thursday 9am-12pm SCA 110</th>
</tr>
</thead>
<tbody>
<tr>
<td>All Students Producing, Directing &amp; Editing Faculty &amp; SAs PICTURE LOCK, Export AAF &amp; QT for Sound</td>
<td>Project #1 Cinematographer Color Grading Instruction (Yellow and Green)</td>
<td>NO EDITING SESSION</td>
<td>Project #1 Sound</td>
<td>Project #2 Producer</td>
<td>Project #2 Director</td>
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**WEEKEND WORK:**

**FRIDAY:** Picture Editor and Edit SA make video mix-down of Color Corrected picture. SA takes Drives

Project #1 Sound Editing

Writer/director Project #2 email script to class

<table>
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<tr>
<th>Week 6 2/14-2/20</th>
<th>Extra Sound Sessions No Full Class</th>
<th>Project #2 Cinematographer</th>
<th>No Editing Class</th>
<th>Project #1 Sound</th>
<th>Project #2 Producer</th>
<th>Project #2 Director</th>
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**SOUND MIXES:**

**THURSDAY 18TH PURPLE SOUND MIXES**

Friday 19TH GREEN AND YELLOW SOUND MIXES

**AFTER MIX:** STUDENTS AND SA MARRY MIXED SOUND AND CC PICTURE AND UPLOAD TO KiPRO

**SCREEN PROJECT 1: SUNDAY FEB 21, NORRIS THEATER 1-5**

Purple 1: 2:15

Yellow 2: 15-3:30

Green 3:30-4:45

**WEEKEND WORK:**

Prep. Project #2

<table>
<thead>
<tr>
<th>Week 7 2/21-2/27</th>
<th>Full Class Partners Pitch and class discuss Project #2</th>
<th>Project #2 Cinematographer &amp; Director</th>
<th>Project #2 Editor</th>
<th>Project #2 Sound</th>
<th>Project #2 Producer, Director, &amp; Cinematographer Joint Session</th>
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</table>

**WEEKEND WORK:**

First Week Principal Production Project #2

Begin Edit Project #2
<table>
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<tr>
<th>Week 8 2/28-3/5</th>
<th>Full Class Screen Dailies</th>
<th>Project #2 Cinematographer</th>
<th>Project #2 Editor</th>
<th>Project #2 Sound</th>
<th>Joint Session 1st half Screen Cuts</th>
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<td></td>
<td>Project #2 Producer</td>
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**WEEKEND WORK:**
- Second Week Principal Production Project #2
- Continue Edit Project #2
- Begin Sound Work Project #2

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<tr>
<th>Week 9 3/6-3/12</th>
<th>Individual Trio Meetings Screen Cuts</th>
<th>Project #2 Cinematographer Color Grading Instruction (Purple)</th>
<th>Project #2 Editor &amp; Director</th>
<th>Project #2 Sound</th>
<th>Full Class Screen Cut Project #2 All Faculty, Students, and SAs</th>
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</thead>
</table>

**WEEKEND WORK:**
- Finish Picture Edit Project #2

**SPRING BREAK 3/14-3/20**

<table>
<thead>
<tr>
<th>Week 10 3/20-3/26</th>
<th>All Students Producing, Directing &amp; Editing Faculty &amp; SAs PICTURE LOCK, Export AAF &amp; QT for Sound</th>
<th>Projects #2 Cinematographer Color Grading Instruction (Yellow and Green)</th>
<th>NO EDITING SESSION</th>
<th>Project #2 Sound</th>
<th>Project #3 Producer</th>
<th>Project #3 Director</th>
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</thead>
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**WEEKEND WORK:**
- FRIDAY: Picture Editor and Edit SA make video mix-down of Color Corrected picture. SA takes Drives
- Project #2 Sound Editing
- Writer/director Project #3 email script to class
<table>
<thead>
<tr>
<th>Week 11 3/27-4/2</th>
<th>Extra Sound Sessions No Full Class</th>
<th>Project #3 Cinematographer No editing class</th>
<th>Project #2 Sound</th>
<th>Project #3 Producer</th>
<th>Project #3 Director</th>
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<tbody>
<tr>
<td><strong>SOUND MIXES:</strong></td>
<td><strong>THURSDAY 31st  PURPLE SOUND MIXES</strong></td>
<td><strong>Friday 1st GREEN AND YELLOW SOUND MIXES</strong></td>
<td><strong>AFTER MIX:</strong> STUDENTS AND SA MARRY MIXED SOUND AND CC PICTURE AND UPLOAD TO KiPRO</td>
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<tr>
<td><strong>SCREEN PROJECT 2: SUNDAY APRIL 3, NORRIS THEATER 1-5</strong></td>
<td>Green 1-2:15 Purple 2:15-3:30 Yellow 3:30-4:45</td>
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<tr>
<td><strong>WEEKEND WORK:</strong></td>
<td>Prep Project 3</td>
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<td>Week 12 4/3-4/9</td>
<td>Full Class Partners Pitch and class discuss Project #3</td>
<td>Project #3 Cinematographer &amp; Director</td>
<td>Project #3 Editor</td>
<td>Project #3 Sound</td>
<td>Project #3 Producer, Director, &amp; Cinematographer Joint Session Green light Project 3</td>
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<tr>
<td><strong>WEEKEND WORK:</strong></td>
<td>First Week Principal Production Project #3 Begin Edit Project #3</td>
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<tr>
<td>Week 13 4/10-4/16</td>
<td>Full Class Screen Dailies</td>
<td>Project #3 Cinematographer</td>
<td>Project #3 Editor</td>
<td>Project #3 Sound</td>
<td>Joint Session 1st half Screen Cuts Project #3 Producer Project #3 Director</td>
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<tr>
<td><strong>WEEKEND WORK:</strong></td>
<td>Second Week Principal Production Project #3 Continue Edit Project #3 Begin Sound Work Project #3</td>
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<tr>
<td>Week 14 4/17-4/23</td>
<td>Individual Trio Meetings Screen Cuts</td>
<td>Project #3 Cinematographer Color Grading Instruction (Purple)</td>
<td>Project #3 Editor &amp; Director</td>
<td>Project #3 Sound</td>
<td>Full Class Screen Cut Project #3 All Faculty, Students, and SAs</td>
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<tr>
<td><strong>WEEKEND WORK:</strong></td>
<td>Continue Picture &amp; Sound Edit Project 3</td>
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<td>Week 15 4/24-4/30</td>
<td>All Students Producing, Directing &amp; Editing Faculty &amp; SAs PICTURE LOCK, Export AAF &amp; QT for Sound</td>
<td>Cinematography Thursday 6-9pm SCE Stage 1</td>
<td>Editing Tuesday 7-10pm SCA B148</td>
<td>Sound Tuesday 7-10pm SCA B105</td>
<td>Producing Thursday 9am-12pm SCA 214</td>
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<td>CONTINUE SOUND EDITING: ADDITIONAL SOUND CLASSES 5/6</td>
<td>Project #3 Cinematographer Color Grading Instruction (Yellow and Green)</td>
<td>No Edit session</td>
<td>Project #3 Sound &amp; Director Additional Sound Session Next Wednesday</td>
<td>No Producing Break Out</td>
<td>No Directing Break Out</td>
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**Wednesday 5/4:**
FRIDAY: Picture Editor and Edit SA make video mix-down of Color Corrected picture. SA takes Drives

**SOUND MIXES:**
FRIDAY 6th PURPLE AND GREEN SOUND MIXES
SATURDAY 7th YELLOW SOUND MIXES
AFTER MIX: STUDENTS AND SA MARRY MIXED SOUND AND CC PICTURE AND UPLOAD TO KiPRO

**SCREEN PROJECT 3: SUNDAY May 8, NORRIS THEATER 5-10**

Yellow 5-6:30
Green 6:30-8
Purple 8-9:30
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. Hiring or recruiting another non-class participant to execute a trio role or roles is a form of plagiarism. You are representing as your own work the work of others. 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 of the 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.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.

Disruptive Student Behavior

Behavior that persistently or grossly interferes with classroom activities or the activities of your trio partners 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 will 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. Disruption of your fellow students’ experience in the course can result in failure of the course. The success of the course depends on the success of the trios. Not recognizing this, and not working collaboratively with your trio-mates is an Academic Violation, and can result in a lower grade or failure depending on the severity of the infraction.

REQUIRED VIEWING:

It is imperative that all students watch this tutorial before beginning any color timing on their projects. The tutorial, along with instruction from your faculty, will contribute greatly to successful and accurate final color timing.

**READING:**

Although there are no required texts for the course, the following are recommended to supplement the students’ hands-on learning experience:

*Shooting To Kill*: Christine Vachon & David Edelstein, Quill paperback, 2002  
*Directing Actors: Creating Memorable Performances for Film and Television*, Judith Weston, Michael Wiese Productions, 1999  
*Sound for Film and Television*, Second Edition (Book & CD-ROM)  
By Tomlinson Holman, Focal Press, 2001  
*The Power of the Actor*, Ivana Chubbock, Gotham, 2005  
*The Intent to Live: Achieving Your True Potential as an Actor*, Larry Moss, Bantam, 2005  
*In the Blink of an Eye: A Perspective on Film Editing*, Walter Murch, 1995  
*The Healthy Edit: Creative Editing Techniques for Perfecting Your Movie*, John Rosenberg, Focal Press, 2011  
*Nothing Dies For Film*, Joe Wallenstein, Amazon.com  
*Clearance & Copyright, 4th Edition: Everything You Need to Know for Film and Television*  
Michael C. Donaldson, Lisa A. Callif: Books, Amazon.com

**AFTER ALL THAT…**

Enjoy yourselves! This class can be a lot of work and even very stressful. The best antidote is to be working on a project that is MEANINGFUL to you personally. Don’t get lost thinking of your last project, your next project, or the great job you’ll get in Hollywood. Think only of THIS project, breathe life into it, and give it your all. That is the key to success.

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

- Script – Approved final shooting script (note changes made during production and post)
- Student Certification Form
- Cast Releases
- Documentary principals’ releases
- For minors: Minor Release, Minor Entertainment Work Permit, Studio Teacher Confirmation, Teacher Permit
- Actors’ Production Time Report (Exhibit G)
- Nudity releases
- Original Writing Release
- Music Performance Releases
- Composer Releases
- Stock Footage Releases
- Music Library Track Information
- Original Art Releases
- Location Releases
- Master copy of the film, either HDCam or uncompressed file (ProRes or DNxHD)
- Viewing copy of the film, either DVD or password protected Vimeo link
- Hi Res Production Stills

Other, specify:
ARCHIVAL MATERIALS ACCURACY & COMPLETENESS STATEMENT

I certify that the attached archival materials (including all relevant permits, rights and releases) are accurate and complete.

I agree to uphold copyright laws & agreements that govern the exhibition of my film.

Producer/Sound: (print name)____________________________________

(Signature)____________________________________________________

(Date)________________________

Writer/Director: (print name)____________________________________

(Signature)____________________________________________________

(Date)________________________

DP/Editor: (print name)________________________________________

(Signature)____________________________________________________

(Date)________________________
THE PRODUCTION DAY

1. **Stage work**: Twelve hours from start to finish including a half hour for lunch. A thirteenth hour may be used for wrapping equipment.

2. **Report To**: Crew and cast may report to a location within a thirty-mile radius from USC. It is a twelve-hour day commencing with the first call.

   If the crew starts at 8 A.M. and the cast is called at 10 A.M., the day ends at 8 P.M. There is no 13th hour for wrap. A half hour lunch is included in the twelve hours.

3. **Outside the “Zone”**: If the location is between thirty and fifty miles from USC all travel time is considered work time.

   If the crew leaves from USC at 7 A.M. and travels an hour and a half to the location and must travel an hour and a half back at the end of the day, the practical effect is the students have only a nine-hour shooting day.

   Travel may not be added to the front or back as an outside entity. A half-hour lunch is also deducted from the total twelve hours.

   **Distant Location**: LOCATIONS BEYOND 50 MILES ARE NOT ALLOWED.

   THE BEST USE OF THE SHOOTING DAY IS EITHER AN ON-CAMPUS OR A NEARBY LOCATION
CTPR 310 REQUIRED PARTNERSHIP ROLES

FIRST PARTNER

• Writer/Director

SECOND PARTNER

• Cinematographer
• Camera Operator
• Gaffer
• Picture Editor (also cuts key sound before picture lock)

THIRD PARTNER

• Producer
• Production Sound
• Sound Designer (prepares sound materials for picture editor before picture lock so that picture editor can meet course deadline)
• Sound Editor

DESCRIPTION OF CTPR 310 ROLES AND CREDITS

**Producer:** team leadership and collaboration; resource allocation and management; development, including script breakdowns, call sheets, production scheduling, casting and locations; guiding the production team through all phases of production and post production; working within the budget; creative problem solving.

**Writer/Director:** responsible for completed script and comprehensive artistic point of view about the material that he/she shares with all cast and crew, create a group goal that is reflected in all his/her preparation, auditions/casting, rehearsing, pre-production. Meet with DP to determine lighting design, shot breakdown, create shooting script with aerials and storyboards with DP. Work with editor after first cut, and select shots for dailies.

**Cinematographer:** collaborate with Director to determine visual style, shot list and lighting design, determine equipment needs, reserve extra equipment, supervise extra technical crew, light readings, safety

**Camera Operator:** assemble and load camera, focus, set composition, focus shot, execute camera movement, manage digital data at conclusion of filming

**Gaffer:** setting lights, electrical, safety.

**Picture Editor:** creatively assemble shots to support the intended theme and story of the director, edit key sound, and prepare selected dailies for screening. Lay-back mixed sound to picture with Sound Editor.
**Sound Designer:** conceive map of sound design elements in collaboration with editor and director; working with composer (optional), pre-mix consultation with mixer.

**Sound Editor/Mix Prep:** sound recording, transfers, research music and effects, assemble and cut-in audio tracks according to designer’s wishes, split and clean tracks, create cue sheets for mix. Lay-back mixed sound to picture with Picture Editor.

**VFX Coordinator/Artist:** plan, execute and design any visual effects shots, to be done in the SCA Post lab

**Titles (All Partners Responsible):** assemble titles and credits, proof, typography, hi-cons and layout

The following roles may be performed by individuals outside of the Partnership:

- Script Supervisor
- Boom Operation (with Sound Instructor approval)
- Production Designer
- Art Director
- Wardrobe
- Hair/Make-up*
- Stunt Coordinator*
- Assistant Director (with Producing Instructor approval)
- Film Composer
- Focus Puller
- Production Assistant
- Animal Wrangler*
- Police*
- Visual Effects Creator

*May be paid for services. Hair & Make-up for box fee only.
310 CREDITS TEMPLATE

BEFORE YOU BEGIN CREATING YOUR CREDITS, PLEASE NOTE THAT CREDITS FOR KEY ROLES (DIRECTOR, DP, EDITOR, PRODUCER ETC.) MUST ALL BE IN THE SAME SIZE FONT AND MUST RECEIVE EQUAL SCREEN TIME. IN OTHER WORDS, DIRECTOR CAN'T GET A GIANT CREDIT THAT PLAYS LONGER AND LARGER THAN THE OTHER KEY ROLES.

CREDITS MAY BE SUPERIMPOSED ON NON-NARRATIVE GRAPHICS OR IMAGES: NO STORY CONTINUATION UNDER CREDITS


PLEASE CREATE YOUR TITLES IN THE FOLLOWING ORDER:

Written and Directed by

**

Produced by

**

Photographed and Edited by

**

Sound Design by

<NOTE: all of the above have to be per class structure eg. Director cannot take credit as DP, But you can alter the wording and separate the categories/credits eg. can be Cinematography:____, Editing etc. >

**

Cast

**

Music Composed by

Music Performed by
**
Additional Crew

**
Special Thanks

**

Faculty Advisors

Name of Directing Instructor
Name of Producing Instructor
Name of Cinematography Instructor
Name of Editing Instructor
Name of Sound Instructor

**

Student Assistants

Name of Producing/Directing SA
Name of Camera SA
Name of Editing SA
Name of Sound SA

**

American Humane wording if animals used (must be approved by AHS)

**

Sound Mixed by the SCA Sound Department

**

Edited on Avid

**

Captured on Sony

**

*Title of movie Copyright (year completed) University of Southern California* (ie. copyright must appear with title)
THE PRODUCTION EQUIPMENT CENTER

Mission: To provide motion picture lights, cameras, and grip equipment to the students and faculty of the School of Cinema and Television at the University of Southern California. To protect the University’s financial interest in said motion picture equipment. The employees of the Equipment Center will serve to be as accurate, fast and courteous as possible while trying to achieve this goal.

The requirements for checking out equipment:

1. Be on time. There is no excuse for being late. If you are going to be late, due to an emergency, you must call the Equipment Center; the phone number is on your paperwork.
2. Be considerate of the Equipment Center Staff. We have your best interests at heart. We will treat you like professionals if you act like professionals.
3. All reservations for equipment must be made 48 ours in advance. It may not be possible to accommodate requests made after the 48-hour deadline. The equipment center’s ability to fill your request is contingent upon the availability of equipment. Lighting and camera requests are separate orders.
4. Read all paperwork carefully. When you sign your paperwork, you are signing a legal contract.
5. CHECK EQUIPMENT THOROUGHLY. Once you take your equipment out of the Equipment Center, you are responsible for it. If you are given ANY equipment that is not in good working order, do not sign for it. Give the equipment back to us and we will provide you with equipment that works.
6. If you do not know what something is, do not sign for it. If you do not know what something is, that means you do not know how to use it and therefore you do not need it. Do not take anything you do not need. It only prevents other students from getting gear they need.
7. Try to check out in teams. It will only make things go more quickly.
8. Roll items are for 546 and 581 classes only. The equipment center does have other gear, which may help you if you are in special locations.
9. Bring your car to the loading dock only when you are ready to load your equipment. Anyone parking his or her car in the loading dock for an extended period of time will be ticketed.
10. All returns are due by 11:00 am on the given date stated on your paperwork. Again, if you are going to be late or if you need an extension, you must give us a call ahead of time. Teaching assistants should make arrangements to return equipment for class on an individual basis.
11. If an order is not returned in its entirety a stop hold will be placed on your account. Students will have two weeks to return equipment and then items will be considered lost and the student’s account will be billed the replacement cost. If the equipment is returned then only a late fee will be incurred.
12. The Equipment Center reserves the right to refuse equipment to anyone it feels is not qualified. The Equipment Center will actively protect the School’s financial interest in all of its equipment.
13. The Equipment Center is a resource for the students. If you have any questions, do not hesitate to ask. If we do not know the answer, we know someone who does.
Statement of Understanding

I have read and understood the policies and procedures outlined in the 310 Syllabus, the CNTV Safety Seminar, the 310 Handbook, the USC Safety Rules for Student Productions, USC Student Production Handbook, and the USC Code of Ethics.

I agree to conference with my instructors before creating any situation that might put my actors, crew, bystanders, or myself in jeopardy.

I am equally committed to protecting and enhancing the reputation of the University of Southern California and the USC School of Cinematic Arts through my actions and words.

________________________________________

Signature:

________________________________________

Print Name:

________________________________________

Date: