

**USC SCA CTPR 507 PRODUCTION I - FALL 2011**  
**COURSE DESCRIPTION and OUTLINE (Section 18603 – Pollard/Kositchek)**  
4 units

**INSTRUCTORS:**

Cinematography: **Robert Kositchek**  
Email: **kosmodog@mac.com**  
Phone: **(310) 315-9465**  
Day/Time: **Mon, 2:00 – 5:00**  
Location: **SCA Stage 2**

Producing/Directing: **Stu Pollard**  
Email: **stu@pollardfilm.com**  
Phone: **(310) 344-9380**  
Day/Time: **Mon/Wed, Usually 2:00pm – 5:50pm (see Course Outline below)**  
Location: **SCA 362**  
Office Hours: **By Appointment Only**

SA: **Christine Moitoso**  
Phone: **(209) 484-7508**  
Email: **moitoso@usc.edu**

**With faculty guests:**

**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

Required text book: ***Voice & Vision, Second Edition: A Creative Approach to Narrative Film and DV Production*** by Mick Hurbis-Cherrier

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

**USE OF LAPTOPS, CELL PHONES, TABLETS, ETC. NOT ALLOWED DURING CLASS**

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

**OVERVIEW:**

Production I (CTPR 507) is about ideas and your ability to communicate effectively through the language of cinema. It combines introductions to the five major disciplines within the cinematic arts: producing, directing, editing, cinematography, and sound with guided opportunities to create individual and small group projects. Students will make two short HD projects as part of an exploration of visual storytelling, as well as shoot a directing exercise in the Fundamentals of Directing (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, experimental, and narrative fiction. CTPR 507 is the beginning of an educational process which is designed to awaken your instincts as a filmmaker.

The goal of 507 is for each student to learn how to express themselves, reach a place where they can be self-critical of their own work, and critique fellow students' work in meaningful ways.

## **PARTICIPATION IN THIS COURSE IS MANDATORY, UNEXCUSED ABSENCES ARE NOT PERMITTED**

### **COURSE GOALS:**

- Discover the basic elements of character and story.
- Learn how to tell a story effectively through the use of sound and image.
- Develop skills in producing, directing, cinematography, editing, and sound design.
- Learn how to audition, cast, and direct professional actors.
- Explore a range of forms/genres, including documentary, narrative, personal essay, etc.
- Deliver and receive cogent/constructive critiques of works in progress and completed films.
- Establish ethical standards for filmmaking and critiquing.
- Understand the fundamental relationship between form and content.
- Become aware of the cultural impact of cinema.

### **CTPR 507 WILL INTRODUCE THESE SKILL-SETS:**

**Producing:** An overview of the art and craft of producing, from pitch to delivery. The creative side of producing includes acquiring source material, developing screenplays, and assembling the filmmaking team. The logistical side of producing also involves teambuilding, specifically collaborating with an assistant director (AD) and unit production manager (UPM) on breaking down the script and scheduling the shoot.

**Directing:** A comprehensive aesthetic approach to the goal, central idea, and theme of a project. Directing includes identifying story beats, character arcs, and story revelation via behavior, action, and dialogue. In this class we will emphasize the director-actor collaboration.

**Cinematography:** An eight week intensive that will cover composition, use of space, all aspects of production design (including props, wardrobe, set dressing, etc.), color temperature, depth of field, hard and soft light, available light, and key, fill, back, and negative fill light. Instruction will include how to light for day interior, night interior, and day exteriors.

**Editing:** An exercise in constructing a basic 2-character dialogue scene, as well as an introduction to basic editing elements, including story shaping, paper edits, continuity editing; parallel, montage and non-linear editing; and media management.

**Sound:** A study of basic sound design concepts that will explore how to use sound as a creative element in cinematic storytelling. Introduction to production sound recording and sound editing; use of music and effects; and sound mixing.

## **JOURNALS:**

Students are encouraged to keep a journal of their experiences this semester and send at least one email per week to their Producing/Directing instructor (Pollard) by Sunday at 6pm. These journal entry emails need not be terribly lengthy or burdensome, but they should be taken seriously for they greatly enhance instructor-student communication.

## **PROJECTS:**

Each student will complete two projects in HD, neither to exceed five minutes (including credits).

Students may not act in their own projects.

All editing must be done in USC's post facilities.

No outside (e.g. non-USC) equipment (including your own) is permitted in 507.

### **PROJECT ONE ("P-1"):**

P-1 emphasizes visual communication/storytelling, establishes familiarity with camera and editing tools, and most importantly "gets your feet wet!"

- Single person crew (you do it all – Produce/Direct/Camera/Edit/Sound).
- No production sound or sync dialogue.
- One weekend shooting.
- One week editing.
- Edited projects screened in class; feedback given by instructors and students.

### **PROJECT TWO ("P-2"):**

P-2 incorporates what you learned on your P-1, emphasizes story structure and character development through script and pre-production meetings, encourages teamwork by having you crew up with your classmates, introduces the limited use of production sound and sync dialogue, and explores the importance of feedback via the viewing of dailies and rough cuts in class.

- Student Crew
  - At least 2, no more than 3, other classmates in key creative positions (P/D/C/E/S).
- Location sync-sound permitted; but no more than 40% (2 mins) of sync dialogue.
- One weekend shooting.
- Dailies screened in class; feedback given by instructors and students.
- One week editing.
- Rough cuts screened in class; feedback given by instructors and students.
- Additional editing.
- Fine cuts screened in class.

**DETAILED P-1 and P-2 "PRIMER" DOCS WILL BE DISTRBUTED LATER THIS SEMESTER AND PROVIDE MORE INFORMATION.**

### **Project Subject Suggestions:**

- Narrative:
  1. Beat change within a scene.
  2. Behavior which reveals character.
  3. Give a character a dilemma and resolve it.
- Documentary:
  1. Create a 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.

### **CREDITS/ROLES ON FILMS:**

**Students may not act in their own films.** Working with actors as a priority in this course, and you are uniquely positioned to do so based on USC's LA location and waiver agreement with SAG .

No proprietary credits are allowed (i.e.: "A film by") on films, other than your P-1.

**All** works must display: © 2011 University of Southern California

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. In Project Two, all key roles must be performed by students in their 507 section (talk to your professor about exceptions). Key roles are defined as Producing, Directing, Editing, Cinematography, and Sound.

In all cases, copywritten 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 your Prod/Dir professor, Archives, and Student-Industry Relations.

### **COPYRIGHT:**

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

[https://scacommunity.usc.edu/resources/physical\\_production/pdf/PP-copyrightAgreement.pdf](https://scacommunity.usc.edu/resources/physical_production/pdf/PP-copyrightAgreement.pdf)

## **EQUIPMENT/RESOURCES:**

**Only production equipment supplied by the school may be used on projects.** Special visual effects tools, such as After Effects, as well as any Green Screen work, are not supported in the first year.

## **GRADES:**

CTPR is graded on a Credit/Non-Credit basis. According to University Standards achieve a minimum letter grade of B in order to receive Credit. Each student must complete both films and all exercises in order to receive a grade of credit. 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. 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 asap and always before class begins.

### **Grading Weights:**

Producing.....	10%	Sound.....	10%
Directing.....	10%	Project 1.....	15%
Cinematography.....	15%	Project 2.....	20%
Editing.....	10%	Participation.....	10%

## **MID-SEMESTER CONFERENCES: [between weeks 8-12 with 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.

## **SAFETY:**

THE PERSONAL SAFETY OF YOURSELVES, YOUR CAST AND CREW IS A VITAL CONSIDERATION AS YOU PLAN AND SHOOT YOUR PROJECTS. PLEASE CHECK WITH YOUR INSTRUCTORS BEFORE SHOOTING IF YOU HAVE ANY QUESTIONS OR CONCERNS. READ THE SAFETY HANDOUT AND UNDERSTAND THE CONTENTS. FOOTAGE SHOT UNDER UNSAFE CONDITIONS WILL BE WITHHELD FROM THE PROJECT; STUDENTS PRIVILEGES MAY BE SUSPENDED; AND GRADES LOWERED. BE SURE TO DISCUSS ALL HAZARDOUS SHOOTING CONDITIONS LISTED ON THE HSC HANDOUT WITH YOUR INSTRUCTORS.

PRODUCTION SAFETY GUIDELINES, the Student Handbook, the Pre-Production Hazardous Shooting Form, and other valuable documents are available here:

<https://scacommunity.usc.edu/index.cfm>

**Faculty Sign-Off sheets are required for all Hazardous Shooting Conditions prior to production, including shoots with minors and studio teachers.**

**NOT PERMITTED: No guns of any kind, squibs, car mounts, or shooting from a moving vehicle.**

**Any filming/auditioning that requires nudity must be cleared with the Physical Production Office.**

**STUDENTS WITH DISABILITIES:**

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

**STATEMENT ON ACADEMIC INTEGRITY:**

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

<http://web-app.usc.edu/scampus/university-student-conduct-code/>

Should there be any suspicion of academic dishonesty, Students will be referred to the Office of Student Judicial Affairs and Community Standards. The Review process can be found here:

[http://www.usc.edu/student-affairs/SJACS/pages/students/review\\_process.html](http://www.usc.edu/student-affairs/SJACS/pages/students/review_process.html)

**COURSE GUIDELINES:**

1. All editing must be done in USC's post facilities.
2. The limit on project running time is invariable and there are no exceptions.
3. You must make the safety of everyone, including yourself, the highest priority. All class members on a set are responsible at all times for production safety. Any scenes or shots, however innocuous they may seem, that involve safety and/or ethical considerations (including any physical stunt, any representation of a weapon, explosion, collision or projectile, and any work with a minor) must be approved in advance, with all required paperwork completed and submitted. Actions that might seem safe under normal circumstances (e.g., hurrying down stairs or crossing an uncontrolled street) may not be under production conditions and must be discussed with prod/dir instructor. Take extra care when shooting at night, and do not leave equipment in your car (not even the trunk).

Any violation of the above course requirements is considered an academic and ethical violation, governed by the USC Code of Conduct. (see Statement on Academic Integrity above) and is grounds for confiscation of footage, lowered grade, failing grade, probation, suspension, or expulsion from the University. Ethical violations are enforced by course faculty, the Head of Physical Production, the SCA

Disciplinary Committee, and may be sent to the USC Student Judicial Affairs for review/action. Any ethical or safety violation will become a part of the student's record at SCA.

### **SAFETY RULES:**

The personal safety of yourselves, your cast and crewmembers is a vital consideration as you plan and shoot your projects. Please check with your instructors before shooting if you have any questions or concerns. Read the Safety Handbook and understand the contents. Footage shot in unsafe conditions will be withheld from the final project; students' privileges may be suspended; your grades may be lowered, including the possibility of failing.

All students are expected to understand and abide by the USC School of Cinematic Arts guidelines. Violation of any safety guidelines may result in disciplinary action from confiscation of footage to expulsion from the University. Be sure to discuss all hazardous shooting conditions listed in the USC Handbooks with your instructors.

Use of any equipment outside of what is available at USC (including your own) is prohibited in the first semester in the School of Cinematic Arts. The use of special equipment (i.e. dollies with jib arms, steadicams, scissor lifts, condors, cranes, helicopters, camera cars, car mounts and generators) is prohibited.

If the vehicle you are filming is doing anything other than standing still on private property it will require a Hazardous Shooting Conditions Permit. You may not film from a moving vehicle.

Any object used as a weapon in your stories must have a Hazardous Shooting Conditions Permit no matter how innocent it seems. No guns, either prop or real, are permitted in 507.

Placing actors in jeopardy of any kind is punishable by failure and possibly expulsion even if the actors agree to the situation. Stunts and Effects must be cleared through faculty and properly supervised on your set with written permits. If your actors are doing anything other than sitting or walking, talk to your instructors.

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 key crew must be consist of at least 2 (and more than 3) members of this 507 section. Additional labor (1<sup>st</sup> AD, PA's etc.) may be done by students outside your section, but they must be currently enrolled at USC.

All students are equally responsible at all times for production safety.

**A COURSE OUTLINE commences on the following page.**

## **COURSE OUTLINE:**

**8/19 Mandatory Safety Seminar, Norris Theater, 3:00 – 5:00 pm**

### **Week 1 (August 22)**

**8/22 Welcome (with Robert Kositchek and Stu Pollard), SCA Stage 2 (SCA St2), 2:00pm – 5:00pm**

Philosophy of course, assignments, facilities & safety. Team-taught with the Producing/Directing and Cinematography instructors. Review of syllabi, what will be taught during the semester and what is expected of the students.

#### **Student Reading Assignment:**

Chapter 1: From Idea to Cinematic Stories

Chapter 7: The Cast and Crew

Cinematography Syllabus: Read On-Set Crew Descriptions

**SA:** Hard copies Class Syllabus

**8/24 Producing Basics 1 (with Stu Pollard), SCA 362, 2:00 – 5:50pm**

Introductions. Course overview and goals. Journal guidelines. Safety review. Filmmaking motives. Los Angeles resources. Visual storytelling basics.

Filmmaking stages, what a producer does (key questions they must answer, critical decisions they must make, who gets hired), who does what (roles, responsibilities and functions of the creative collaborators), breakdown, schedule & budget basics, production meetings, location evaluations, the definition of diplomacy.

#### **Student Reading Assignment:**

Selected Articles (via blackboard or class email)

**READ THE SYLLABUS. IT WILL ANSWER A LOT OF YOUR QUESTIONS ABOUT THE SEMESTER!!**

**8/26 507 AVID WORKSHOP (1 of 2)**

AVID Session #1: **SCA B118, 9:00am – 1:00pm**

### **Week 2 (August 29)**

**8/29 Cinematography (Kositchek), SCA Stage 2 (SCA St2), 2:00pm – 5:00pm**

Discussion & demonstration about the roles of different members of the production crew. Students break into their five teams (three to each). Instructor demonstrates grip equipment (Cstands, flags, nets, apple boxes, sandbags, etc) & lighting equipment (spot, flood, barn doors, wrap an electrical cable, etc) while students mirror the instructor w/equipment.

70-minute presentation “The Art of Cinematography” by instructor.



**Student Reading Assignment:**

Chapter 10: The Lens

**STUDENTS BUY HEADPHONES**

**SA:** HD monitor w/DV Cam & DVD players

**8/31 Producing Basics 2 (with Stu Pollard), SCA 362, 2:00 – 5:50pm**

Producing the script – tips on pitching, optioning, creating, evaluating, and budgeting material. Basic set workflow. Casting/auditioning guidelines. Producing “Golden Rules.” Basic set workflow aka, “the run of the day.”

Review of Project 1 (P-1) Primer. Outline of P-1 writing and production schedules.

**Student Reading Assignment:**

Selected Articles (via blackboard or class email)

**SA:** P-1 Primer

**Week 3 (September 5)**

**9/5 No class (Labor Day Holiday) *NOTE: Class will be made up on Thurs 9/8 (see below)***

**9/7 Editing (with Reine Claire Dousarkissian, 1 of 3), SCA 362, 2:00pm – 5:50pm**

Editing two-character dialogue scene with supplied material; aesthetic editing instruction, using examples from professional film and television, and previous student films. Concepts of character and story shaping, shot selection and sizes, angles, matching action, the 180-degree line, and character blocking; students will create a paper cut and begin editing.

**Homework:** Editing and outputting a final version of the supplied scene.

**9/8 Cinematography (Kositchek), Zemeckis Stage-A (RZC-A), 9:30am – 12:30pm *NOTE LOCATION!***

Students checkout camera packages during class. Demonstration and introduction to Sony EX1. Menu set-ups, depth of field, exposure, color temperature, composition and follow focus methods. Use of gray card. Guidelines for editing (Reine-Claire)

**Student 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 (September 112)**

**9/12 Cinematography (Kositchek), SCA St2, 2:00pm – 5:00pm**

Students check out sound gear during class. Doug Vaughn will conduct Production Sound Workshop during class.

**Students:** bring in their cameras for wk. 6 class

**SA:** HD monitor, one HDEX1 camera w/tripod

**9/14 Producing/Directing (Pollard), SCA 362, 2:00 – 5:50pm**  
Project 1 (“P-1”) Pitches and Pre-Production Meetings.

**9/16 507 AVID WORKSHOP (2 of 2)**  
AVID Session #2: **SCA B118, 9:00am – 1:00pm**

### **Week 5 (September 19)**

**9/19 Cinematography (Kositchek), SCA St2, 2:00pm – 5:00pm**  
Herb Hughes to demonstrate proper set up of electrical power (600 amps) on Stage #2. Instructor takes class. What is an amp? What is a watt? Each student is checked out on the paddles, Edison adapters, distribution of electricity, etc.

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

Instruction in 3-stage lighting. Key, fill & backlight. Key light as only light used, as in film noir: backlight only, interrogation of witness (overhead), etc. Use of flexfill, bounce, soft & hard light, flags & nets. How to light through a window, a window in a door, an open door, etc. Use of location. Where is east, west, north south, available light? What happens if it’s raining?

#### **Student Reading Assignment:**

Chapter 9: The Digital Video System

**SA:** 507 lighting kits

**9/21 Editing (Dousarkissian, 2 of 3), SCA 362, 2:00pm – 5:50pm**  
“Lean Forward Moment,” Rule of 3’s, Scene transitions –match cutting, dissolves,fades, wipes; L-cuts, editing on movement, “popping in” or “popping back;” review students’ cuts of their scenes. Aesthetic concepts, such as editing for character, will be reinforced. Editing room concepts, such as media management naming conventions, proper output strategies; students begin work on 2<sup>nd</sup> scene; crossing the line, poor performances, mismatches; instructor will demonstrate alternatives.

**9/23 Group A P-1 Scripts due today, by 5pm via e-mail.**

**FUND/DIR PRODUCTION: 1<sup>st</sup> Fundamentals of Directing Shoot**

### **Week 6 (September 26)**

**9/26 Cinematography + Sound (Kositchek), SCA St2, 2:00pm – 5:00pm**  
Lecture on “Shot Design and Covering a Scene.” Instructor sets up scene w/2 actors and coverage of scene with one camera. Review of 3-stage lighting in scene.  
Exterior Workshop: Exposure control with cameras, Grip equipment and control of daylight. (COVER SET in case of rain: night scene on stage #2)

**Students:** All camera packages for exterior workshop only.

**Instructor:** 2 actors (with Jennifer or Eugene) & crew for next week

**SA:** HD monitor

**9/28 Editing (Dousarkissian, 3 of 3), SCA 362, 2:00pm – 5:50pm**

Filmic editing styles will be presented using existing film clips: fragmented editing, parallel editing, non-linear storytelling, pacing, montage, use of music, jump cutting; review students' edited scenes; import and demonstrate the use of sound and music.

**9/30 Group B P-1 Scripts due today, by 5pm via e-mail.**

**P-1 PRODUCTION: Group A shoots this weekend.**

**FUND/DIR PRODUCTION: 2<sup>nd</sup> Fundamentals of Directing Shoot**

**Week 7 (October 3)**

**10/3 Cinematography + Sound (Kositchek), SCA St2, 2:00pm – 5:00pm**

Two crews (Prod Design, Dir. D.P. Gaffer, Grip,CamAsst. Sound, etc)will be formed each with two actors. Students will either bring in ideas from the films they are about to produce or the instructor will bring in a photograph or scene. Production Sound equipment will be used, and Doug Vaughn will be there. This exercise is a practice in organization, working as a crew, lighting, shot design, sound techniques and creativity.

**Students:** Two camera packages w/sound

**SA:** Two SxS cards

**Instructor:** 2 actors

**10/5 Sound Editing (with Midge Costin, 1 of 2), SCA 362, 2:00pm – 5:50pm**

Sound editing and mixing in Avid: editing backgrounds, effects, production; mixing in AVID, AudioSuite tools.

**10/7 Group C P-1 Scripts due today, by 5pm via e-mail.**

**P-1 PRODUCTION: Group B shoots this weekend; Group A edits.**

**Week 8 (October 10)**

**10/10 Cinematography (Kositchek), SCA St2, 2:00pm – 5:00pm**

Two crews will be formed and will use class to re-create the scene they have been assigned. Class will conclude with a viewing and discussion of the footage.

**Instructor:** Actors

**Students:** 2 cam packages w/sound ***NOTE: Last Cinematography Class.***

**10/12 Producing/Directing (Pollard), SCA 362, 2:00pm – 5:50pm**

Producing concerns and challenges. Directing pillars: Preparation, Visualization, Communication, Collaboration.

**P-1: Group A Screens Cuts today.**

**P-1 PRODUCTION: Group C shoots this weekend; Group B edits.**

### Week 9 (October 17)

**10/17 Producing/Directing (Pollard), SCA 362 2:00pm – 5:50pm**

Project 2 (“P-2”) Pitches.

Possible Guest Speaker and Screening TBA

**10/19 Producing/Directing (Pollard), SCA 362, 2:00pm – 5:50pm**

Post Production concerns and challenges. Possible Guest Speaker TBA.

**P-1: Group B Screens Cuts today.**

**10/23 Group A P-2 Scripts due SUNDAY BY 6PM via e-mail.**

**P-1 PRODUCTION: Group C edits this weekend.**

### Week 10 (October 24)

**10/24 Producing/Directing (Pollard), SCA 362, 2:00pm – 5:50pm**

**P-2: Group A** Pre-Preproduction Meetings (to be scheduled).

Possible Guest Speaker and/or Screening TBA.

**10/26 Producing/Directing (Pollard), SCA 362, 2:00pm – 5:50pm**

Possible Guest Speaker TBA.

**P-1: Group C Screens Cuts today.**

**P-2 PRODUCTION: Group A shoots this weekend.**

**10/30 Group B P-2 Scripts due SUNDAY BY 6PM via e-mail.**

### Week 11 (October 31)

**10/31 Producing/Directing (Pollard), SCA 362, 2:00pm – 5:50pm**

**P-2: Group A Screens Dailies today.**

**11/2 Producing/Directing (Pollard), SCA 362, 2:00pm – 5:50pm**

**P-2: Group B** Pre-Preproduction Meetings (to be scheduled).

Possible Guest Speaker TBA.

**P-2 PRODUCTION: Group B shoots this weekend; Group A edits.**

**11/6 Group C P-2 Scripts due SUNDAY BY 6PM via e-mail.**

### Week 12 (November 7)

**11/7 Producing/Directing (Pollard), SCA 362, 2:00pm – 5:50pm**

**P-2: Group B Screens Dailies today.**

**P-2: Group C** Pre-Preproduction Meetings 1/2 (to be scheduled).

**11/9 Producing/Directing (Pollard), SCA 362, 2:00pm – 5:50pm**

**P-2: Group A Screens Rough Cuts today.**

**P-2: Group C Pre-Preproduction Meetings 2/2 (to be scheduled).**

**P-2 PRODUCTION: Group C shoots this weekend; Group A edits; Group B edits.**

#### **Week 13 (November 14)**

**11/14 Producing/Directing (Pollard), SCA 362, 2:00pm – 5:50pm**

Possible Guest Speaker TBA.

**P-2: Group C Screens Dailies today.**

**11/16 Producing/Directing (Pollard), SCA 362, 2:00pm – 5:50pm**

Possible Guest Speaker TBA.

**P-2: Group B Screens Rough Cuts today.**

**P-2 PRODUCTION: Group B edits this weekend; Group C edits; Group A re-edits.**

#### **Week 14 (November 21)**

**11/21 Sound (Costin, 2 of 2), SCA 362, 2:00pm – 5:50pm**

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 useable.

**SA: STUDENTS RETURN ALL EQUIPMENT TO ECs**

**\*\* No Class The Rest of This Week - Happy Thanksgiving!! \*\***

**P-2 PRODUCTION: Group C edits this weekend; Group A re-edits; Group B re-edits.**

#### **Week 15 (November 28)**

**11/28 Producing/Directing (Pollard), SCA 259, 2:00pm – 5:50pm**

**P-2: Group C Screens Rough Cuts today.**

**P-2 Group A Screens Fine Cuts today.**

**11/30 Producing/Directing (Pollard), SCA 362, 2:00pm – 5:50pm**

**P-2: Group B Screens Fine Cuts today.**

**P-2: Group C Screens Fine Cuts today.**

**P-2 PRODUCTION: Group C re-edits this weekend (optional)**

**Homework:** Bring a DVD or QT file of BOTH your P1 and P2 to our last class.

#### **Week 16 (December 6)**

**12/5 No Class (Study Day)**

**12/8 Producing/Directing (Pollard), SCA 362, 2:00pm – 5:50pm**

Farewell Class! Screen re-cuts of whatever projects you like (including Group C fine cuts).

**REQUIRED ASSIGNMENT: Turn in a copy of BOTH your P1 and P2 on DVD or QT.**

**NOTE THIS CLASS IS A THURSDAY!!!**

## **SELECTED FILM CREW POSITION DESCRIPTIONS:**

### **PRODUCER**

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

### **DIRECTOR**

The director is responsible for overseeing the creative aspects of a film, including controlling the content and flow of the film's plot, directing the performances of actors, organizing and selecting the locations in which the film will be shot, and managing technical details such as the positioning of cameras, the use of lighting, and the timing and content of the film's soundtrack. Though the director wields a great deal of power, they are ultimately subordinate to the film's producer or producers. Some directors, especially more established ones, take on many of the roles of a producer, and the distinction between the two roles is sometimes blurred.

### **WRITER / SCREENWRITER**

The person(s) who create the script, whether it is an original idea or one being adapted from previously created material (such as a book or short story).

### **DIRECTOR OF PHOTOGRAPHY**

The individual in charge of putting the scene on film; hence, the person responsible for the lighting of the set or location; the general composition of the scene; the colors; the choice of the cameras, lenses, filters and film stock; and the integration of any special effects. The DP explains shots to the camera operator; works with gaffer to achieve lighting style and consistency; is responsible, along with the Script Supervisor, for screen direction; and ultimately is responsible for coverage achieved in each scene; and is accountable to producer to work quickly and efficiently (e.g., within budgetary and time constraints).

### **PRODUCTION DESIGNER**

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

### **LINE PRODUCER / UNIT PRODUCTION MANAGER (U.P.M.)**

The production manager supervises the physical aspects of the production (not the creative aspects) including personnel, technology, budget, and scheduling. It is the production manager's responsibility to make sure the filming stays on schedule and within its budget. The PM also helps manage the day-to-day budget by managing operating costs such as salaries, production costs, and everyday equipment rental costs. The PM often works under the supervision of a line producer and directly supervises the Production Coordinator.

### **EDITOR**

The person responsible for assembling all the footage (dailies) into narrative form. Works with the director to cut the film into its best possible story by selecting the best shots and takes.

**COMPOSER**

The person who writes the musical score for the film. Also oversees the hiring of musicians, and the recording, editing, and mixing of the score.

**SOUND DESIGNER**

The sound designer, or "supervising sound editor", is in charge of the post-production sound of a movie and is responsible for creating the full sonic environment for the film. This includes recording and cutting dialogue, sound effects, backgrounds (weather/traffic/crickets/etc.), foley (footsteps/cloth rustle), and music. Sometimes this may involve great creative license, and other times it may simply mean working with the director and editor to balance the sound to their liking.

**GAFFER**

The gaffer is the head of the electrical department, responsible for the design and execution of the electrical distribution and lighting plan for a production. Sometimes the gaffer is credited as "Chief Lighting Technician". The gaffer is the right hand of the D.P., and is in charge of a staff of grips/electricians, the BEST BOY ELECTRIC.

**BEST BOY ELECTRIC**

The best boy electric is the chief assistant to the gaffer. He or she is not usually on set, but dealing with the electric truck, rentals, manpower, and other logistics. Checks out all electric needs at each location, ties in, deals with generator; is in charge of truck, orders expendables, deals with time sheets for entire electric/grip crew.

**GRIPS**

Grips are trained lighting and rigging technicians. Their main responsibility is to work closely with the electrical department to put in the non-electrical components of lighting set-ups required for a shot, such as flags, overheads, and bounces. On the sound stage, they move and adjust major set pieces when something needs to be moved to get a camera into position.

**KEY GRIP**

The key grip is the chief grip on a set, and is the head of the set operations department. The key grip works with the director of photography to help set up the set and to achieve correct lighting and blocking. They are in charge of the dolly and all rigging; setting up of all C stand, flags, nets, sand bags, apple boxes; and safetying all lights.

**BEST BOY GRIP**

The best boy grip is chief assistant to the key grip. They are also responsible for organizing the grip truck throughout the day. They physically set C stands with flags, nets, sand bags, bring apple boxes and all grip equipment to set GRIP. They unload truck, keep equipment organized and accounted for, and help handle big lighting equipment with electric crew (12Ks, high-rollers, etc.).

**CAMERA OPERATOR**

The camera operator uses the camera at the direction of the DP to capture the scenes on film. Generally, DPs on studio films do not operate the camera, but sometimes these jobs may be combined (they frequently are on indie films).

**FIRST ASSISTANT CAMERA**



The first assistant cameraman (1st AC) is responsible for keeping the camera in focus as it is shooting (aka pulling focus), as well as building the camera at the beginning of the day and taking it apart at the end. They also thread the film when a new magazine is loaded. The 1<sup>st</sup> AC also preps the camera (often at a rental house) in advance of the shoot; is in charge of equipment orders and returns; and runs the rest of camera department.

#### **SECOND ASSISTANT CAMERA**

The second assistant cameraman (2nd AC) operates the clapperboard at the beginning of each take and loads the raw film stock into the camera magazines between takes, if there is no additional specifically designated film loader. The 2nd AC is also in charge of overseeing the meticulously kept notebooks that record when the film stock is received, used, and sent to the lab for processing. Additionally, the 2nd AC oversees organization of camera equipment and transport of the equipment from one shooting location to another.

#### **DIGITAL IMAGING TECHNICIAN (DIT)**

On digital photography productions the digital imaging technician is responsible for the coordination of the internal workings of the digital camera. Under the direction of the cinematographer or director of photography, the DIT will make adjustments to the multitude of variables available in most professional digital cameras to creatively or technically manipulate the resulting image. It may also be the responsibility of the DIT to archive and manage the digital data, create compressed dailies from raw footage and prepare all digital images for post-production.

#### **FIRST ASSISTANT DIRECTOR (1st AD)**

The first assistant director (1st AD) assists the production manager and director. The ultimate aim of any 1st AD is to ensure the film comes in on schedule while maintaining a working environment in which the director, principal artists (actors) and crew can be focused on their work. They oversee day-to-day management of the cast and crew scheduling, equipment, script, and set. A 1st AD may also be responsible for directing background action for major shots or the entirety of relatively minor shots, at the director's discretion

#### **SECOND ASSISTANT DIRECTOR (2nd AD)**

The second assistant director (2nd AD) is the chief assistant of the 1st AD and helps carry out those tasks delegated to the 1st AD. The 2nd AD may also direct background action and extras in addition to helping the 1st AD with scheduling, booking, etc. The 2nd AD is responsible for creating Call Sheets that let the crew know the schedule and important details about the shooting day.

#### **PRODUCTION SOUND MIXER**

The production sound mixer is head of the sound department on set, responsible for recording all sound during filming. This involves the choice and deployment of microphones, operation of a sound recording device, and sometimes the mixing of audio signals in real time.

#### **BOOM OPERATOR**

The boom operator is an assistant to the production sound mixer, responsible for microphone placement and movement during filming. The boom operator uses a boom pole, a long pole made of light aluminum or carbon fiber that allows precise positioning of the microphone above or below the actors, just out of the camera's frame. The boom operator may also place radio microphones and hidden set microphones. In France, the boom operator is called the perchman.

**PRODUCTION ASSISTANT (PA)**

A production assistant assists the first assistant director with set operations. Production assistants, almost always referred to as PAs, also assist in the production office with general tasks.