USC School of Cinematic Arts
CTPR 310, Intermediate Production
(*Fall 2015*)
(*GREEN-* 18484D)

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

6 Units

FULL CLASS: TUESDAYS **9 AM - 11:50 AM** (SCA 310)

BREAK OUT SESSIONS:
Producing/Full Class: Thursday 9:00AM - 11:50AM (SCA 310)
Directing: Thursday 9:00AM - 11:50AM (SCE Stage-3)
Cinematography: Tuesday 1:00PM - 3:50PM (SCE Stage-1)
Editing: Thursday 1:00PM - 3:50PM (SCA B148)
Sound: Thurs 1:00 PM - 3:50PM (SCA B130)

INSTRUCTORS:

Producing: <u>Dave O'Brien</u>
Office Hours: Thursdays 1:30-3:30 - BY APPOINTMENT
Phone: (213) 610-0667
Email: badgerdaveo@gmail.com

Directing: <u>David Maquiling</u>
Office Hours: BY APPOINTMENT
Phone: (201) 936-7355
Email: dmaq@grasslandfilms.com

Editing: <u>Nancy Forner</u>
Office Hours: BY APPOINTMENT
Phone: (310) 729-7532
Email: nsfcl@aol.com

Sound and Post-Prod: <u>Suhail F. Kafity</u>
Office Hours: BY APPOINTMENT
Phone: (818) 605-1072
Email: suhail@rhapsodypost.com

Cinematography: <u>Robert Kositchek</u>
Office Hours: BY APPOINTMENT
Phone: (310) 365-4655
Email: kosmodog@mac.com

STUDENT ASSISTANTS:

Producing/Directing: Faissal Shaib (Sam)
Phone: 954-588-1605
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Editing: Avi Glick
Phone: (480) 600-2869
Email: avrahmgl@usc.edu

Sound: Qianhang Shao (Assia)
Phone: (323) 687-6708
Email: Shaoqianhang0607@gmail.com

Cinematography: Kaela Rae Jensen
Phone: (651) 485-2328
Email: kaelaraejensen@gmail.com

ADDITIONAL STAFF:

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

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

STAGE SCHEDULING: Steve Hedstrom - 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 <u>MEANINGFUL</u> 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 <u>will</u> 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 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 capped at $1500 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.

<u>**DETAILS, DETAILS:**</u> (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.

<u>**CONFERENCES AND SUCH:**</u>

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.

<u>**AND YES, THE GRADES:**</u>

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 <u>must</u> 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

CTPR 310 PRODUCTION NOTEBOOK
PAGE 1

FILM TITLE: _____

WRITER/DIRECTOR: _____

PERMANENT ADDRESS: _____

_____

PHONE #/EMAIL: _____

PRODUCER/SOUND: _____

PERMANENT ADDRESS: _____

_____

PHONE #/EMAIL: _____

DP/EDITOR: _____

PERMANENT ADDRESS: _____

_____

PHONE #/EMAIL: _____

PRODUCTION #: _____

GENRE: _____

ONE-LINE DESCRIPTION: _____

ATTACH FILM SYNOPSIS:

CTPR 310 PRODUCTION NOTEBOOK
PAGE 2

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

- Fair use arguments: http://ogc.usc.edu/IntellectualProperty/CopyrightandFairUse.pdf

- 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:

CTPR 310 PRODUCTION NOTEBOOK
PAGE 3

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)_____

WEEKLY SCHEDULE (*GREEN*- 18484D)

	FULL CLASS TUESDAY 9AM-11:50AM (SCA 310)	Cinematography TUESDAY 1PM-3:50PM (SCE - STG 1)	Editing THURSDAY 1PM-2:50PM (SCA- B142)	Sound THURSDAY 3PM-4:50PM (SCA-B130)	Producing THURSDAY 9AM-11:50AM (SCA-310)	Directing THURSDAY 9AM-11:50AM (SCE-STG3)
Week 1 8/23-8/29	**Full Class** Introductions Course Orientation	Project #1 Cinematographer	All Students 2 Hour session Starts one hour **EARLIER** than regular time	Project #1 Sound 2 Hour session Starts one hour **LATER** than regular time	Project #1 Producer	Project #1 Director
WEEKEND WORK: **Writer/director does script rewrite and email to class**					
Week 2 8/30-9/5	**Full Class** Partners Pitch and class discuss Project #1	Project #1 Cinematographer & Director	Project #1 Editor	Project #1 Sound	Project #1 Producer, Director, & Cinematographer Joint Session Green light Project 1	
WEEKEND WORK: **First Week Principal Production Project #1** **Begin Edit Project #1**					
Week 3 9/6-9/12	**Full Class** Screen Dailies	Project #1 Cinematographer	Project #1 Editor	Project #1 Sound	Joint Session 1st half Screen Cuts	
					Project #1 Producer	Project #1 Director
WEEKEND WORK: **Second Week Principal Production Project #1** **Continue Edit Project #1** **Begin Sound Work Project #1**					
Week 4 9/13-9/19	**Full Class** Screen Cuts	Project #1 Cinematographer Color Grading Instruction (Purple)	Project #1 Editor & Director	Project #1 Sound	**Full Class** **Screen Cut Project #1** **All Faculty, Students, and SAs**	
WEEKEND WORK: **Meet with Faculty on Friday to go over cut... Finish Picture Edit Project #1**					

	FULL CLASS TUESDAY 9AM-11:50AM (SCA-310)	Cinematography TUESDAY 1PM-3:50 PM (Room TBD)	Editing	Sound THURSDAY 1PM-3:50PM (SCA-B130)	Producing THURSDAY 9AM-11:50AM (SCA-310)	Directing THURSDAY 9AM-11:50AM (SCE-STG3)
Week 5 9/20-9/26	**All Students Producing, Directing & Editing Faculty & SAs** *PICTURE LOCK*, Picture output	Projects #1 Cinematographer Color Grading Instruction (Yellow and Green)	NO EDITING SESSION	Project #1 Sound	Project #2 Producer	Project #2 Director
WEEKEND WORK: **FRIDAY: Picture Editor makes Quicktime and with Sound Editor and Picture SA marries Quicktime to locked sound tracks.** **Project #1 Sound Editing** **Writer/director Project #2 email script to class**						
Week 6 9/27-10/3	**Extra Sound Sessions No Full Class**	Project #2 Cinematographer	NO EDITING SESSION	Project #1 Sound	Project #2 Producer	Project #2 Director
SOUND MIXES: **THURSDAY 1st PURPLE SOUND MIXES** **Friday 2nd GREEN AND YELLOW SOUND MIXES** *SCREEN PROJECT 1: SUNDAY Oct. 4, NORRIS THEATER 1-4* **Yellow 1-2** **Green 2-3** **Purple 3-4** **WEEKEND WORK:** **Prep. Project #2**						
Week 7 10/4-10/10	**Full Class** Partners Pitch and class discuss Project #2	Project #2 Cinematographer & Director	Project #2 Editor	Project #2 Sound	Project #2 Producer, Director, & Cinematographer Joint Session Green light Project # 2	
WEEKEND WORK: **First Week Principal Production Project #2** **Begin Edit Project #2**						

	FULL CLASS TUESDAY 9AM-11:50AM (SCA-310)	Cinematography TUESDAY 1PM-3:50PM (SCE-STG 1)	Editing THURSDAY 1PM-3:50PM (SCA- B148)	Sound THURSDAY 1PM-3:50PM (SCA-B130)	Producing THURSDAY 9AM-11:50AM (SCA-310)	Directing THURSDAY 9AM-11:50AM SCE-STG 3
Week 8 10/11-10/17	**Full Class** Screen Dailies	Project #2 Cinematographer	Project #2 Editor	Project #2 Sound	Joint Session 1st half Screen Cuts	
					Project #2 Producer	Project #2 Director
WEEKEND WORK: Second Week Principal Production Project #2 Continue Edit Project #2 Begin Sound Work Project #2						
Week 9 10/18-10/24	**Full Class** Screen Dailies Screen Cuts	Project #2 Cinematographer Color Grading Instruction (Purple)	Project #2 Editor & Director	Project #2 Sound	**Full Class Screen Cut Project #2 All Faculty, Students, and SAs**	
WEEKEND WORK: Meet with Faculty on Friday to go over cut… Finish Picture Edit Project #2						
Week 10 10/25-10/31	**All Students Producing, Directing & Editing Faculty & SAs** *PICTURE LOCK* Picture output	Projects #2 Cinematographer Color Grading Instruction (Yellow and Green)	NO EDITING SESSION	Project #2 Sound	Project #3 Producer	Project #3 Director
WEEKEND WORK: FRIDAY: Picture Editor makes Quicktime and with Sound Editor and Picture SA marries Quicktime to locked sound tracks. **Project #2 Sound Editing Writer/director Project #3 email script to class**						

	FULL CLASS TUESDAYS 9AM-11:50PM (Room TBD)	Cinematography TUESDAYS 1PM-3:50 PM (SCE-STG 1)	Editing	Sound THURSDAY 1PM-3:50PM (SCA-B130)	Producing THURSDAY 9AM-11:50AM (SCA-310)	Directing THURSDAY 9AM-11:50AM (SCE-STG 3)
Week 11 11/1-11/7	**Extra Sound Sessions No Full Class**	Project #3 Cinematographer	NO EDITING SESSION	Project #2 Sound	Project #3 Producer	Project #3 Director
	SOUND MIXES: THURSDAY 5th PURPLE SOUND MIXES Friday 6ht GREEN AND YELLOW SOUND MIXES **WEEKEND WORK: Prep Project 3**					
Week 12 11/8-11/14	**Full Class** Partners Pitch and class discuss Project #3	Project #3 Cinematographer & Director	Project #3 Editor	Project #3 Sound	Project #3 Producer, Director, & Cinematographer Joint Session Green light Project 3	
	WEEKEND WORK: First Week Principal Production Project #3 Begin Edit Project #3					
Week 13 11/15-11/21	**Full Class** Screen Dailies	Project #3 Cinematographer	Project #3 Editor	Project #3 Sound	Joint Session 1st half Screen Cuts	
					Project #3 Producer	Project #3 Director
	WEEKEND WORK: Second Week Principal Production Project #3 Continue Edit Project #3 Begin Sound Work Project #3					
Week 14 11/22-11/28	**Full Class** Screen Dailies Screen Cuts	Project #3 Cinematographer Color Grading Instruction (Purple)	Project #3 Editor & Director	Project #3 Sound	**Thanksgiving No Wed/Thurs classes Lab closed Wednesday-Friday**	
	WEEKEND WORK: Continue Picture & Sound Edit Project 3					

	FULL CLASS TUESDAY 9AM-11:50AM (SCA-310)	Cinematography TUESDAYS 1PM-3:50 PM (Room TBD)	Editing Time Room	Sound THURSDAY 1PM-3:50PM (SCA-B130)	Producing THURSDAY 9AM- 11:50AM (Room TBD)	Directing THURSDAY 9AM- 11:50AM (Room TBD)
Week 15 11/29- 12/5	**Full Class Screen Cut Project #3 All Faculty, Students, and SAs**	Project #3 Cinematographer Color Grading Instruction (Yellow and Green)	No Edit session	Project #3 Sound & Director **Additional Sound Session Next Wednesday**	**All Students Producing, Directing & Editing Faculty & SAs** *PICTURE LOCK* Picture output	

CONTINUE SOUND EDITING: ADDITIONAL SOUND CLASSES 12/9

Wednesday 12/9: Picture Editor makes Quicktime and with Sound Editor and Picture SA marries Quicktime to locked sound tracks.

SOUND MIXES:
FRIDAY 11th PURPLE AND GREEN SOUND MIXES
SATURDAY 12th YELLOW SOUND MIXES

SCREEN PROJECTS 2&3: SUNDAY December 13, NORRIS THEATER 5-10

Purple 5-6:30
Yellow 6:30-8
Green 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:

http://www.lynda.com/Media-Composer-tutorials/Color-Correction-Creating-Polished-Look-Avid-Media-Composer/79821-2.html

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
Voice and Vision: A Creative Approach to Narrative Film & DV Production, Hurbis-Cherrier, Focal Press, 2007
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, John Rosenberg, focal Press, 2011
Practical Moviemaking : A Handbook for the Real World, Joe Wallenstein, McFarland Publishing
Nothing Dies For Film, Joe Wallenstein, 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 <u>MEANINGFUL</u> 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.

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

ONLY THE MAIN TITLE MAY BE IN THE BODY OF THE FILM. ALL OTHER CREDITS MUST BE AT THE END OF THE FILM AFTER STORY ENDS. THE MAIN TITLE COUNTS AS NARRATIVE TIME AND NOT AS PART OF THE 30 SECONDS OF 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)

**

Edited on Avid

**

Captured on Sony

**

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

SCA Post Lab Policies

Anyone using the Post Labs must adhere to Post rules, regulations, and hours of operation.

For complete Lab Policies , refer to the Knowledge Base:
http://knowledgebase.sca.usc.edu/_layouts/15/start.aspx#/SCA%20Knowledgebase/SCA%20Lab%20Policies.aspx

➢ **FOOD, DRINKS, GUM, SKATEBOARDS**
- No food, drinks (including bottled water), or gum in the labs, Edit Suites, Sound Suites, or on the floor outside any of these rooms.
- No Smoking (this includes electronic "cigarettes")
    o Violation of this rule will result in suspension of Lab or Suite privileges.
    o Food/drinks found on the floor outside of a lab will be disposed of immediately.
    o Locker area is available for food and drink storage.
- No skateboards permitted in any lab.
    o Skateboard rack available for use in locker area.
    o Please do not lean skateboards against walls.

➢ **SIGNING IN**
- You must sign in at the Front Desk to use the facilities.
    o Workstations are numbered, indicated on both the CPUs and corresponding monitors.
    o You must use the station assigned by the Front Desk. Any change must be assigned through the Front Desk, even if you are switching stations due to a technical problem.
- Students MUST have Student ID in order to use a workstation.
    o **We do not accept any other form of identification**.
    o If you must use your ID while remaining signed in (e.g. to grab a snack at the Coffee Bean) you must return your ID within 30 minutes or lose your station (see "Bumping" rules below).
- Stations are assigned on a first-come, first-served basis.

➢ **SCA LAB WORKSTATIONS**
- Stations are dual-boot and offer both Mac OS and Windows.
- Applications available for use support all divisions (CTPR, CTAN, CTIN, MA+P).
- Additional applications, plug-ins, codecs, drivers, etc. are not to be installed.
- Laptop connectivity via HDMI, VGA, DVI, etc. is not available.

- SxS and SD card readers are located on top or bottom of CPUs in machine rooms.

➢ **TECH SUPPORT**
- If you are having technical problems with your workstation, contact a Tech through the Help Desk (B139).
  - Please be patient. Techs can get busy, and it may take a few minutes to get to you.
- Outside footage/material is not supported.
  - If you operate outside of the approved workflow for your course, you are on your own.
- SCA Help Documents are located at http://knowledgebase.sca.usc.edu/

➢ **CLOSING**
- Closing time is strictly enforced; you will not be permitted to stay late for any reason.
  - Begin saving and doing outputs early enough to finish before closing.
- Techs will give warnings as closing approaches.
  - If you miss the Tech's warnings, **it is still your responsibility to leave on time**. There is a clock on every computer, so there are no excuses.
- SCA Post-Production Hours for the entire semester can be found posted at the Front Desk, Help Desk, and online at http://knowledgebase.sca.usc.edu/, as well as on SCA Community.

➢ **HARD DRIVES**
- You must use SCA-approved Hard Drives in the Post Labs.
  - Use of any other brand/model negates technical support; you're on your own.
  - SCA does not provide power supplies or connecting cables (FireWire, USB, etc.)
  - Supported Hard Drive document can be found at http://knowledgebase.sca.usc.edu/

➢ **HEADPHONES**
- Headphones with 1/4 inch adapters are required at each workstation in the labs.
- SCA does not supply headphones or adapters.

➢ **BUMPING**
- You may be removed if your station has been vacant for 30 minutes or more. In this event, a Tech will save your project and take your materials to the Front Desk to be reclaimed upon your return.

➢ **VULTURING**
  - If every station is in use, a Vulture List may be started by the Front Desk Monitor.
  - The Vulture List is first-come, first-served. When a station becomes available, the next person on the Vulture List can sign in to that station.
    - ○ You must be present at the Front Desk when your name is called by the Monitor. If you are not present, the Monitor will move to the next name on the list

➢ **LOCKERS**
  - Locker checkout is available for eligible classes. Fill out locker form in B144.
  - Lock must be approved by Post Management prior to locker being assigned.
  - Students sharing a production number will share a locker, and all signatures must be on the form.
    - ○ Classes structured as duos/trios will share with group members, not production numbers.
  - No food or drink may be kept inside the locker at any time.
  - On the final day Post is open for the semester, your lock and all contents must be removed.
    - ○ Failure to do so will result in the cutting of the lock and disposal of all contents within.

➢ **EDITORIAL AND SOUND SUITES**
  - Available for advanced projects only (eligible classes listed at Front Desk).
  - Please see reservation and vulture policies at the Front Desk.
    - ○ When reserving/signing in, entry must be initialed by Front Desk Monitor before it becomes valid. DO NOT merely write your name in a reservation/sign-in slot and walk away. If your reservation appears without a Monitor's initials, your reservation will be erased by Staff.
  - Please refrain from using excessive speaker volume in any suite.
  - Students using the suites must check out a Key Card for their specific suite upon signing in.
    - ○ A $50 fine will be incurred if the card is not returned.
    - ○ It is your responsibility to return the Key Card to the Front Desk at the end of the editing session. The return of your Student ID relieves you of the responsibility of the Key Card.

➢ **LOST AND FOUND**

- If you arrive at your station and there are personal items that have been left by the previous user, please be courteous and take them to the Front Desk to be kept in Lost and Found.
- Lost and Found items at the Front Desk will be forwarded to DPS after a week or two.
- High value items that have been lost will be kept in B144 until taken to DPS.

➢ **PROFESSIONALISM**
- Keep your workstation clean as a courtesy to other students.
- Please handle all equipment and computers professionally.
    - It is forbidden to move equipment or to attempt to re-patch any cables.
- We understand the need to collaborate with classmates, but please keep your voices down as others are working. Loud conversations, laughter, or noises will result in being asked to leave.
    - Phone calls, Skype, etc. are not permitted in the labs or hallways outside labs.
- For your safety and others', please do not run in the hallways.
- Please treat fellow students, student workers, and staff with respect.

For most up-to-date list of Post Policies, please reference the SCA Knowledgebase, located at: http://knowledgebase.sca.usc.edu/.

The SCA Knowledgebase, is an online resource for students, faculty and staff to easily access broad information about facilities, classes, technology and workflows in a variety of formats.

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: