CTPR 480 Syllabus
USC School of Cinematic Arts
Fall 2015
4 Units

"Collaboration may be the very thing, if properly encouraged, that allows the work to speak in the most developed way to the largest number of people…"
--- Walter Murch

Prerequisites: CTPR 310, CTPR 450, Enrollment in CTPR 480
Co-requisites: CTPR Practicum in the student's crew discipline:

      CTPR 421 Practicum in Editing
      CTPR 424 Practicum in Cinematography
      CTPR 438 Practicum in Producing
      CTPR 440 Practicum in Sound
      CTPR 465 Practicum in Production Design

SCHEDULE
- Full session: **Tuesdays** from **9:00am** (sharp) to **11:50am**
- Afternoon sessions for each discipline: **1:00pm** to **4:50pm**. *Crews will work together and meet with 480 faculty, both within their crews and individual discipline.*

INSTRUCTORS

Producing & Assistant Directing: MICHAEL PEYSER
(COORDINATOR)
Office: SCA 436
Office Hours: By Appointment
Phone: 323-462-4690
Mobile: 323-447-7300
Email: mpeyser@cinema.usc.edu

Directing: PETER SOLLETT
Office Hours: By Appointment
Phone: (212) 505-0187
Email: petersollett@mac.com

Editing: TOM MILLER
Office Hours: By Appointment
Phone: (310) 663-9874
Email: thomasmi@cinema.usc.edu

Sound: SUHAIL KAFITY
Office Hours: By Appointment
Phone: (818) 605-1072
Email: suhail@rhapsodypost.com

Cinematography: JEREMY ROYCE
Office Hours: By Appointment
Phone: (831) 252-9538
Email: exit.now@mac.com

STUDENT ASSISTANTS

James Tinsley   Lead   (408) 512-0756   jamestinsley.cdp@gmail.com

Sharon Park   Camera   (253)-343-3852   sharonxstar@gmail.com

Vishnu Perumal   Editing   (310)-387-3022   vishnu1perumal@gmail.com

Josh Kadish   Sound   (818)-399-7459   jkadish25@gmail.com

Colleen O'Halloran   PD   (323) 308-5558   colleenfilms@gmail.com

ADDITIONAL STAFF & IMPORTANT NUMBERS

Head of Physical Production	Joe Wallenstein	(213) 740-7126
Insurance and Physical Production	Margie Sperling	(213) 740-9444
Stage Scheduling	Annie Choi (Office Supervisor)	(213) 740-2892
	Claudia Gonzalez (Director, Facilities Management & Operations)	(213) 740-2890
Production Equipment Ctr (PEC)	Nick Rossier, Manager	(213) 743-1522
Camera Equipment Crtr (CEC)	Craig McNelley, Manager	(213) 743-4675
Post-Production	Dick Wirth, Manager	(213) 740-7412
Sound Window		(213) 740-7700
Business Office	Reba Mollock	(213) 740-2906
Registration/Student Affairs	Marcus Anderson	(213) 740-8358

CLASS OVERVIEW

The students of CTPR 480 will undertake no more than six film projects and make those films as the culmination of the undergraduate collaborative, creative craft experience. The projects are developed in the semesters prior in courses supporting the writing and development of the script and the training of the project crewmembers.

Many of the projects will be narrative dialogue-based films, but a few each semester may also be documentaries or alternative non dialogue-based projects. Each project will have a crew of approximately 5-7 registered students performing the primary crew roles. Films will be pre-produced, produced, edited, sound designed, mixed, digitally finished and delivered in the fifteen-week semester.

At least three of the five key non-director positions on a given project must be filled by students who have taken the related practicum in the discipline they are performing (the crew positions requiring students who have already taken a related practicum in the discipline they are performing may be reduced to two such students with appeal of the

480 faculty).

Five faculty members will supervise the 480 projects—this faculty will advise in their primary discipline for all projects. Michael Peyser, Tom Miller, and Peter Sollett will each mentor 1-2 projects. The mentoring faculty will meet with the projects they mentor in separate morning sessions most Tuesdays. Occasionally, the full 480 cohort will gather with all supervising faculty. On Tuesday afternoons, the mentoring faculty will meet individually on the projects they mentor. Cinematography and Sound faculty will meet with students from all projects for preparatory craft instruction. The course will have a student advisor in all craft disciplines. Students may meet with supervising faculty and SAs during office hours.

CLASS OBJECTIVES

480 is an intensive practical group experience in filmmaking emphasizing storytelling and collaboration. The class centers on conceiving, planning, production designing, shooting, editing, and sound mixing a short film. Students will work together to address the aesthetic, technical, and collaborative issues integral to filmmaking.

This class is many things — a unique opportunity to learn through filmmaking experience, an exercise in problem-solving, a chance to develop professional skills, an exploration of the fascinating dynamics of creative group interaction — the ultimate goal is to facilitate growth as storytellers and filmmakers.

Learning how to work efficiently within a set budget and schedule are essential skills that students must develop in order to succeed in the professional world of filmmaking. Filmmakers must constantly reconcile creative visions with physical realities and learn how best to allocate limited resources.

Communication, flexibility, tolerance and diplomacy will guide the creative exploration. The primary focus is simple: discovering the best way to tell the story.

PROJECTS: MULTIPLE FORMATS

Projects will be an array of dialogue narrative film, dialogue short form web or TV episodic, documentary, and alternative non dialogue-based cinema.

PROJECT SUBMISSIONS

The idea for a narrative dialogue-based project can come from the director, producer, or writer—but a director or producer *may not* write their own narrative dialogue-based project. Directors and producers of narrative dialogue-based projects are encouraged to find writers with whom to develop their ideas. A director or producer *may* conceive and develop their own documentary or experimental project. Directors, producers, and all crew members are encouraged to collaborate with each other to develop projects.

BASIC CREW POSITIONS

On dialogue narrative projects (short films and episodics), the key crew will usually consist of director, producer, AD, DP, PD, editor, and sound recordist/mixer.

On documentary projects, the key crew will usually consist of director, producer, camera and sound, and editor.

On experimental projects, the key crew will usually consist of director, producer, camera and sound, PD, and editor.

It is the responsibility of each student to perform the duties of the crew position in which he or she is enrolled. Priority will be given to CTPR 450 students to fill additional crew assignments. Anyone working on a 480 set must be a current SCA student or pre-approved by the supervising instructor (by written request and confirmation at least 5 days in advance).

GENERAL GUIDELINES & RULES for THE PROJECTS

Projects will be an array of narrative dialogue-based film, dialogue short form web or TV episodic, documentary, and alternative non dialogue-based cinema. Each cinematic form of projects will follow different time restrictions:

- Dialogue narrative projects (either short film or episodic pilots for web/TV) will be between **4-10** minutes total. Episodic projects may create a single pilot or up to 3 episodes, totaling not more than 12 minutes in length.
- Documentary projects will be between **6-12** minutes in length.
- Alternative non dialogue-based projects will be between **4-10** minutes in length. As there are a variety of projects and cinematic forms being produced, each project will individually present a detailed plan for preparation, filming, editing, mixing, color timing, and delivery before Week 2's morning session. This plan must incorporate budget, equipment, and facility factors. Supervising faculty will work with crews, and will review submitted plans for approval. Crews will manage and submit all necessary USC, SCA, and municipal approvals, and manage their budget and funding through the SCA business office. Crews will be expected to familiarize themselves with all of the production and business office procedure, and follow it in all cases. ("Ignorance is not an excuse.")

1. **Dailies:** The morning sessions will be used to view dailies on multiple projects. Students will offer feedback and share in the creative journeys of the other projects.

2. **Shooting Schedule:** Primary filming periods will occur between Weeks 4-8 of the semester. In the case of experimental films and documentaries, filming may start sooner. The submitted plan for each project must allow for sufficient editorial, overall post-production finishing, and a complete crafted sound mix. The faculty will provide clearly defined final cut turnover dates for editorial work, and later, for sound premixes. The final delivery schedule for a screening before graduation will be provided. The demand for SCA top-quality equipment will be closely scheduled and managed by the producers of each project, supervised by faculty.

3. **Picture Lock:** "Picture lock" means the end of picture editing and the beginning of an intensive period of sound work. All titles and visual effects must be created and cut into the project *by the date of picture lock*. Check calendar for all picture-lock deadlines.

4. **The Final Screening:** The film screened at the final class screening in Norris Theater represents the completed project. No subsequent changes in the picture or soundtrack will be allowed.

5. **Format:** The standard shooting format is 16x9. To produce films in other aspect ratios, a petition for variance is required to be submitted to the faculty by the end of Week 2.

6. **Crew Meetings:** It is important to hold regular crew meetings (at least once/week) addressing production problems and organizing upcoming work. Monday is highly recommended, since it permits the producers time to draft any related petitions. All crew members must be notified about the day/time of the production meeting. Each member of the class must provide to their producers, by the first day of class, a copy of their weekly semester schedule of classes and obligations. The PRODUCERS must provide complete project-by-project crew class schedules to their supervising faculty and Lead SA.

7. **Google Drive:** Each production team must create and manage an online files database on Google. This drive will serve as an integral organizational tool for you and your teams. Please email username and password to the Lead SA, so that faculty can have access to your drive, as needed. The drive will be very helpful to producers and the AD when the production book is due.

8. **Loss & Damage Agreement:** During the first full crew meeting, each crew will determine how they will handle any losses or damages that might occur during the shoot. Each team will decide if the individual responsible for the loss or damage is financially liable or if the cost of the loss or damage will be split between crew members. If the liability is split, crew members must decide if it is to come out of the slush fund or out of pocket. Whatever the agreement, it must be signed by all members of the crew and given to the Lead SA the morning of the Week #2 full class session.

9. **Late Returns:** If a late fee is incurred by a department (camera, sound, producing or other) for not returning its equipment on time, the crew members of that department will be charged and pay the full amount of the late fee. The return date is usually the Monday following pick-ups, but it is the responsibility of each department to keep informed of their official return date.

10. **Responsibility:** In the event there is serious dissension among crew members, the faculty shall act as arbitrators. Every registered member of the 480 class must be on-set for the entire shoot, except for EDITORS during the final two weekends of principal photography. Exceptions can only be granted by faculty.

11. **Insurance & Releases**: For the protection of cast, crew, and public, each production must have all the proper actor releases, location permits, insurance coverage, copyright arrangements, etc. Be aware however that there is NO vehicle insurance through USC; in order to use a car or truck of any kind you must provide coverage through your own insurance. Do not assume that your existing personal car

insurance will cover rental vehicles. Check with you insurer first or purchase coverage from the car or truck rental agency .

12. **12 - Hour Work Day**: Crews will limit their workdays to 12 hours from call to wrap. A half-hour lunch break (not counted towards the 12 hour day) is required six hours from call time, or six hours before wrap. Clean up should be limited to one hour. See "The Shooting Day" Addendum (end of guidelines) for specific details. 12 hours INCLUDES travel time.

13. **Turnaround**: Crews must be given a 10-hour turnaround (including wrap) between shoots. SAG requires that actors have a 12-hour turnaround.

14. **Safety**: It is the responsibility of each and every member of the 480 crew to insure that all rules and guidelines for shooting a 480 are followed. Each member of the 480 crew must abide by all rules and guidelines for shooting a 480 film. It is every crew member's responsibility to ensure a safe set for everyone. The producer must uphold set safety standards and ensure members of the crew follow all rules and guidelines. Should the producer find the shoot is proceeding in a manner that puts anyone in jeopardy, he or she must shut down the production until the situation is rectified. Prior to shutting down the film production, the producer must report the unsafe condition and secure permission from supervising faculty member.

15. **Additional Safety**: Use of special equipment like car mounts, dollies with jib arms, steadicams, cranes, scissor lifts, condors, camera cars, helicopters, and generators except 60 amp putt-putts is strongly discouraged. Any possible use will require prior written approval through petition of the faculty.

Students may film in a moving vehicle as long as they and all passengers wear seat belts. There can be no lights, reflectors or fill cards in place to distract the driver. Scenes that require dialogue or intense concentration by the actor will not be permitted to be filmed in the moving vehicle. The actor CANNOT BE DIRECTED in any way when the car is moving. All car work will require pre-approval from faculty.

15. **Non-USC Camera Equipment:** Use of any and all non-USC camera equipment must be approved by the supervising faculty. Refer to the document, "Guidelines for Non-USC Camera, Grip, and Lighting Equipment" for details and instructions on how to request such equipment. Use of non-USC camera equipment may not be insurable under USC policy. Therefore, all equipment must be approved, and all vendors must understand and approve the insurance terms.

16. **Music:** All 480s must use only original music or music from the USC Cinema Music Library (available at the Sound Department). Any deviation from this policy will only be considered by petition. There is a general rule in the film school that the use of any pre-recorded music must be cleared World Wide and in Perpetuity. The use of music that is public domain is allowable, if the music is proved to be "PD" and the process usually takes 1 or 2 months for certification. Alternative projects which are music- driven will require special and timely approval.

17. **Cast:** All cast members must be available for scheduled shooting days during

production, as well as possible pick-up and dialogue looping. It is also advisable to check additional availability in the event that weather forces a change in the production schedule. All cast work times must be posted in the daily production report.

18. **Production Book:** The Producer and A.D. must complete a Production Book and deliver it to the Supervising Instructor by 9AM on the morning of the last class. Each book must contain all the information which is pertinent to a specific production I.E. releases, permits, letters, cue sheets, etc. 480 Projects will not be screened unless the Production Books are turned in on time. Projects will only be screened if Production Books are turned in on time. All production books will be created in digital files, and submitted to the Vault on a flash drive for review and submission to SCA records.

19. **Visual Effects:** Visual effects and compositing must be included in the initial Week 2 production plan. Any and all VFX will require pre-approval by petition no later than the Tuesday before the weekend in which the VFX scene will be filmed. Such petition must stipulate dates for the delivery of the finished composites.

Violation of any 480 rule may result in failure of the class, loss of First Look, and no distribution of the final film.

In addition, students are to understand and abide by the USC School of Cinematic Arts Safety Guidelines. **Violation of any of the safety guidelines may result in disciplinary action ranging from confiscation of footage to expulsion from the University.**

ATTENDANCE

Attendance at all classes is mandatory, and punctuality is expected. If a student must miss a class, they must provide a valid excuse to their supervising faculty in advance, and they must meet with the supervising faculty to discuss a make-up assignment. A total of two (2) unexcused absences and/or persistent tardiness will warrant a diminution of one letter grade. Further unexcused absences will warrant further one letter grade reductions.

CREW PRESENTATIONS

On designated days, each crew will meet with the faculty to present their shooting plans for the next shoot. These presentations should include location stills, shot list, and shooting schedule. Also include any alternate plans, cover sets, etc. in case of inclement weather or lost locations. The A.D. or lead Producer will make the presentation in concert with all of the departments.

DAILIES SESSIONS

1. Projects and their supervising faculty meet each Tuesday morning. During shooting and editorial periods, projects and their supervising faculty will view and discuss dailies and cuts, as indicated in the class schedule. Unless otherwise announced, sessions begin promptly at 9 AM. This is an opportunity to share your feelings and insights with your fellow classmates and generally create an atmosphere of trust. Strive to be both honest and constructive in your comments.
2. When screening dailies, **respectful silence** from the class is mandatory at all times.

Comments, jokes, or inappropriate laughter make it difficult for the crew and the entire class to evaluate and comment constructively.
3. Guests must be approved by supervising faculty beforehand.
4. Each project must post all dailies footage to a Google Drive, made available to 480 faculty and the project's entire 480/450 crew.

EDITING AND SCREENING CUTS

1. All editing is to be done by the student editing crew using the SCA Post Production facilities only. It is not permissible for the assigned editors to bring in outside assistance or to permit other crew members to edit the picture.
2. The cut presented at the final class screening represents the final version of the project. No subsequent changes are permitted.

ADDITIONAL EXPENSES

All 480 students must contribute $300 into the project "SLUSH FUND" for additional production expenses such as props, location fees, craft services, additional equipment & expendables, etc. Additional crew drawn from CTPR 450 will not contribute to the Slush Fund.

To be reimbursed, **pre-approved** receipts from the preceding week must be turned in to the producer every Tuesday. All expenditures must be pre-approved by producers. ALL ADDITIONAL FUNDS must be turned in to the PRODUCERS on the FIRST DAY OF 480 CLASS. Students can request ADDITIONAL FINANCIAL AID to cover these expenses, on a case-by-case basis.

BUDGETS

The budget is the blueprint of the film you are about to make. Budgets are determined by examining, in great detail, the script, storyboards, schedule, breakdowns and everything else related to the script.

Building a solid and accurate budget will require communication. The director and individual crew members must communicate to the producer what they need in order to realize their vision of the script. In other words, communicate your wish list: what lens - what light - which location, what props, sets, mics, tapes for post production, in short everything everyone could want. This will be put on paper by each department in the form of a Department Budget. The producer will then try to make it all work. Some compromises will have to be made. Each 480 project has financial limits, which cannot be exceeded. Producers will be provided with budgetary requirements. These limits may make it necessary for the producer to help find an alternative way of accomplishing creative goals. The more each crew member communicates with the producer, the more he/she can help.

The total budgets for each project provided from USC amounts to: $6,066.

In order for producers to keep and maintain their budget, they must constantly be aware of what is being spent (or what will be spent). In order to do this, work orders are used within USC and Credit Voucher Cards for anything obtained outside of USC. Each crewmember must get the approval of the producer before committing to any spending.

Only the producer can authorize expenditures, not the director or any other crewmember. Receipts must be submitted to the producer by 9 AM Monday so that the producers have time to generate current expense reports for supervising faculty.

If everyone plans ahead, they will be able to get more for the money and all the crew's hard work.

SHOT LIST / SHOOTING SCHEDULE / CALL SHEETS / DPRs

On Thursday before each shooting period, supervising faculty must receive call sheet drafts via email by 1PM. If there are any changes to be made, you will be contacted and changes must be made immediately and sent back by 5PM. The Lead SA will forward and distribute call sheets to faculty prior to shooting weekends. In addition, the Office of Physical Production (Joe Wallenstein and Margie Sperling) must receive **hard copies** of the call sheets (submit in person or via fax at 213.740.8988). Call sheets are due by the end of Friday (business hours). Daily Production Reports must be completed in full by the AD, approved by the Producer, and turned into the Physical Production Office (Joe Wallenstein and Margie Sperling) on Tuesday during business hours, either by fax at 213.740.8988 or in person. Copies of DPRs must be submitted to faculty **and** crew on Tuesday morning at the beginning of class.

CASTING

Producers and directors are required to share casting tapes for review by supervising faculty, who will need to approve the principal casting choices. The cast must be locked by the Tuesday before principal photography starts. There will be no recasting after this date unless an unforeseen emergency arises.

Prior to making any commitments, the hiring of an outside casting director must be approved by supervising faculty.

CASTING VIDEOS

All audition videos must be recorded and uploaded to a private Vimeo account for faculty to view. Steps for setting up your account follow:
1. Go to http://vimeo.com/
2. Create a free account (use an email address of your choosing. It is recommended you create a specific email address for your team).
3. You now have 500 MB of storage to upload videos every week.
4. Please upload your videos by using the upload tool and make sure all of your videos fit within 500 MB of storage space.
5. Once your video is uploaded, please do the following:
   - Click on VIDEO SETTINGS, go to the PRIVACY tab, limit the viewership to 'ONLY PEOPLE WITH A PASSWORD', **make the password: 480**
   - Limit the embedding capability to 'NOWHERE'
   - Allow anyone to comment so the faculty may give feedback
   - Deselect 'DOWNLOAD VIDEO' and deselect 'ADD TO THEIR COLLECTIONS'

- Title the video in the following format: 'CHARACTER NAME that the actor is auditioning for - REAL NAME' i.e. 'JACOB - MARTY ROGERS' This is very important because the faculty will be filtering the videos alphabetically in order to view every actor at once for each character.
- Click 'SAVE'
- If you would like to add any notes to the video, please add them by going to: VIDEO SETTINGS, click on the 'BASIC' tab, and type your notes in the 'DESCRIPTION' box, then click 'SAVE'. Your notes will now be displayed for everyone to see.
- Once you have created your account, uploaded your videos, make them all private, and label them correctly. Please send your Vimeo USERNAME and PASSWORD to the Lead SA.

SAs will distribute the login information to the faculty so they can access your Vimeo page and provide feedback on your selects for each role.

** **NOTE FOR FACULTY VIEWING CASTING VIDEOS:**
Below are the steps for viewing all casting videos.
1. Go to http://vimeo.com/
2. Login using the login information provided by the selected 480 group.
3. In the top bar please click on 'VIDEOS'.
4. Now you have a page that displays all selects for each character.
5. Go to the selection bar above the videos that is listed as 'SORT' and Select 'ALPHABETICAL'
6. Now you have all of the actor selects for each character in Alphabetical order.
7. Click on the video you would like to view.
8. If you would like to leave feedback, Scroll to the bottom of the page and leave your feedback in the comments box.

REWRITES

All rewrites MUST be discussed with and approved by supervising faculty. **The script will be locked before the semester begins.** *Pick-Ups must be approved by Petition.* The Shot List for Pick-Ups (if any) will be determined by the crew, and must be approved by the project mentor following the screening of the third cut.

PETITION PROCESS
It is possible that issues will arise that are not covered by these guidelines or that you wish an exception for legitimate reasons. In such cases, it is possible to submit a formal petition to the faculty requesting approval of your plans.

*The Petition must be signed (acknowledging agreement) by all members of the crew and submitted to supervising faculty at 9:00AM Tuesday— before the shoot in question. This will allow the faculty sufficient time to study the request(s) and meet with the crew for additional research and discussion (if needed).

Note: If the need for a petition submission is known well in advance, the faculty would welcome the opportunity to review and act on it before the deadline. More time would

allow the faculty to listen to all sides before weighing the facts for a decision.
The faculty will notify the crew of its decision by the end of the day on Tuesday.

MAIN TITLES and END CREDITS

All titles lists MUST BE APPROVED by the all principle members of the crew, then submitted to faculty before being shot. Other updated Main and End Credit information will be distributed in class, if needed. Participation by at least one member (although both are preferred) of the Camera and the Production Design Departments in creating and shooting the titles is vital.

The following are general guidelines for the Main Title & End Credits:

Pick up a sample format for main titles and credits at the Student Production Office at your earliest convenience. This sample utilizes a Title Card with copyright information at the head of the picture with all other credits appearing at the end. This is just one possible format, however most of the elements used in the sample are requirements here at USC and in the industry. The faculty must approve departures from this format.

Title Specifics:
1. Presentation credits are not allowed. No "Film By" or "So and So Presents..." We view the film as the creation of the entire crew and not simply the director or producer. This policy applies to promotional materials and screening programs as well.
2. The Main Title card must appear within the first two minutes of the film.
3. There must be a standard copyright disclaimer in size no less than 30 pixels. The date of copyright will be the year of the final 480 screening in which the film appears, but if the film is screened during the Fall Semester the Copyright year will be the subsequent year. This copyright disclaimer can appear anywhere in the titles, preferably in the end credits.
4. Font and type size are your choices. Just be aware that video does not handle delicate serifs and fancy fonts, effectively. To be readable, the number of lines placed within the title area is just as important as the font and type size decisions. Most title designers suggest no more than 12 to 14 horizontal lines on a card.
5. Crew credits for those registered in the class must be equal in all ways including size, font, color, etc. If all crewmembers are included on one card, the approved order is: Director, Writer(s), Producers, Assistant Director, Cinematographers, Editors, Sound Designers, and Production Designer(s).
6. Acknowledgements, dedications or "special thanks" cards are subject to unanimous approval of all crewmembers and the faculty.
7. The last card(s) containing people's names must credit the SAs (student assistants) and all three Faculty Members, and list their roles.
8. The last card contains the technical credits for: Online Facility, and Special processes used for Sound, Sub-Titles, Visual Effects, etc. The Student Production Office website has the brand "bugs" from these facilities to be used as graphics on these cards.
9. Titles are approved in 3 phases: First draft of title copy must be turned into the producing instructor for faculty review, corrections, and approval. Final approval by the faculty is required before the titles are created. Finally, the credits, as they

will appear in the answer print, must have been screened in the final cut by the faculty prior to the final online process.

10. The credit block of registered students must be listed in all media.

DIGITAL FINISH GUIDELINES

Digital Finish from HD Capture

All 6 projects at the final Norris screening will be from an HDCam Clone with Sound synchronized from a separate CD-ROM.

12-HOUR WORK DAY

THE SHOOTING DAY

Stage work: **Twelve hours from start to finish including a half hour for lunch**.

1) 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 10A.M., the day ends at 8P.M. There is no 13th hour for wrap. A half hour lunch break is required (either 6 hours after call time or 6 hours before wrap time) but is not included in the total twelve hours.

2) 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 7A.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. Productions may secure a "report-to" parking location at the edge of the 30-mile zone, and consider that the starting and ending point for the day's work. Such a base-camp location must be permitted and insured like any other.

3) Distant Location: Locations beyond fifty miles are considered distant locations. Both the cast and the crew must be put up in a hotel or motel. Screen Actors Guild actors must be housed one-to-a-room in the best available lodging. They must also be given a Per Diem. The shooting day is for twelve hours and twelve hours only. Included in that twelve hours is a half hour deduction for lunch.NOTE: In the unlikely event that legitimate circumstances create a possible exception to this rule the students may petition the professor or professors for a one-time exemption.

The best use of the shooting day is either an on-campus or a nearby location.

SPECIAL RULES

480 Friday Night Shoot

A. Friday night shoots must be faculty approved by petition.
B. Any minutes or hours used for a "short" call will be counted as a full 12-hour call. In other words, it will count as a full day of production in your 8-day schedule. This rule applies to pick-up days, as well.

GRADING

Grading is based on several components:

Performance of role 50%

Attendance 10%

Contribution to class 10%

Execution of assigned tasks and assignments 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. Please familiarize yourself with the discussion of plagiarism in *SCampus* in Section 11, *Behavior Violating University Standards* https://scampus.usc.edu/1100-behavior- violating-university-standards-and-appropriate-sanctions/. Other forms of academic dishonesty are equally unacceptable. See additional information in *SCampus* and university policies on scientific misconduct, http://policy.usc.edu/scientific-misconduct/.

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

Support Systems

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