

USC SCA CTPR 507 PRODUCTION I - FALL 2015
COURSE DESCRIPTION and OUTLINE (Section 18603 – Pollard/Kositchek)
4 units

INSTRUCTORS:

Cinematography: **Robert Kositchek**
Email: **kosmodog@mac.com**
Phone: **(310) 315-9465** (mobile), **(310)-315-9465** (home)
Day/Time: **Mon, 2:00 – 5:50**
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: **SCI 207; SCI 108**
Office Hours: **By Appointment Only**

SA: **Sarah Winters**
Email: **sarah.k.winters@gmail.com**
Phone: **(773) 320-0266**

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.

Laptops, mobile phones, tablets, i-devices, and the like are **NOT ALLOWED** during class.

This class cannot be audited.

Hello and welcome to 507! There is no better way to learn how to make a picture than to actually go through the process of making one... 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 a directing exercise in Fundamentals of Directing lab (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.

PARTICIPATION IN THIS COURSE IS MANDATORY. YOUR ATTENDANCE IS TRACKED. UNEXCUSED ABSENCES ARE NOT PERMITTED

COURSE GOALS:

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.

- 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, at least for the first few weeks of the semester, send one email with journal highlights 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 HD projects, 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 use of outside (e.g. non-USC) equipment (including your own) without faculty approval.

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 sync dialogue.
- Location sync-sound mandatory.
- 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; 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.

Your P2 Must be crewed by 507 students. Location/production recording is mandatory. Faculty supervises production from pre-prod through dailies, cuts, and sound design.

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

DETAILED P-1 and P-2 "PRIMER" DOCUMENTS WILL BE DISTRIBUTED LATER THIS SEMESTER AND PROVIDE MORE INFORMATION ON THESE PROJECTS.

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 is 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. **All** works must display:

© 2015 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.**

Posting links on the internet of work produced at SCA must be for private viewing only and password protected.

In all cases, copy written 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 Prod/Dir faculty, Archives, and Student-Industry Relations.

EQUIPMENT/RESOURCES:

Only production equipment supplied by the school may be used on projects – unless explicit faculty permission is granted, as outlined below. Special visual effects, such as Adobe After Effects, are not supported in the first year. Green screen is not allowed in 507. Staged shots involving moving vehicles are not allowed in 507. Shots involving stationary vehicles may be staged – but only on campus or on private property, and only with faculty approval. No camera or crew may ever be positioned in the street.

Use of any equipment outside of what is available at USC (including your own) is subject to faculty approval.

Students will be issued a Sony XDCAM EX 1 camera package for the semester and may check out a lighting kit from USC on a weekly basis. If a student wants to use non-USC camera support equipment, like a slider, small portable dolly, shoulder mount, or a glidecam, etc. he/she must discuss this **first** with the producing and or directing faculty (whoever is the instructor of record). If that instructor thinks the proposed equipment is appropriate for the listed shots, the student will be directed to speak with the cinematography instructor who will discuss if this is the right tool and then discuss the proper and safe use of the equipment. The student is responsible to email both the cinematography instructor and instructor of record with the list of shots and equipment under consideration. This will insure the student and faculty are in agreement about both the equipment and shots using that equipment. The instructor of record will have final approval on this decision.

The Sony XDCAM EX is presently the only camera/file format/codecs supported for CTPR 507 classes. Everything else is considered unsupported. Use of special cameras for special shots, such as a GoPro camera, is only permitted with explicit faculty approval. Students working in unsupported file formats or codecs are not to ask staff, student workers or SA's for assistance in post. A guide to unsupported formats is available in Post.

Even if approved the student assumes responsibility for the post workflow of the unsupported footage and understands that it may never make it into their final film. Screening due dates will be adhered to and no extension requests will be granted for post workflow problems or issues related to unsupported file formats or codecs.

REMINDER OF USC EQUIPMENT INSURANCE COVERAGE POLICY

Only equipment issued by USC or rented from approved vendors is covered by USC insurance. Personal equipment or equipment from rental houses or vendors not on the USC list of approved vendors is not insured. The list is available on the SCA Community website under the Student Production Resources section and is titled Blanket Insurance Equipment Companies List. If a vendor or rental company is not on the list, the student should talk with Joe Wallenstein about the Insurance Authorization Form.

CREW

Professional electricians, grips, sound or camera personnel may not be used on CTPR 507 productions. Students must produce, direct, operate the camera and direct the photography on Project 1. On Project 2 the crew should be primarily “keyed” by members of your 507 section. Other students currently enrolled in other sections of CTPR 507 may supplement the crew in non-key positions, such as P.A., but may not serve in key positions – unless explicit faculty approval has been granted.

STAGE EQUIPMENT USAGE POLICY

Students may use film production equipment after they have been introduced to its proper and safe use in a class and this applies to use of equipment on the stages for class projects. The specific equipment is listed on the Stage Equipment Policy form which can be found on the SCA Community website under the Student Production Resources section. This form is to be presented to the Stage Services Personnel that conducts the stage check out. The form is to be signed by the student receiving the grade for the project and booking the stage. If a student requests an exception to the policy the instructor of record and cinematography instructor must sign it.

GRADES:

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 Modules.....	5 pts	Sound.....	5 pts
Fund. Of Directing.....	10 pts	Project 1.....	10 pts
Cinematography.....	20 pts	Project 2.....	20 pts
Editing.....	10 pts	Prod-Dir+Participation....	25 pts

MID-SEMESTER CONFERENCES:

During your P-1 pre-production meetings with your Producing-Directing instructor, you will get a sense of your overall progress, areas for improvement and an estimated grade at the mid-point of 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.

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 the instructor (or the SA) 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 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 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 <http://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.

COURSE GUIDELINES:

1. All editing must be done in USC’s post facilities.
2. The limit on project running time (5 minutes max with credits) 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-seeming, 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 normal production conditions and must be discussed with the producing instructor. Take extra care when shooting at night, and do not leave equipment in your car (not even the trunk).

Any violation of the course requirements is considered an academic, ethical violation, governed by the USC Code of Conduct. (see Statement on Academic Integrity below) 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.

All students are expected to understand and abide by the USC School of Cinematic Arts guidelines.

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

SAFETY RULES:

YOUR PERSONAL SAFETY AND THAT OF YOUR CAST AND CREW IS VITALLY IMPORTANT AS YOU PLAN AND SHOOT YOUR PROJECTS. READ THE SAFETY HANDOUT AND UNDERSTAND THE CONTENTS. IF YOU HAVE ANY QUESTIONS OR CONCERNS, PLEASE CHECK WITH YOUR PRODUCING AND OR DIRECTING FACULTY (WHOEVER IS THE INSTRUCTOR OF RECORD) BEFORE SHOOTING. VIOLATION OF ANY SAFETY POLICIES MAY RESULT IN DISCIPLINARY ACTION SUCH AS CONFISCATION OF FOOTAGE, LOWERING OF YOUR GRADE, FAILING THE CLASS, APPEARANCE BEFORE THE ACADEMIC DISCIPLINE COMMITTEE AND EVEN EXPULSION FROM THE UNIVERSITY.

The following require a Hazardous Shooting Conditions Form (which can be found on the SCA Community website in the Student Production Resources Section):

Stunts, special effects, animals, breaking of glass, fire (including candles and smoking), prop weapons, minors, nudity, fog machines, and water work. Actions that might seem safe under normal circumstances (e.g., hurrying down stairs or crossing an uncontrolled street) may not be under production.

Never leave equipment unattended and take extra care when shooting at night. **Don't store equipment in a car, not even the trunk.**

The following are not permitted in CTPR 507 projects: guns (real or prop), filming in or around a moving vehicle, generators, jib arms, cranes, remote heads, scissor lifts, camera cars, motor boats, helicopters or airplanes.

For capturing extreme high angle shots, instead of using a ladder, USC suggests that students place a standard tripod with spreaders on 4 full apple boxes with a sandbag placed on the middle of the spreader. The apple boxes are to be placed on the 8-inch side. The operator should stand on a ladder and someone should spot (hold) the ladder. A document describing the policy is available on the SCA Community website under the Student Production Resources section. It's titled Ladder Policy.

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

NO FILMING IN OR AROUND MOVING MOTOR VEHICLES (CARS, BUSES, MOTORCYCLES, ETC.)

No filming in or around moving vehicles. If you have scripted a moving vehicle shot you must use a "Poor Man's Process" technique on private property or on university property. Your faculty will instruct

you how to do this. Stationary car work requires permission from your faculty and a Hazardous Shooting form from Physical Production. You may not place a camera or a crew member on a street. You must have written permission to be on any property.

Placing actors in jeopardy of any kind is punishable by failure and possible 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.

PRODUCTION SAFETY GUIDELINES, the Student Handbook, the [Pre-Production Hazardous Shooting Conditions 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.

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

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

A COURSE OUTLINE commences on the following page.

COURSE OUTLINE:

Week 1 (Aug. 24th)

- 8/24 Welcome (with Robert Kositchek and Stu Pollard), SCA Stage 2, 2:00pm – 5:50pm**
Team-taught with the Producing-Directing and Cinematography instructors.
Introductions, filmmaking motives, review of syllabi, semester outline, student expectations, course goals, safety Q&A, LA resources, visual storytelling basics, welcome video.

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

- 8/26 Filmmaking Basics 1 (Pollard), SCI 207, 2:00 – 5:50pm**
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, P1 sample films and scripts.

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)

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

SA: Distribute P-1 Primer

Week 2 (Aug. 31st)

- 8/31 Cinematography (Kositchek), Stage 2, 2:00 – 5:50pm**
70-minute presentation “The Art of Cinematography” by instructor. Clips of black & white, color and documentary cinematography with discussion about what it takes to create great and effective cinematography. Clips TBA.

Student Reading Assignment:

Chapter 10: The Lens

STUDENTS BUY HEADPHONES

SA: HD monitor w/DVCam & DVD players

- 9/2 Filmmaking Basics 2 + P-1 Pitches (Pollard), SCI 207, 2:00 – 5:50pm**
P-1 Pitches. 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.”

Student Reading Assignment:

Selected Articles (sent to you via email)

9/4 507 AVID WORKSHOP (1 of 2)
AVID Session #1 with Reine-Claire: **SCA (Basement) B118, 9:00am – 12:30pm**

Week 3 (Sept. 7th)

9/7 * * NO CLASS – LABOR DAY HOLIDAY * * Make-up class to be held Friday, 9/11.

9/9 Editing (with Reine Claire Dousarkissian, 1 of 3), SCI 207, 2:00pm – 5:50pm
Review of basic AVID functions: yellow, blue and red arrow; track management. 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 – The students will be responsible for editing and outputting a final version of the supplied scene.
Homework: Editing and outputting a final version of the supplied scene.

9/11 Cinematography (Kositchek), SCA Stage 2, 2:00pm – 5:50pm
**** Make-up cinematography class due to holiday on Monday, 9/7.**
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.

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. Also guidelines for editing (from Reine-Claire).

Week 4 (Sept. 14th)

9/14 Cinematography (Kositchek), SCA Stage 2, 2:00pm – 5:50pm
Students: Must bring cameras to class.
Students check out sound gear during class. Doug Vaughn will conduct Production Sound Workshop during class.
SA: HD monitor, one HDEX1 camera w/tripod

9/16 Filmmaking 3 (Pollard), SCI 207, 2:00 – 5:50pm
Lecture: Pragmatic Directing from the Creative Producer's perspective. Directing pillars: Preparation, Visualization, Communication, Collaboration.
NOTE that P-1 Pre-Production Meetings will be conducted via Skype starting 9/28.

9/18 507 AVID WORKSHOP (2 of 2)
AVID Session #2: **SCA (Basement) B118, 9:00am – 12:30pm**

Week 5 (Sept. 21st)

9/21 Cinematography (Kositchek), SCA Stage 2, 2:00pm – 5:50pm
Students: Must bring cameras, sound gear and headphones to class.

Exterior camera workshop. Instructor sets up scene w/2 actors and coverage of scene with one camera. Exposure control with camera, grip equipment and control of daylight.
(COVER SET in case of rain: night scene on stage #2)

Student Reading Assignment:

Chapter 9: The Digital Video System

SA: 507 lighting kits

9/23 Editing (Dousarkissian, 2 of 3), SCI 207, 2:00pm – 5:50pm

Review of more advanced AVID functions including trim mode functions, add edit, match frame etc. “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 second scene; crossing the line, poor performances, mismatches; instructor will demonstrate alternatives.

9/25 Group A P-1 Scripts due today (FRIDAY), by 5pm via e-mail.

Week 6 (Sept. 28th)

9/28 Cinematography (Kositchek), SCA Stage 2, 2:00pm – 5:50pm

Instructor will demonstrate proper set up of electrical power (600 amps) on Stage #2. What is an amp? What is a watt? Each student is checked out on the paddles, Edison adapters, distribution of electricity, etc.

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.

Students: All camera packages for exterior workshop only.

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

SA: HD monitor

9/30 Editing (Dousarkissian, 3 of 3), SCI 207, 2:00pm – 5:50pm

Review of more advanced AVID Functions including the effect palette; advanced AVID sound functions; wave form, etc. 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.

10/2 Group B P-1 Scripts due today (FRIDAY), by 5pm via e-mail.

P-1 PRODUCTION: Group A shoots this weekend.

Week 7 (Oct. 5th)

10/5 Cinematography (Kositchek), SCA Stage 2, 2:00pm – 5:50pm

Two crews (Prod Design, Dir. D.P. Gaffer, Grip, Cam Asst., 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. Class will conclude with a viewing and discussion of the footage.

Students: Two camera packages w/sound

SA: Two SxS cards, two Gray Kits

Instructor: 2 actors

10/7 Sound Editing (with Midge Costin, 1 of 2), SCA B-134 (SCA basement), 4:00pm – 5:50pm (HALF CLASS)

Sound editing and mixing in Avid: editing backgrounds, effects, production sound, mixing in AVID, Audio Suite tools.

10/9 Group C P-1 Scripts due today (FRIDAY), by 5pm via e-mail.

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

Week 8 (Oct. 12th)

10/12 Cinematography (Kositchek), SCA Stage 2, 2:00pm – 5:50pm

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. Next Monday's Class Meets in Room SCI 108!

10/14 Producing/Directing (Pollard), SCI 207, 2:00pm – 5:50pm

P-1: Group A Screens Cuts.

Possible Guest Speaker TBA.

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

Week 9 (Oct. 19th)

10/19 Producing/Directing (Pollard), SCI 108 2:00pm – 5:50pm

P-2: Group A Pitches.

Possible Guest Speaker and/or Screening TBA.

10/21 Producing/Directing (Pollard), SCI 207, 2:00pm – 5:50pm

P-1: Group B Screens Cuts.

Possible Guest Speaker TBA.

P-1 PRODUCTION: Group C edits this weekend.

10/25 Group A P-2 Scripts due SUNDAY BY 6 PM via e-mail.

Week 10 (Oct. 26th)

10/26 Producing/Directing (Pollard), SCI 108, 2:00pm – 5:50pm
P-2: Group A Pre-Preproduction Meetings (to be scheduled).
P-2: Group B Pitches.
Possible Guest Speaker and/or Screening TBA.

10/28 Producing/Directing (Pollard), SCI 207, 2:00pm – 5:50pm
P-1: Group C Screens Cuts.
Possible Guest Speaker TBA.

P-2 PRODUCTION: Group A shoots this weekend.

11/1 Group B P-2 Scripts due SUNDAY BY 6 PM via e-mail.

Week 11 (Nov. 2nd)

11/2 Producing/Directing (Pollard), SCI 108, 2:00pm – 5:50pm
P-2: Group A Screens Dailies.
P-2: Group B Pre-Preproduction Meetings (to be scheduled).
P-2: Group C Pitches.

11/4 Producing/Directing (Pollard), SCI 207, 2:00pm – 5:50pm
Possible Guest Speaker TBA.

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

11/8 Group C P-2 Scripts due SUNDAY BY 6 PM via e-mail.

Week 12 (Nov. 9th)

11/9 Producing/Directing (Pollard), SCI 108, 2:00pm – 5:50pm
P-2: Group B Screens Dailies.
P-2: Group C Pre-Preproduction Meetings (to be scheduled).

11/11 Producing/Directing (Pollard), SCI 207, 2:00pm – 5:50pm
P-2: Group A Screens Rough Cuts.

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

Week 13 (Nov. 16th)

11/16 Producing/Directing (Pollard), SCI 108, 2:00pm – 5:50pm.
P-2: Group C Screens Dailies.
Possible Guest Speaker TBA.

11/18 Producing/Directing (Pollard), SCI 207, 2:00pm – 3:50pm
P-2: Group B Screens Rough Cuts.

Sound (Costin, 2 of 2), SCA B134, 4:00pm – 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.

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

**** * Thanksgiving Break: no class on Monday 11/23 or Wednesday 11/25 * ****

Week 14 (Nov. 30th)

11/30 Producing/Directing (Pollard), SCI 108, 2:00pm – 5:50pm
P-2: Group C Screens Rough Cuts.
P-2 Group A Screens Fine Cuts.

12/2 Producing/Directing (Pollard), SCI 207, 2:00pm – 5:50pm
P-2: Group B Screens Fine Cuts.
Guest Panel Discussion: “Navigating 508 and Beyond” A panel of current and former USC students share their experiences from 508, 546, thesis projects and the real world in an informal Q&A setting designed to help you better plot your next moves at USC and beyond.

P-2 PRODUCTION: All Groups re-edit.

Week 15 (Dec. 7th)

12/8 Producing/Directing (Pollard), SCI 108, 2:00pm – 5:50pm (LOCATION & DATE MAY CHANGE)
AND NOTE THIS DATE IS A TUESDAY!

P-2: Group C Screens Fine Cuts.

FAREWELL CLASS!!! Screen Recuts of your P-1 or P-2 (Or Whatever you like – we’ll explain!)

REQUIRED ASSIGNMENT: Turn in QT copies of BOTH your P-1 and P-2.

- Format specs: Quicktime (*.MOV) file, H.264 codec, 1920x1080.

- Naming specs: USC-PX_Last-First_TITLE-TITLE.mov.

508 PRODUCING SESSIONS – TO BE ANNOUNCED

508 ORIENTATION & MEETINGS – TO BE ANNOUNCED

508 SCREENINGS – TO BE ANNOUNCED

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 efficiently (within budget & 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; truck, 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, brings 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 (FIRST A.C.)

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 1st 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 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 (P.A.)

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.