School of Cinematic Arts

Production Division

CTPR 450

Development, Production and Post-Production Practice

Section 18554

Fall 2016

Instructors: Nina Sadowsky, Craig Sabin

Class Schedule: Tuesday 9:00 – 11:50

Class Location: SCI 106

Office Hours: By Appointment

Contact Information: Nina Sadowsky

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 Craig Sabin

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 Student Assistant

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COURSE OBJECTIVE:

**To expose students to “real world” aspects of development from concept to completion of a script.**

COURSE DESCRIPTION:

**Students will be encouraged to see development from every angle, including ideation, development of script, recognition of the unique production issues inherent in 480 or any other short scripted project. Emphasis will be placed on successful collaboration between producer, writer and director. Other key roles, editor, sound design, production design, casting, etc. will be discussed in terms of successful story telling in this short form. The importance of understanding all roles in production and collaboration in story telling will be stressed. Differences between Television and Film in the above areas will also be examined.**

**Students will be encouraged to immerse themselves in the process and challenged to choose roles they may not have considered before. The class will mirror real world collaborative development in a way that will teach students to apply the skills learned from short form development to the development of television, film and new media projects. Projects will be written in the class but this WILL NOT be a writing class, rather it will be an overview of the entire development process from ideation to just before production. The class will focus on a hybrid of the roles of producers, director and writers in development, with as referenced above, a strong emphasis on collaboration, and also provide an understanding of how each department contributes to creative story telling.**

**Students will also observe and reflect on the continuing process of the current Spring 480 productions.**

SUGGESTED READING:

“The Tools of Screenwriting” by David Howard and Edward Mabley. “Shooting to Kill” by Christine Vachon & David Edelstein. Daily newspaper, short stories, novels, anything you can get your hands on really. READING IS IMPORTANT TO THE PROCESS.

GRADING CRITERIA:

**Class Participation and Presentations: 50%**

**Crew Participation in 479/480/484: 30%**

**Final essay: 20%**

Students are expected to be on time and prepared for each class. Two unexcused absences will result in your grade being lowered by one full point (ex: A to A-). A third unexcused absence will result in your grade being lowered another full point (ex: B to B-). Your grade will be lowered by one point for every absence after. Two late arrivals equates to one full absence. We understand there may be times where you are required to be in two places at once. The key is communication. If you must miss class please contact either the SA or one of your instructors prior to class.

CLASS SCHEDULE:

**Week One** August 23rd, 2016

Class overview and orientation.

**Why is this class important and what can be learned here that you don’t already know?**

View 480 or 480 type films. Discuss what worked and what didn’t.

Identify potential writers and those with ideas looking for writers.

Form groups based on students interest in other disciplines: Producing, Directing, Cinematography, PD, Costume Design, Sound, Editing

**Assignment:** **Writers** to bring in one or two ideas that they want to develop to Week Two. If you are *not* a designated writer, but would like to submit an idea, you may pitch your idea to a writer.

**Week Two** August 30th, 2016

**ALL CLASS ATTENDANCE FIRST HALF**

Development lecture with an emphasis on good story structure and proper formatting (particularly how the latter affects physical production).

**ONLY WRITERS NEED ATTEND SECOND HALF**

Writers present their ideas and begin developing ideas into outlines with faculty and class support.

**Assignments:**

**At the end of class, writers to submit projects (at whatever stage) to their paired producers.**

**Producers to give writers written notes to writers with copies to faculty and SA by MIDNIGHT THURSDAY. Writers complete outline based on producer notes.**

**Week Three** September 6th:

**ALL CLASS ATTENDANCE**

**Producers** pitch their projects, discussing genre, challenges, target audience, visual aesthetic, comps, etc.

**Assignments:**

**Directors, DPs, PD, Costume Designers, Editors and Sound to prepare initial visual and/or audio mood presentations for projects. Should mirror the process of auditioning for a job.**

**Writers and Producers work on draft of script.**

**Week Four** September 13th:

**ALL CLASS ATTENDANCE**

WATCH TEST DAILIES WITH 480 IN SCA112

PLEASE NOTE: ATTENDANCE WILL BE TAKEN

**Assignment:**

**Writers deliver draft of script by Sunday September 18th at 6pm**

**Week Five** September 20th:

**ALL CLASS ATTENDANCE**

In class presentations of assignments from Week Three. Producers and Writers determine which presentations most mirror their combined initial vision

**Assignment: Writers to do drafts inspired by audio/video mood presentations, with support and input from directors and producers.**

**Week Six** September 27th:

**ALL CLASS ATTENDANCE**

WATCH SHOOT WEEKEND TWO DAILIES WITH 480 IN SCA112

PLEASE NOTE: ATTENDANCE WILL BE TAKEN

**Assignment:**

**Writers deliver draft of script by Sunday October 2nd, 6 pm**

**Week Seven** October 4th:

**ALL CLASS ATTENDANCE**

Discussion and reflection on the crew experience to date.

In class workshop and discussion of scripts.

**Week Eight** October 11th;

**YOM KIPPUR**

**Optional meetings with Craig Sabin for writers. Nina Sadowsky will make herself available that week by appointment.**

**Week 9** October 18th:

**ALL CLASS ATTENDANCE**

CLASS WILL WATCH 480 EDITOR’S CUTS in SCA 112

PLEASE NOTE: ATTENDANCE WILL BE TAKEN

**\*\*\*\*\*\*PLEASE NOTE: THE 480 SCRIPT DEADLINE IS OCTOBER 2O**

**Week 10** October 25th:

**ALL CLASS ATTENDANCE**

Guest Lecturer/**CREATIVE FUTURE PRESENTS THE CREATIVITY TOOL KIT**

**Week 11** November 1st:

**ALL CLASS ATTENDANCE**

CLASS WILL WATCH 480 PRODUCER’S CUTS in SCA 112

PLEASE NOTE: ATTENDANCE WILL BE TAKEN

**Week 12** November 8th:

**ALL CLASS ATTENDANCE**

Guest Lecturer

**Week 13** November 15th:

**ALL CLASS ATTENDANCE**

Guest Lecturer or 480/Post Sound

**Week 14** November 22nd:

Guest Lecturer or 480/Post Sound

**Week 15** November 29th:

Class discussion of 480 final cuts. What did they learn by juxtaposing the development experience against the production experience?

**FINAL ASSIGNMENT:**

Write an essay (no more than two pages) reflecting on your crew experience.

DUE BY NOON ON FRIDAY DECEMBER 3, 2016.

**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.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/*](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 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 fordisruptive behavior may 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.