

CTPR 507 PRODUCTION I – 18462 FINAL 1.3.18
SEMESTER: SPRING 2018
COURSE DESCRIPTION and OUTLINE
4 units

Instructors:

Cinematography: Rob Kositchek

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Cell: 310-365-4655

Meeting Day/Time: **TUESDAYS** 2:00 PM – 5:50 PM

Location: SCA Stage 2

Producing/Directing: Tim Kirkman

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Phone: 917-797-3054

Meeting Day/Time: T/Th 2:00 PM - 5:50 PM

Location: SCI207

Editing: Allan Holzman

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Sound: Richard Burton

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SA: Lydia Lane

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Recommended text book: *Voice & Vision: A Creative Approach to Narrative Film and TV Production* by Mick Hurbis--Cherrier

Details about Editing Requirements:

- **Students entering the MFA Production Film and Television program are required to have an SCA approved laptop along with the following:**
 - -An SCA approved hard drive
 - -Headphones with a 1/4 inch phono jack
 - -An SCA approved laptop
 - -Avid Media Composer (editing software) as specified in enclosed links

- -Sapphire software, (visual effects software for editing) which is free
- -Apple Care for your laptop
- -Since most laptops do not come with Card readers students can either use the ones in post or purchase an approved one:
 - Verbatim USB-C Pocket Card Reader

The link that clarifies these requirements with all the specifications for your required purchases is:

<http://cinema.usc.edu/laptops/>

USE OF LAPTOPS , TABLETS & CELL/SMART PHONES NOT ALLOWED DURING CLASS This class cannot be audited.

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

Overview

Production I 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 participate in a directing exercise in the *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, fiction, abstract, and experimental. CTPR 507 is the beginning of an educational process which we hope will awaken your instincts as a filmmaker.

Participation in this course is mandatory, absences are not permitted. The goal of this class is for each student to learn how to express themselves and reach a place where they can be self--critical of their own work and critique the other students' work in a helpful way as well.

Course Goals:

- Discover the basic elements of character and story.
- Learn how to tell a story effectively through the use of sound and image that enhances the story.
- Explore a range of forms and genres—documentary, narrative, personal essay, etc. -- Deliver and receive cogent and constructive critiques of works in progress and

- completed works, by both faculty and fellow students.
- Establish ethical standards for filmmaking and critiquing.
 - Develop fundamental skills in the areas of producing, directing, cinematography, editing, production sound, and sound design.
 - Highlight the fundamental relationship between form and content.
 - Become aware of the cultural impact of cinema.

CTPR 507 will cover introductions to these skill-sets:

Producing: The role of producer, including: script breakdown, budgeting, legal, safety, location and scheduling concerns.

Directing: developing a comprehensive aesthetic approach to the goal, central idea, and theme of a project; including: examination of shots and scenes, creating complex visual frames and staging; beats, conflicts and moments; scene analysis and shot planning; coverage in contemporary media practice, and specific directorial use of camera regarding transitions and geography.

Cinematography: The use of images to reinforce a narrative and give an emotional experience, the role and responsibilities of crew members, the properties of light, the functions of a lens, composing and lighting matching reverse shots, lighting continuity, basic electrical distribution, blocking and covering a scene.

Editing: The aesthetics behind the art of telling a story with moving visual images. Learning the AVID Tools and Editorial techniques in story shaping, continuity; parallel editing, montage, Visual Effects; non-linear editing; media management:

Sound: Concepts of sound design and using sound as a creative element in cinematic storytelling. Introduction to production sound recording, sound editing, use of music and effects, and sound mixing.

PROJECTS: Students will complete two, five minute (maximum) projects in HD:

PROJECT 1: Each student must perform key production roles and edit themselves. Location sound mandatory (effects, room tone, etc.)

Suggestions:

Narrative:

1. Beat change within a scene
2. Behavior which reveals character
3. significant conflict within a scene

Documentary:

1. 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

PROJECT 2: Student Choice Project (must be crewed) use location sync--sound; five minutes. Emphasis on story structure; building tension, character development; mandatory production recording/dialogue; faculty supervise production from pre-prod through dailies, cuts, and sound design: crew is from 507 section. All editing must be done on USC approved software and laptops, or in USC's post facilities. Each student must shoot a project in addition to the one they produce and/or direct. Each student must edit a project in addition to the one they produce and/or direct.

Credit/Roles on Films:

Students should not act in their own films. The goal is to place directing and working with actors as a priority in this course. Shooting on location is encouraged. Production sound must always be recorded. No proprietary credits are allowed (i.e.: A film by) on films. All works must display:

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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, with help from other 507 students –but not in key positions. In Project Two, all key roles must be performed by students in your 507 section. (Speak with your professor about working with students from other sections.) Key roles are defined as Producing, Directing, Editing, Cinematography, and Sound.

No professional Electricians, Grips, Sound or Camera personnel may be used on these productions. You must operate the camera and Direct the Photography of Project 1. On Project 2 your crew should be primarily “keyed” by members of your class. Additional labor and work may be done by other students currently enrolled in 507 only, after discussion with your faculty.

Outside vendors can be used for: make--up, additional approved grip and lighting gear, and approved visual and special effects.

Students must provide their actors with a copy of their work via the most up to date industry standards.

EDITING:

Students have two options where they can Edit. If they want to use their individually

owned SCA approved laptops they can edit in the SCA Lab B152 where editing stations are equipped with two large monitors, a keyboard and a mouse and are laptop compatible. Students may also use any of the other labs if they do not want to use their laptops.

In addition to the two AVID Labs and three Aesthetic Lectures, Editing faculty will meet with each student individually in the lab, for up to one--hour (or two 1/2 hour sessions) during the P2 editing process to review cuts, procedures, and to make suggestions. These sessions will be independently arranged between individual students and editing faculty in each 507 section. Meeting during P1 is optional meeting during P2 is mandatory.

COPYRIGHT:

Because the School provides equipment and facilities, the copyright to all 507 films resides with the University. However, the student retains ownership of the underlying intellectual property rights to their work. All films produced in 507 may be uploaded to the internet but must be password protected in perpetuity. More info: <http://cinema.usc.edu/admissions/copyright.cfm>

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 or approved by your instructors (including your own) may be used on projects. Special visual effects, such as Adobe After Effects and green screen are not supported in the first year. Dollies and other equipment are subject to faculty approval.

USC and Non-USC Equipment for CTPR 507

Students will be issued a Canon XC 15 Camcorder for the semester. They are required to purchase 2 SD cards: one 64gb Class10 card for capturing footage and a smaller (8, 4, or 2gb) SD card, that will contain the camera settings. Students may check out a lighting kit and GoPro camera 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 their lead instructor. If that instructor thinks the proposed equipment is appropriate for specific 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 lead instructor 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 Canon XC 15 Camcorder and GoPro are presently the only camera/file format/codecs supported for CTPR 507 classes. Everything else is considered unsupported. 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.

In rare instances, if the Canon XC 15 Camcorder and GoPro cameras are not appropriate due to the nature of a shot, shots, or story point, a supplemental camera may be requested. Students must submit a written request to the lead instructor at least a week prior to the first week of prep for their project and follow the procedure on the USC SCA Supplemental Camera Usage Request Form (available on the SCA Community website in the Production Documents Section within the Student Production Resources).

CTPR 507 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 class. Other students currently enrolled in other sections of CTPR 507 may supplement the crew if needed.

VEHICLES

Moving vehicles are **not** permitted on or off campus. Shots involving stationary vehicles may be filmed on campus and private property but not on public property. Cameras, lights or other equipment involved in photographing a stationary vehicle cannot be placed on public sidewalks, driveways or streets.

All filming involving a motor vehicle requires a Hazardous Shooting Condition Form signed in by appropriate faculty.

GRADES:

Each student must complete both films and all exercises in order to receive a grade. 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. So, 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 as soon as possible and always before class begins.

Grading Weights:

Producing modules: 5 points

Sound: 5 points

Editing: 10 points

Criteria for above: participation in exercises; editing of P1; editing of P2 other than own project (required)

Cinematography: 20 points

Criteria: class exercises: 10 points

P1 Cinematography: 4 points

P2: Cinematography of other student's P2 (required): 6 points

Fund of Dir: 10 points

Criteria: scene exercises

Producing/Directing (overall): 20 points

Prod/Dir Proj 1: 10 points

Prod/Dir Proj 2: 20 points

MIDSEMESTER CONFERENCES: (between weeks 8-12 w/Prod/Dir faculty)

These conferences allow you to get a sense of your overall progress, areas for improvement and an estimated grade at mid--point in the semester. If you are in danger of failing, you will be alerted in writing and in a conference; we will outline together what steps must be taken in order for you to pass. It is the student's responsibility to be aware of USC's add/drop and withdrawal deadlines.

STUDENTS WITH DISABILITIES:

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

STATEMENT ON ACADEMIC INTEGRITY:

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

Issues of academic dishonesty are subject to an internal SCA review process.

COURSE GUIDELINES:

The limit on project running time (5 minutes max with credits) is invariable and there are no exceptions.

SAFETY GUIDELINES:

The personal safety of cast and crew is vitally important as you plan and shoot your projects. All class members on a set are responsible for production safety. You are required to read The Safety Rules for Student Productions Handbook (available on the SCA Community website in the Production Documents Section within the Student Production Resources) and must abide by the policies that apply to CTPR 507. If you have any questions or concerns, please check with your lead instructor.

The following require a Hazardous Shooting Conditions Form (available on the SCA Community website in the Production Documents Section within the Student Production Resources): stunts, prop guns, any object used as a weapon, minors, animals, vehicles, water work, fire (including candles and smoking), nudity, rooftop work, fog machines, drones and travel outside the 30 mile studio zone.

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

Any violation of the course and safety guidelines is considered an academic, ethical violation, governed by the USC Code of Conduct. (see Statement on Academic Integrity http://www.usc.edu/student-affairs/student-conduct/grad_ai.htm) 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, and are subject to an internal SCA review process. Any ethical or safety violation will become a part of the student's record at SCA.

COURSE OUTLINE:**Week 1 (Jan 8)**

1/9 Session I. 2 PM- 5:50 PM STAGE 2 -first hour with Directing instructor

Cinematography

Discuss and show examples of The Art of Cinematography and the function of light.

Cover - The course philosophy, review the syllabus, assignments and course guidelines.

SA: Hard copies Class Syllabus

Recommended readings:

Chapter 1: From Idea to Cinematic Stories

Chapter 3: The Visual Language and Aesthetics of Cinema
Chapter 7: The Cast and Crew

1/11 Session II. 2 PM- 5:50 PM SCI207

Directing Class 1: Shot/Scene from the Directorial Perspective.

Week 2 (Jan 15) No classes Monday MLK Day

1/16 Session I. 2 PM- 5:50 PM STAGE 2

Cinematography

The role and responsibilities of crew members, the properties of light (angle, quality, quantity and color), lights (design and function, the anatomy of a light, hard vs. soft, how to focus), basic grip equipment (c-stands, apple box, nets, flags) Students will break into 5 groups and work with lights (1 K fresnels and soft lights) and basic grip equipment (mentioned in the previous sentence) from the stage.

Recommended readings:

Chapter 11: Camera Support & Chapter 13: Basic Lighting for Film and DV

STUDENTS BUY HEADPHONES

SA: HD monitor w/DV Cam & DVD players

1/18 Session II. 2 PM- 5:50 PM SCI207

Directing Class 2: Space and Image in Contemporary Cinema

Week 3 (Jan 22)

1/23 Session I. 2 PM- 5:50 PM STAGE 2

Cinematography

Students will be issued their tripods and camera packages. The instructor will guide students through a full check out, instructing them on the proper use and handling of gear. Instructor will introduce the Canon XC 15 camera, basic functions and menu settings.

Students are required to bring to 2 SD cards: one 64gb Class10 card for capturing footage and a smaller (8, 4, or 2gb) SD card, that will contain the camera settings. Both cards will be initialized in the Canon camera which will delete any data. So the cards should be new or without data.

SA: 1) HD monitor (w/cables) on stage to display information and image 2) Canon XC15 camera (w/cables) and tripod from the 507 cabinet.

Recommended readings:

USC-SCA Guide to the Canon XC15 & USC SCA Production I Cinematography Kit
Found on the SCA Community website in the Production Documents which is found in the Student Production Resources

1/25 Session II. 2 PM- 5:50 PM SCI207

Directing Class 3: Beats, Conflicts and Moments

1/26 (Friday) 2 PM – 6:00 PM SCA B118

Avid Workshop (1 of 2) with Beth Sweeney

AVID instruction:

- Understand SCA post labs , log in and work with ISIS Classroom exercise workspace
- Learn the basics of editing on a laptop and how to also edit in the Labs
- Understand the Avid interface, how to work with menus
- How to create, set the setting and save a project
- How to organize a project: folders and bins
- How to work clips and how to start a sequence
- Basic editing tools: splice, overwrite, lift, extract, trim,
- Basic audio in the timeline
- The basic commands
- Create an AVID project to be used during editing classes on the hard drive with two editing exercises in it: AVID exercises AND BOSTON LEGAL scene

Week 4 (Jan 29)

1/30 Session II. 2 PM- 5:50 PM STAGE 2

First 1 hour and 45 minutes are presented by the Sound Instructor. Cover-- Students will be issued their sound kits. The instructor will guide them through a full check out, instructing them on the proper use and handling of gear. Instructor will teach the basics of production sound recording.

Second two hours will be presented by the Cinematography instructor.

Basic introduction to the functions of a lens and features on camera associated with each function 1) aperture: F/stop, waveform monitor, 18% grey card, ND filters, ISO, zebras
2) focal length 3) focus

SA: 1) HD monitor (w/cables) on stage to display information and image 2) Canon XC15 camera (w/cables) and tripod from the 507 cabinet.

Students: bring in cameras and tripods.

Recommended readings:

Chapter 12: Basics of Exposure & Chapter 14: Lighting and Exposure: Beyond the Basics

2/1 Session I. 2 PM- 5:50 PM SCI207

Editing (1 of 3) with Allan Holzman

In classroom (SCI207 | 2pm-3:50pm): Two hour lecture “The Aesthetics of Editing” What does it mean to be a picture editor. Concepts of character and story shaping shot selection and sizes, angles, matching action, the 180--degree line, script analysis.

In AVID Lab (SCA B134 | 4pm-5:50pm): Two hour Review of basic AVID functions: mark in and out, cut in and out, yellow, blue and red arrow; track management, trim mode. Homework – The students will edit the scene they created a project for on their hard drive for review during the next class.

2/2 Fri. Group A 1st Draft P1 Script due by 1 PM to Directing Faculty & Student Advisor

Week 5 (Feb 5)

2/5 (Monday) 1 PM – 4 PM SCA B118

Avid Workshop (2 of 2) with Beth Sweeney

- How to back up and ingest your P1 and P2 footage
- How to organize your dailies, use markers for notes, naming convention
- Editing tools: moving clips in the timeline, add edit, match frame, find bins
- The audio mixer and keyframing audio
- How to make and output a quicktime movie.
- Basic effect: dissolve, slo--motion, titles

2/6 Session I. 2 PM – 5:50 PM STAGE 2

Cinematography

How to cover a scene (blocking, coverage, shot lists, shooting order). Show examples of conventional coverage, moving masters and other ways to cover a scene. Discuss composition: rule of thirds. Show a variety of examples. Demonstrate how to use accessories for moving shoots: wheelchair, skateboard, shoulder mount, slider, etc.

Shooting day exteriors: working with grip equipment and blocking with natural light.

Two crews will shoot a day exterior synch sound interview, which will be screened and critiqued.

Students: bring in their cameras, tripods, and sound equipment

SA: 1) HD monitor (w/cables) on stage to display information and image 2) Canon XC15 camera (w/cables) and tripod from the 507 cabinet.

Homework: Students do notes on scene to be reviewed during next week's class. Add music and sound effects.

Recommended readings: Chapter 17: On-Set Procedures

2/8 Session II. 2 PM – 5:50 PM SCI207

Editing (2 of 3) with Allan Holzman

In classroom: **SCI207 2:00-3:50** Two hour lecture “The Aesthetics of Editing” Review students' cuts of their scenes. Aesthetic concepts, such as editing for character, story, emotion. Genre editing horror, comedy and action. Music and sound effects.

In AVID LAB (**B134 4:00-5:50**) Review Opus and Netmix. Review Boston Legal Cuts. Homework add mx and sndfx to Boston Legal scene.

2/9 Fri. Group A Locked P1 Script due by 1:00 PM to Directing & Cinematography Faculty & Student Advisor; Group B 1st Draft P1 Script due by 1 PM to Directing Faculty & Student Advisor

SA: SA orders 5 lighting kits from PEC for week 6.

Week 6 (Feb 12)

2/13 Session I. 2 PM – 5:50 PM STAGE 2

Cinematography

Basic electricity, electrical distribution on the stage and on location. How to build and use a portable light. Students will break into 5 groups and work with the lighting kit.

Discuss and show examples of the variety of looks that can be achieved with 3 lights.

Introduce supplemental lights: clamp, China ball, inexpensive LED's, etc. Discuss and demonstrate set protocol. Discuss and demonstrate the difference between lighting a day and night scene. Students will break into two crews to light and shoot a day and night scene with the light kit.

SA: 1) HD monitor (w/cables) on stage to display information and image 2) Canon XC15 camera (w/cables) and tripod from the 507 cabinet.

SA brings 5 lighting kits from PEC.

Recommended readings: Chapter 18: Set Etiquette and Production Safety

2/15 Session II. 2 PM – 5:50 PM SCI207

Editing (3 of 3) with Allan Holzman

In Classroom (SCI207| 2-3:50pm): Two hour lecture “The Aesthetics of Editing” Review students’ cuts of their scenes. Aesthetic concepts, such as editing with VFX. Style vs. formal editing. Fragmented editing, parallel editing, non--linear storytelling, pacing, montage, jump cutting.

In AVID LAB (B134 | 4-5:50pm): Review basic AVID VFX tools; Review cuts of Boston Legal for whole class

2/16 Group B Locked P1 Script due by 1:00 PM to Directing & Cinematography Faculty & Student Advisor; Group C 1st Draft P1 Script due by 1 PM to Directing Faculty & Student Advisor

WEEKEND: Group A shoots Project 1

Week 7 (Feb 19) No Classes Monday Presidents’ Day**2/20 Session I. 2 PM – 5:50 PM STAGE 2**

Cinematography

Discuss and show examples of matching reverse shots. Demonstrate how to compose and light them. Two crews will light and shoot a synch sound scene, using matching reverse shots, which will be screened and critiqued. The sound instructor will join the class to guide them through capturing synch dialogue

Students: Two camera packages w/sound

SA: 1) HD monitor (w/cables) on stage to display information and image 2) Canon XC15 camera (w/cables) and tripod from the 507 cabinet.

SA: order 2 Sony FS5 camera packages & tripods for week 8.

2/22 Session II. 2 PM – 5:50 PM SCI207

2 PM – 3:50 PM Directing Class 3 ½: Entrances, Exits and Geography SCI 207

4 PM - 5:50 PM AVID SOUND LAB SCI207

RICHARD BURTON: Sound editing (1 of 2) and mixing in Avid: editing backgrounds, effects, production; mixing in AVID, AudioSuite tools

2/23 Group C Locked P1 Script due by 1:00 PM to Directing & Cinematography Faculty & Student Advisor

WEEKEND: Group B shoots Project 1

Week 8 (Feb 26)**2/27 Session I. 2 PM – 5:50 PM STAGE 2****Cinematography**

Review the functions of a lens and discuss depth of field: follow vs. rack focus.

Two crews will light and shoot a scene from their scripts or imitate a scene chosen by the instructor with the Sony FS5 camera that will require them to rack and follow focus. The footage will be screened and critiqued.

Students: 2 cam packages w/sound

SA: 1) HD monitor (w/cables) on stage to display information and image 2) Canon XC15 camera (w/cables) and tripod from the 507 cabinet.

Recommended readings: Chapter 8: The Lens

3/1 Session II. 2 PM – 5:50 PM SCI207

P1, Group A screens

3/2 Fri. Group A 1st Draft P2 Script due by 1pm to Directing Faculty & Student Advisor.

WEEKEND: Group C shoots Project 1

Week 9 (Mar 5)**3/6 Session I. 2 PM – 5:50 PM SCI207**

P/D: Class 4: Scene analysis, rehearsal and planning. Overheads and lists.

3/8 Session II. 2 PM – 5:50 PM SCI207

P1: Group B Screens.

3/9 Fri. Group A Locked P2 Script due 1pm to Directing & Cinematography Faculty & SA; Group B 1st Draft P2 Script due by 1pm to Directing Faculty & Student Advisor.

GROUP A — schedule one-on-one meeting with Directing Advisor

SPRING BREAK MARCH

12-16

Week 10 (Mar 19)

3/20 Session I. 2 PM – 5:50 PM SCI207

P/D: Class 5: Coverage in contemporary media practice.

3/22 Session II. 2 PM – 5:50 PM SCI207

P1: Group C Screen

3/23 Fri. Group B Locked Script due 1pm to Directing & Cinematography Faculty & SA; Group C 1st Draft P2 Script due by 1pm to Directing Faculty & Student Advisor

GROUP B — schedule one-on-one meeting with Directing Advisor

WEEKEND: Group A shoots Project 2

Week 11 (Mar 26)**3/27 Session I. 2 PM – 5:50 PM SCI207**

Project 2: Screen Group A Dailies

3/29 Session II. 2 PM – 5:50 PM SCI207

P/D: Class 6: Lecture of instructor determination

3/30 Fri. Group C Locked Script due 1pm to Directing & Cinematography Faculty & SA

GROUP C — schedule one-on-one meeting with Directing Advisor

WEEKEND: Group B shoots Project 2

Week 12 (Ap 2)**4/3 Session I. 2 PM – 5:50 PM SCI207**

Project 2: Screen Group B Dailies

4/5 Session II. 2 PM – 5:50 PM SCI207

Project 2: Screen Group A Rough Cuts

WEEKEND: Group C shoots Project 2

During the P2 editing process Students review cuts with Editing faculty. These sessions will be independently arranged between individual students and editing faculty in each 507 section.

Week 13 (Ap 9)**4/10 Session I. 2 PM – 5:50 PM SCI207**

Project 2: Screen Group C Dailies

4/12 Session II. 2 PM – 3:50 PM SCI207

Project 2: Screen Group B Rough Cuts

4 PM – 5:50 PM AVID SOUND LAB SCI207

RICHARD BURTON: Dialogue Editing (2 of 2): 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 Audio suite tools to make production tracks usable.

STUDENTS RETURN ALL EQUIPMENT TO CEC

Week 14 (Ap 16)**4/17 Session I. 2 PM – 5:50 PM SCI207**

Project 2: Screen Group A Fine Cuts

4/19 Session II 2PM – 5:50 PM SCI207

Project 2: Screen Group C Rough Cuts

Week 15 (Ap 23)**4/24 Session I. 2 PM – 5:50 PM SCI207**

Project 2: Screen Group B Fine Cuts

4/26 Session II. 2 PM – 5:50 PM SCI207

Project 2: Screen Group C Fine Cuts

Week 16 (April 30)**5/3 Final Session 2 PM – 4PM Location TBD**

Project 2: Screen All Cuts

508 Producing: Sessions:

Wed, May 2, 9-12, 5-8

Thurs, May 3, 9-12, 5-8

Friday, May 4, 9-12noon, 1-4pm

Required 508 Orientation: Wed., May 2, 1-4pm, SCA112

Recommended 508 screenings: May 5-6, Norris Cinema

(please book all 6 sessions now; you will later be assigned to 2 of these)

PF 11.2.17 LB 11.3.17EL 11.2.17PF 11.21.17/12.15.17, 1.3.18

PLEASE NOTE:

FOOD AND DRINKS (OTHER THAN WATER) ARE NOT PERMITTED IN ANY INSTRUCTIONAL SPACES IN THE CINEMATIC ARTS COMPLEX

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 Part B, Section 11, “Behavior Violating University Standards” policy.usc.edu/scampus-part-b. 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>.

Support Systems:

Student Counseling Services (SCS) – (213) 740-7711 – 24/7 on call

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention. engemannshc.usc.edu/counseling

National Suicide Prevention Lifeline – 1 (800) 273-8255

Provides free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week. www.suicidepreventionlifeline.org

Relationship and Sexual Violence Prevention Services (RSVP) – (213) 740-4900 – 24/7 on call

Free and confidential therapy services, workshops, and training for situations related to gender-based harm.

engemannshc.usc.edu/rsvp

Sexual Assault Resource Center

For more information about how to get help or help a survivor, rights, reporting options, and additional resources, visit the website: sarc.usc.edu

Office of Equity and Diversity (OED)/Title IX Compliance – (213) 740-5086

Works with faculty, staff, visitors, applicants, and students around issues of protected class. equity.usc.edu

Bias Assessment Response and Support

Incidents of bias, hate crimes and microaggressions need to be reported allowing for appropriate investigation and response. studentaffairs.usc.edu/bias-assessment-response-support

The Office of Disability Services and Programs

Provides certification for students with disabilities and helps arrange relevant accommodations. dsp.usc.edu

Student Support and Advocacy – (213) 821-4710

Assists students and families in resolving complex issues adversely affecting their success as a student EX: personal, financial, and academic. studentaffairs.usc.edu/ssa

Diversity at USC

Information on events, programs and training, the Diversity Task Force (including representatives for each school), chronology, participation, and various resources for students. diversity.usc.edu

USC Emergency Information

Provides safety and other updates, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible. emergency.usc.edu

USC Department of Public Safety – UPC: (213) 740-4321 – HSC: (323) 442-1000 – 24-hour emergency or to report a crime.

Provides overall safety to USC community. dps.usc.edu