

USC School of Cinematic Arts
CTPR 310, Intermediate Production
(Fall 2018)
(Section number and color)

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

FULL CLASS: (TIME AND ROOM)

BREAK OUT SESSIONS: (TIMES AND ROOMS)

Producing/Full Class:

Directing:

Cinematography:

Editing:

Sound:

INSTRUCTORS:

Producing: [Name]

Office Hours:

Phone:

Email:

Directing: [Name]

Office Hours:

Phone:

Email:

Editing: [Name]

Office Hours:

Phone:

Email:

Sound and Post-Prod: [Name]

Office Hours:

Phone:

Email:

Cinematography: [Name]

Office Hours:

Phone:

Email:

STUDENT ASSISTANTS:

Producing/Directing: [Name]

Phone:

Email:

Editing: [Name]

Phone:

Email:

Sound: [Name]

Phone:

Email:

Cinematography: [Name]

Phone:

Email

ADDITIONAL STAFF:

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

STAGE SCHEDULING: stages@cinema.usc.edu

EQUIPMENT CENTER (lighting grip): Hector Trujillo - 213-740-2898

EQUIPMENT CENTER (camera): Craig McNelley – 213-821-0951

POST-PRODUCTION:

Tony Bushman
Assistant Post Production Manager
213-740-2470
abushman@cinema.usc.edu

Help Desk 821-2638
Front Desk 740-3981

SOUND DEPT: Sound Window – 213-740-7700

BUSINESS OFFICE: Reba Mollock – 213-740-2906

REGISTRATION/STUDENT AFFAIRS: Marcus Anderson - 213-740-8358

CLASS OVERVIEW:

CTPR 310 is an intensive practical group experience in making projects, strongly emphasizing creativity and collaboration. The class centers on three-student partnerships planning, shooting, and editing, three (5 minute 30 second) sync sound projects in which students and faculty work together addressing the aesthetic, technical, and ethical issues integral to creative group collaboration.

Please keep this class in perspective. It is many things - a unique opportunity to learn through practical experience; an exercise in problem solving; a chance to develop professional skills; an introduction to the fascinating dynamics of group interaction, but the ultimate goal is to facilitate growth as storytellers and filmmakers. To do this, we must all endeavor to create an environment fostering creative imagination and collaboration, and artistic integrity.

Enjoy yourselves. This class can be a lot of work and stressful. The best antidote is to be working on a project that is MEANINGFUL to you personally. Don't get lost thinking of your last project, your next project, or the great job you'll get in Hollywood. Think only of THIS project, breathe life into it, and give it your all. That is the key to success.

CLASS DESCRIPTION:

This class is a workshop in both creativity and collaboration. During the 15 weeks, each partnership will make three short color digital projects, together. Students will rotate through the major disciplines of Producing, Directing, Picture Editing, Sound Recording/Design/Editing, and Cinematography, by performing different multiple roles in rotation between the three projects. (See CTPR 310 PARTNERS: PROJECT ROLES AND ROTATIONS schedule in back of syllabus.) These projects are highly collaborative efforts combining students' functions in their individual "roles" into a productive and creative team. In this class there is no such thing as "your project" or "your partners' project." Success of each project depends on joint full-out effort. A lack of collaboration on your part or your partners' part will result in a compromised project and the risk of a lower grade in the course.

During the semester you will screen your dailies and cuts for your classmates, SAs, and your instructors, in the Full Class Session ...and you will get a ton of feedback. You will also attend Break Out Sessions with the instructor who specializes in the discipline that you are performing, and with students working in that discipline in other projects in your class. Much of what you will learn you will learn on your feet - by doing. But you will also benefit by learning to listen to and filter the critiques you receive, and through the discussions in the Break Out Sessions

In completing your projects you will go through all the basic steps of scripting, pre-production, production, post-production, and finalizing, and you will get a handle on the nitty-gritty details of these steps of the process. But, most importantly, you will have the freedom to experiment, and to push both yourself and the medium to realize your particular vision. Aesthetic risk taking will be condoned here.

BOUNDARIES AND RULES: (Well... there always are some...)

- 1) The final length of each project may not exceed 5 minutes and 30 seconds with an additional 30 seconds for credits. Your finished project will be your fine cut picture and mixed sound. It is the students' responsibility to make DVDs or the equivalent files of the finished project for their actors and crew. Check with your faculty and SAs about making DVDs from your Avid DNX file.
- 2) Students must purchase their own 64GB SDXC Class 10 cards, to record footage, and one 2to8GB SD card, to contain the camera settings, for the FS5 digital camera. The FS5 requires a 64GB SDXC Class 10 card to record in the proper codec (XAVC 50mb/s) for this class. Smaller cards will not allow you to record in this format. Additionally, smaller cards will not allow you to record in higher frame rates for slow motion shots. Cards from Kingston, Lexar, Transcend and Sandisk have all been tested with the camera and are available at local stores and on Amazon.
- 3) It is recommended that shooting on a project be limited to one 64GB card (approximately 125 minutes or a 25:1 ratio.)
- 4) All members of the production partnership, i.e. all students associated with the production number, are equally accountable for the care and return of equipment in good condition and at the appointed time. Late, damage and lost fees will be charged equally to all members of the production number, even if member(s) were not present for the equipment check out.
- 5) See the 310 Burger for script guidelines. Dialogue and/or voice over, if any, may be only a minor element in your storytelling, no more than 40%. The emphasis of this class is to communicate through images and sound. Dependency on words is strongly discouraged, so don't count on them. Stories are told through the action. Stretch your minds in this area.
- 6) All shooting must take place within a 50-mile radius of USC. Also the length of a shooting day is strictly limited and may include travel time. (See "The Production Day" at the end of the syllabus for specific regulations.)
- 7) All shooting must be done on the school's Sony PXW-FS5 camera. If this camera is 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 Professor 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 found on the SCA Community website in the Production Documents Section within the Student Production Resources
- 8) Cuts screened during Full Class and Editing Breakout will be screened from the AVID timeline.

At SCA we provide students with great flexibility and options where they choose to edit. Students can use The AVID Labs or if they have AVID on their laptops they can edit at home or anywhere in the school. Room B152 is designed for editing on a laptop, plugged into two monitors, a keyboard and a mouse.

If you choose to edit on a laptop please follow the following requirements:

You must use an SCA approved laptop **along** with the following:

- -An SCA approved hard drive
- -A thumb drive
- -Headphones with a 1/4 inch phono jack (in B152)
- -Avid software and Sapphire software (free) as specified in enclosed links (you will need to have the same versions of AVID and Sapphire as those in the lab in order to move your project between your laptop and the lab or classroom computers.)

Check out this link and purchase only approved SCA equipment and software.

<http://cinema.usc.edu/laptops/> On the link that there are special laptop prices available for students through the USC bookstore. In addition, our IT Department has established a special relationship for us with Melrose Mac. If you are experiencing difficulty reaching Melrose Mac or the contact listed on the Cinema site for Sapphire plugins, please email creativetech@cinema.usc.edu with as much detail as possible about the issue you are experiencing.

- 9) All shooting for each project must be done on the two weekends indicated in the Weekly Schedule. Production is limited to two days per weekend. Weekday shooting is prohibited, except under extremely rare circumstances. Petitions to justify weekday shoots must be presented in writing and approved by both Producing and Directing faculty. No one on the set of a weekday shoot may miss a class in *any* division of the University.
- 10) Each project budget is up to, but ***not necessarily as much as***, \$1200 to be provided by the project's director and approved by both the project's producer and director. If, in the opinion of the faculty, the project cannot be completed for that amount, adjustments to the script and or approach will be required. This is an absolute cap with **no exceptions**, meaning that ***you can spend less than this amount***, and we encourage you to budget and spend as little as possible. Each director will be responsible for depositing the production funds into a joint bank account, shared with the trio. The producer will be responsible for creating the budget, making payments on behalf of the production, and providing a final cost report demonstrating how the funds were disbursed. **If more than the allowable \$1200 is found to be spent on the project, the producer's grade for the course will be lowered one full notch (EG. B to C.)**
- 11) All members of a given production number are equally responsible for the check out and return of the equipment in proper working condition, safe and on time. This includes camera, lighting and sound equipment. The equipment is checked out to all members of the production number even if they have not been present or signed out any gear in person. Equipment is the collective responsibility of all members of a given production number. Check SCA Community to see all production numbers you are associated with and therefore responsible for. Check SCA Knowledgebase for Camera and Lighting room operating hours, guidelines and contact info.

GRAY AREAS AND RED FLAGS: (check these out with your instructor or your Lead SA before you proceed or just stay away from them)

- 1) **Use of professional facilities or technicians from outside the department for mixing, shooting, editing, or any other aspect of the production that is taught as a part of this class will be considered an infringement of academic integrity and will result in an immediate "F" for the course.**
- 2) **Each member of the trio has specific assigned jobs for each project. Any member of the trio found doing the job of another member risks failure of the course.**

Use of students from outside the partnership in any of these roles will similarly impact your final grade. However, outside professionals with skills in music composition and recording, make-up, and special effects, may be used in your project. (See "Required Partnership Roles" for clarification of any gray area.)

- 3) **All copyrighted material must be cleared and acknowledged in your credits.**
Clearance can run the gamut from being a giant pain to totally impossible, and copyrighted material can include everything from the obvious (an adaptation) to the unexpected (an album cover or a baseball cap). So be careful how you decorate your sets. All music in the project must be composed for the project.
- 4) **All children, even your own, require a Certified Studio Teacher present on the set.** This can cost bucks unless you can talk one of LA's CSTs into doing it for the credit and the glory. You must also notify the Head of Physical Production if you intend to use a child and bring a written clearance from the Head of Physical Production to your instructor **before** filming with a child.
- 5) **The City of Los Angeles Film Permit Office requires that an off-duty police officer be hired for the filming of any exterior scene in which a weapon is brandished (this includes prop guns). The rate for an off-duty officer is about \$400 for an 8-hour day.**

SAFETY: (And we can't emphasize this strongly enough, since every working professional knows at least one person who has been injured or killed during production.)

Read the Safety Handbook and understand the contents. Footage shot in unsafe conditions will be withheld from the final projects and confiscated. A Students' privileges may be suspended. Your grades may be lowered, including the possibility of failing.

CTPR 310 VEHICLE POLICY

In addition to POV shots from inside a closed automobile, moving motor vehicles may be used in CTPR 310 productions on University of Southern California property, private property (both commercial and non-commercial), and public property. Such motor vehicle use, either moving or non-moving will require all necessary **permits and oversight** by the owners of the properties, evidence of which must be presented to all the section instructors as well as SCA Head of Production prior to shooting. This documentation must include location permits from the agency that controls the property, as well as detailed shooting plans, and an approved Hazardous Shooting Form.

The Rule of six does not apply in these situations

For all motor vehicle use on public or commercial property, proof of securing off duty police sufficient to control traffic for the shoot must be presented prior to the shoot.

Moving motor vehicles may not be used as a dolly to record staged action.

No grip or electrical equipment may be used in a shoot involving a moving motor vehicle.

The driver may not be interviewed or deliver dialogue while the vehicle is in motion.

USC BOILERPLATE: "All students are expected to understand and abide by the USC School of Cinematic Arts guidelines. Violations of any of the safety guidelines may result in disciplinary action ranging from confiscation of footage to expulsion from the University."

Remember that you are responsible for reading and following the safety procedures in the Safety handout. Safety is the responsibility of all three partners: here, especially, you hang together.

Any safety violation will reflect on all partners and make each subject to possible disciplinary action.

Discuss with your Camera, Directing, and Producing instructors any and all shots that involve weapons, projectiles, cars, stunts, or risky procedures before shooting your project. They must be cleared and signed off on the proper forms **before you shoot**, not only by your Directing, Producing, and Camera instructors, but also by the school Head of Physical Production. We will help you find a way to safely get the shot you want.

The hazardous shooting form can be found online at:

https://scacommunity.usc.edu/resources/physical_production/hazardous_form.cfm

The form is a three-step process. You must complete it, have your directing, producing, AND cinematography instructors approve and sign it. Then take it to the Head of Physical production for a signature, and, finally, back to your producing instructor for final approval. In order to complete this process you will have to start a week before shooting. Any hazardous shooting done without a completed form will result in confiscation of the footage and possible disciplinary action.

Stay alert on the set at all times. You will be dealing with electricity, hot lights, and fatigue. With this combination, even routine procedures can lead to accidents.

Any accident or damage that happens on the set **must** be documented in an ACCIDENT REPORT, in writing, signed by all three partners. A copy must be given to your producing instructor the next day.

If you are faced with a change in production plans that raise new safety or ethical issues, CALL your producing instructor or producing SA and discuss it, immediately. If you are uncertain as to how to proceed or cannot reach your instructor or SA, post-pone the shot/scene until a later time and continue shooting scenes that pose no safety problem.

PARTNERSHIPS: Collaboration is key. Learning to work with someone else is one of the most important aspects of this class. All of you can make projects on your own; you have already completed a class where you did a number of them. From this point on, with very few exceptions, you will be doing projects with other people. Working with partners presents unique challenges, mostly enriching, but sometimes producing very negative feelings. Your SAs and instructors will do their best to help you through any partnership difficulties you may have, but ultimately the success of your partnership is your responsibility.

Bottom line, though, you may not change partners or role orders, do a project on your own in this class, usurp any of your trio-mates responsibilities, or disrupt the class activities of your trio and classmates. This is considered a failed partnership, and can result in a failing grade for all three partners. See page 13 for additional details on Disruptive Behavior.

DETAILS, DETAILS: (The Production Notebook, and other paperwork.)

- 1) Each partnership must collect copies of location permits, actor releases, emergency medical information, music clearances, call sheets, script breakdowns, lined scripts, etc., and put them in a **Production Notebook** for archival purpose. Turn these in to your Producing instructor. (See “Production Book Requirements” pages 9 & 10 for a complete list of necessary documents) You will not get a grade until this is completed. This is just good practice.

- 2) Deadlines are important and must be met all along the way if you are to complete your project on time. Meeting deadlines is also a large component of your grade. Please refer to the attached calendar weekly to be sure that you know what is expected at all times. In particular, you will be **required** to shoot about 1/2 of your project each shooting weekend and have the material you shot edited by the following Editing Break Out Session. If, for any reason, you are not going to shoot on a given weekend, you must get explicit written permission from your Cinematography, Producing, and Directing instructors. If you will be unable to edit your material before the following Editing Break Out Session after it is screened in dailies, you must have written permission from your editing instructor. At picture lock, you will be required to have at least three tracks of sound cut in addition to your locked picture. Absolutely no changes to the picture are permitted after picture lock.
- 3) Other deadlines are noted on your schedule. In particular, production paperwork including script drafts, breakdowns, call sheets, storyboards, shot lists and lined scripts are due (**in duplicate**) when noted. This paperwork is the equal responsibility of all three partners at all times and graded accordingly. There are a lot of other deadlines to keep track of, and we will remind you of them throughout the semester. The best rule, though, is “don’t put anything off”.
- 4) Each partner will be required to turn in copies of an individual production journal weekly to your Faculty Members and Producing/Directing SA. These are intended to be personal journals and not merely progress reports. Please feel free to express any and all thoughts you may have about the process you are going through, both problems and successes. And please be honest. They are confidential and read by only your faculty and Producing/Directing SA.

If you are unclear about anything, or have any questions whatsoever, contact your instructors or SAs.

CONFERENCES AND SUCH:

Instructors are available during the hours listed above. Contact your instructor if you wish to schedule a meeting. Please feel free to contact either any instructor or SA with whatever questions or problems that you might have during the semester. Most issues can be easily solved, so don’t be shy.

AND YES, THE GRADES:

The final grade for CTPR 310 is determined as follows:

Timely delivery of journals to Producing and Directing Instructors	10%
Sound:	18%*
Editing:	18%*
Producing:	18%*
Cinematography:	18%*
Directing:	18%*

*Each of your five discipline instructors will evaluate your grade for that area according to the following formula:

- | | |
|--|-----|
| • Level of skill | 30% |
| • Successful execution (includes delivery of all working and finished materials) | 30% |
| • Effort, Attitude and Collaboration | 30% |
| • Class participation | 10% |

“Participation” is defined as constructive in-class activity, including, but not limited to, asking questions, giving constructive opinions on lessons and other students’ work.

“Collaboration” is defined as working well with your trio mates, both in spirit and as an equal contributing partner.

Grading Scale

Course final grades will be determined using the following scale

A	95-100
A-	90-94
B+	87-89
B	83-86
B-	80-82
C+	77-79
C	73-76
C-	70-72
D+	67-69
D	63-66
D-	60-62
F	59 and below

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Production Division Attendance Policy

Students are expected to be on time and prepared for each class. Two unexcused Tuesday or other Full Class Session absences over the entirety of the course will result in a student's overall grade being lowered by one full letter (IE: A becomes B). A third unexcused absence will result in a student's grade being lowered by one, additional full letter (IE: B becomes C). A student's grade will be lowered by one full letter for each additional unexcused absence. Four late class arrivals greater than seven minutes to these sessions equate to one full absence. Each unexcused absence in a discipline’s breakout session will result in a lowering the students grade for that discipline one full grade. Two late class arrivals greater than seven minutes equate to one full absence for each discipline breakout session. An unexcused absence during green light sessions or picture lock will result in lowering a student’s grade one full grade, but will not be counted as a Full Class absence (no double jeopardy.) In order for an absence or lateness to be excused, the student must have approval from the professor and provide documentation at the next attended class session.

SAs will tally attendance and turn in attendance sheets to Producing faculty at the time when grades are recorded.

If a student misses class due to an emergency, the student must contact the professor prior to class or contact the Production Office at 213-740-3317.

Ringling cell phones make everyone unhappy. Please turn your phone all the way off during class. This applies to **ALL PERSONAL ELECTRONIC DEVICES** (known or unknown throughout the present or any expanded universe). This is under grades because the success of this class is depends on every student's full presence. Or, as Ram Dass said, "Be here now." Students will receive a downgrade of one notch for violation of this policy more than two times.

CTPR 310 PARTNERS: PROJECT ROLES AND ROTATIONS

PROJECT # 1

Partner A --- Writer/Director

Partner B --- Cinematographer/Editor

Partner C --- Producer/Sound Record, Design, Edit

PROJECT # 2

Partner A --- Producer/Sound Record, Design, Edit

Partner B --- Writer/Director

Partner C--- Cinematographer/Editor

PROJECT # 3

Partner A --- Cinematographer/Editor

Partner B --- Producer/Sound Record, Design, Edit

Partner C --- Writer/Director

WEEKLY SCHEDULE (Section # and Color)

	FULL CLASS Time Room	Cinematography Time Room	Editing Time Room	Sound Time Room	Producing Time Room	Directing Time Room
Week 1 8/20- 8/26	Full Class Introductions Course Orientation	Project #1 Cinematographer	All Students 2 Hour session Starts one hour EARLIER than regular time	Project #1 Sound 2 Hour session Starts one hour LATER than regular time	Project #1 Producer	Project #1 Director
SATURDAY 8/25: Cinematography Boot Camps 9-1, Stage 1 WEEKEND WORK: Writer/director does script rewrite and email to class						
Week 2 8/27- 9/2	Full Class Partners Pitch and class discuss Project #1	Project #1 Cinematographer & Director	Project #1 Editor	Project #1 Sound	Project #1 Producer, Director, & Cinematographer Joint Session Green light Project 1	
WEEKEND WORK: First Week Principal Production Project #1 Begin Edit Project #1						
Week 3 9/3-9/9	Full Class Screen Dailies	Project #1 Cinematographer	Project #1 Editor Screen Cuts	Project #1 Sound	Joint Session 1st half Screen Cuts	
					Project #1 Producer	Project #1 Director
WEEKEND WORK: Second Week Principal Production Project #1 Continue Edit Project #1 Begin Sound Work Project #1						
Week 4 9/10- 9/16	Individual Trio Meetings Screen Dailies	Project #1 Cinematographer Color Grading Instruction (Purple)	Project #1 Editor & Director Screen Cuts	Project #1 Sound Quicktime of rough cut and Aifs	Full Class Screen Cut Project #1 All Faculty, Students, and SAs	
WEEKEND WORK: Meet with Faculty on Friday to go over cut... Finish Picture Edit Project #1						

	FULL CLASS Time Room	Cinematography Time Room	Editing Time Room	Sound Time Room	Producing Time Room	Directing Time Room
Week 5 9/17- 9/23	All Students Producing, Directing & Editing Faculty & SAs <i>PICTURE LOCK</i> , Export AAF & QT for Sound	Projects #1 Cinematographer Color Grading Instruction (Yellow and Green)	NO EDITING SESSION	Project #1 Sound	Project #2 Producer	Project #2 Director
WEEKEND WORK: FRIDAY: Picture Editor and Edit SA make video mix-down of Color Corrected picture. SA takes Drives Project #1 Sound Editing Writer/director Project #2 email script to class						
Week 6 9/24- 9/30	Extra Sound Sessions No Full Class	Project #2 Cinematographer	NO EDITING SESSION	Project #1 Sound	Project #2 Producer	Project #2 Director
SOUND MIXES: THURSDAY 27th PURPLE SOUND MIXES FRIDAY 28th GREEN AND YELLOW SOUND MIXES AFTER MIX: STUDENTS AND SA MARRY MIXED SOUND AND CC PICTURE AND UPLOAD TO KiPRO SCREEN PROJECT 1: SUNDAY SEPTEMBER 30, NORRIS THEATER 6-10 Green 6:30-7:30 Purple 7:30-8:30 Yellow 8:30-9:30 WEEKEND WORK: Prep. Project #2						
Week 7 10/1- 10/7	Full Class Partners Pitch and class discuss Project #2	Project #2 Cinematographer & Director	Project #2 Editor	Project #2 Sound	Project #2 Producer, Director, & Cinematographer Joint Session Green light Project # 2	
WEEKEND WORK: First Week Principal Production Project #2 Begin Edit Project #2						

	FULL CLASS Time Room	Cinematography Time Room	Editing Time Room	Sound Time Room	Producing Time Room	Directing Time Room
Week 8 10/8- 10/14	Full Class Screen Dailies	Project #2 Cinematographer	Project #2 Editor Screen Cuts	Project #2 Sound	Joint Session 1st half Screen Cuts	
					Project #2 Producer	Project #2 Director
WEEKEND WORK: Second Week Principal Production Project #2 Continue Edit Project #2 Begin Sound Work Project #2						
Week 9 10/15- 10/21	Individual Trio Meetings Screen Dailies	Project #2 Cinematographer Color Grading Instruction (Purple)	Project #2 Editor & Director Screen Cuts	Project #2 Sound Quicktime of rough cut and Aifs	Full Class Screen Cut Project #2 All Faculty, Students, and SAs	
WEEKEND WORK: Finish Picture Edit Project #2						
Week 10 10/22- 10/28	All Students Producing, Directing & Editing Faculty & SAs PICTURE LOCK, Export AAF & QT for Sound	Projects #2 Cinematographer Color Grading Instruction (Yellow and Green)	NO EDITING SESSION	Project #2 Sound	Project #3 Producer	Project #3 Director
WEEKEND WORK: FRIDAY: Picture Editor and Edit SA make video mix-down of Color Corrected picture. SA takes Drives Project #2 Sound Editing Writer/director Project #3 email script to class						

	FULL CLASS Time Room	Cinematography Time Room	Editing Time Room	Sound Time Room	Producing Time Room	Directing Time Room
Week 11 10/29- 11/4	Extra Sound Sessions No Full Class	Project #3 Cinematographer	NO EDITING SESSION	Project #2 Sound	Project #3 Producer	Project #3 Director
SOUND MIXES: THURSDAY 1st PURPLE SOUND MIXES FRIDAY 2nd GREEN AND YELLOW SOUND MIXES AFTER MIX: STUDENTS AND SA MARRY MIXED SOUND AND CC PICTURE AND UPLOAD TO KiPRO SCREEN PROJECT 2: SUNDAY NOVEMBER 4, NORRIS THEATER 6-10 Yellow 6:30-7:30 Green 7:30-8:30 Purple 8:30-9:30 WEEKEND WORK: Prep Project 3						
Week 12 11/5- 11/11	Full Class Partners Pitch and class discuss Project #3	Project #3 Cinematographer & Director	Project #3 Editor	Project #3 Sound	Project #3 Producer, Director, & Cinematographer Joint Session Green light Project 3	
WEEDEND WORK: First Week Principal Production Project #3 Begin Edit Project #3						
Week 13 11/12- 11/18	Full Class Screen Dailies	Project #3 Cinematographer	Project #3 Editor Screen Cuts	Project #3 Sound	Joint Session 1st half Screen Cuts	
					Project #3 Producer	Project #3 Director
WEEKEND WORK: Second Week Principal Production Project #3 Continue Edit Project #3 Begin Sound Work Project #3						
Week 14 11/19- 11/25	Individual Trio Meetings Screen Dailies	Project #3 Cinematographer Color Grading Instruction (Purple)	Project #3 Editor & Director Screen Cuts	Project #3 Sound Quicktime of rough cut and Aifs	Thanksgiving No Wed/Thurs classes Lab closed Wednesday- Friday	
WEEKEND WORK: Continue Picture & Sound Edit Project 3						

	FULL CLASS Time Room	Cinematography Time Room	Editing Time Room	Sound Time Room	Producing Time Room	Directing Time Room
Week 15 11/26- 12/2	Full Class Screen Cut Project #3 All Faculty, Students, and SAs	Project #3 Cinematographer Color Grading Instruction (Yellow and Green)	No Edit session	Project #3 Sound & Director Additional Sound Session Next Wednesday	All Students Producing, Directing & Editing Faculty & SAs <i>PICTURE LOCK</i> Export AAF & QT for Sound Thurs. 12/1	

CONTINUE SOUND EDITING: ADDITIONAL SOUND CLASSES WEDNESDAY 12/6

FRIDAY: Picture Editor and Edit SA make video mix-down of Color Corrected picture. SA takes Drives

SOUND MIXES:

FRIDAY 7th PURPLE AND GREEN SOUND MIXES

SATURDAY 8th YELLOW SOUND MIXES

**AFTER MIX: STUDENTS AND SA MARRY MIXED SOUND AND CC PICTURE AND
UPLOAD TO KiPRO**

SCREEN PROJECT 3: SUNDAY DECEMBER 9, NORRIS THEATER 6-10

Purple 6:30-7:30

Yellow 7:30-8:30

Green 8:30-9:30

Statement on Academic Conduct and Support Systems

Academic Conduct:

Plagiarism – presenting someone else’s ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in *SCampus* in Part B, Section 11, “Behavior Violating University Standards” <https://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.

<https://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. <http://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. <https://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: <http://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.

<https://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. <https://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.

<http://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. <https://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.

<https://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, <http://emergency.usc.edu>

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

Provides overall safety to USC community. <http://dps.usc.edu>

Disruptive Student Behavior

Behavior that persistently or grossly interferes with classroom activities or the activities of your trio partners is considered disruptive behavior and may be subject to disciplinary action. Such behavior inhibits other students' ability to learn and an instructor's ability to teach. A student responsible for disruptive behavior will be required to leave class pending discussion and resolution of the problem and may be reported to the Office of Student Judicial Affairs for disciplinary action. Disruption of your fellow students' experience in the course can result in failure of the course. The success of the course depends on the success of the trios. Not recognizing this, and not working collaboratively with your trio-mates is an Academic Violation, and can result in a lower grade or failure depending on the severity of the infraction.

REQUIRED VIEWING:

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

It is imperative that all students watch this tutorial before beginning any color timing on their projects. The tutorial, along with instruction from your faculty, will contribute greatly to successful and accurate final color timing.

READING:

Although there are no required texts for the course, the following are recommended to supplement the students' hands-on learning experience:

Shooting To Kill: Christine Vachon & David Edelstein, Quill paperback, 2002
Directing Actors: Creating Memorable Performances for Film and Television, Judith Weston, Michael Wiese Productions, 1999
Voice and Vision: A Creative Approach to Narrative Film & DV Production, Hurbis-Cherrier, Focal Press, 2007
The Healthy Edit: Creative Editing Techniques for Perfecting Your Movie, John Rosenberg, Focal Press, 2018
Sound for Film and Television, Second Edition (Book & CD-ROM)
By Tomlinson Holman, Focal Press, 2001
The Power of the Actor, Ivana Chubbock, Gotham, 2005
The Intent to Live: Achieving Your True Potential as an Actor, Larry Moss, Bantam, 2005
In the Blink of an Eye: A Perspective on Film Editing, Walter Murch, 1995
Practical Moviemaking : A Handbook for the Real World, Joe Wallenstein, McFarland Publishing
Nothing Dies For Film, Joe Wallenstein, Amazon.com
Clearance & Copyright, 4th Edition: Everything You Need to Know for Film and Television Michael C. Donaldson, Lisa A. Callif: Books, Amazon.com

AFTER ALL THAT...

Enjoy yourselves! This class can be a lot of work and even very stressful. The best antidote is to be working on a project that is MEANINGFUL to you personally. Don't get lost thinking of your last project, your next project, or the great job you'll get in Hollywood. Think only of THIS project, breathe life into it, and give it your all. That is the key to success.

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

310 Burger Menu

**We can do it your way..but don't get crazy.
Guidelines for conceptual thinking, or how to make
your film more likely to be greenlit for production**

The **BASIC BURGER** includes the following:

- Five pages or fewer
- 40% dialogue or less (LEAN and DELICIOUS!)
- Three characters
- Four sets, two locations

Additional Toppings (Up to THREE additional)

More than 50% dialogue

Minors

Add Two Add'l Locations

Add Two Add'l Actors

Animals

Non-English dialogue

Visual Effects (each is an add on)

Period pieces

Non-supported cameras

Complex Wardrobe

Stunts (each stunt an add-on)

Complex Production Design

Prop Weapons

The Following are NOT Appropriate for 310

Aerial Photography

Driving While Acting

Guns With Moving Parts

Non-Prop Weapons

CTPR 310 PRODUCTION NOTEBOOK

PAGE 1

FILM TITLE: _____

WRITER/DIRECTOR: _____

PERMANENT ADDRESS: _____

PHONE #/EMAIL: _____

PRODUCER/SOUND: _____

PERMANENT ADDRESS: _____

PHONE #/EMAIL: _____

DP/EDITOR: _____

PERMANENT ADDRESS: _____

PHONE #/EMAIL: _____

PRODUCTION #: _____

GENRE: _____

ONE-LINE DESCRIPTION: _____

ATTACH FILM SYNOPSIS:

CTPR 310 PRODUCTION NOTEBOOK

PAGE 2

CHECKLIST:

- Script – Approved final shooting script (note changes made during production and post)
- Student Certification Form
- Cast Releases
- Documentary principals' releases
- For minors: Minor Release, Minor Entertainment Work Permit, Studio Teacher Confirmation, Teacher Permit
- Actors' Production Time Report (Exhibit G)
- Nudity releases
- Original Writing Release
- Music Performance Releases
- Composer Releases
- Stock Footage Releases
- Music Library Track Information
- Original Art Releases
- Location Releases
- Fair Use arguments
<http://ogc.usc.edu/IntellectualProperty/CopyrightandFairUse.pdf>
- Master copy of the film, either HDCam or uncompressed file (ProRes or DNxHD)
- Viewing copy of the film, either DVD or password protected Vimeo link
- Hi Res Production Stills

Other, specify:

CTPR 310 PRODUCTION NOTEBOOK

PAGE 3

ARCHIVAL MATERIALS ACCURACY & COMPLETENESS STATEMENT

I certify that the attached archival materials (including all relevant permits, rights and releases) are accurate and complete.

I agree to uphold copyright laws & agreements that govern the exhibition of my film.

Producer/Sound: (print name)_____

(Signature)_____

(Date)_____

Writer/Director: (print name)_____

(Signature)_____

(Date)_____

DP/Editor: (print name)_____

(Signature)_____

(Date)_____

THE PRODUCTION DAY

1. **Stage work:** Twelve hours from start to finish including a half hour for lunch. A thirteenth hour may be used for wrapping equipment.
2. **Report To:** Crew and cast may report to a location within a thirty-mile radius from USC. It is a twelve-hour day commencing with the first call.

If the crew starts at 8 A.M. and the cast is called at 10 A.M., the day ends at 8 P.M. There is no 13th hour for wrap. A half hour lunch is included in the twelve hours.

3. **Outside the “Zone”:** If the location is between thirty and fifty miles from USC all travel time is considered work time.

If the crew leaves from USC at 7 A.M. and travels an hour and a half to the location and must travel an hour and a half back at the end of the day, the practical effect is the students have only a nine-hour shooting day.

Travel may not be added to the front or back as an outside entity. A half-hour lunch is also deducted from the total twelve hours.

Distant Location: LOCATIONS BEYOND 50 MILES ARE NOT ALLOWED.

THE BEST USE OF THE SHOOTING DAY IS EITHER AN ON-CAMPUS OR A NEARBY LOCATION

CTPR 310 REQUIRED PARTNERSHIP ROLES

FIRST PARTNER

- Writer/Director

SECOND PARTNER

- Cinematographer
- Camera Operator
- Gaffer
- Picture Editor (also cuts key sound before picture lock)

THIRD PARTNER

- Producer
- Production Sound
- Sound Designer (prepares sound materials for picture editor before picture lock so that picture editor can meet course deadline)
- Sound Editor

DESCRIPTION OF CTPR 310 ROLES AND CREDITS

Producer: team leadership and collaboration; resource allocation and management; development, including script breakdowns, call sheets, production scheduling, casting and locations; guiding the production team through all phases of production and post production; working within the budget; creative problem solving.

Writer/Director: responsible for completed script and comprehensive artistic point of view about the material that he/she shares with all cast and crew, create a group goal that is reflected in all his/her preparation, auditions/casting, rehearsing, pre-production. Meet with DP to determine lighting design, shot breakdown, create shooting script with aerials and storyboards with DP. Work with editor after first cut, and select shots for dailies.

Cinematographer/Camera Operator/Gaffer: collaborate with Director to determine visual style, shot list and lighting design, determine equipment needs, reserve extra equipment, supervise extra technical crew, light readings, safety, Assemble and load camera, focus, set composition, focus shot, execute camera movement, manage digital data at conclusion of filming, Setting lights, electrical, safety.

Picture Editor: creatively assemble shots to support the intended theme and story of the director, edit key sound, and prepare selected dailies for screening. Lay-back mixed sound to picture with Sound Editor.

Sound Designer: conceive map of sound design elements in collaboration with editor and director; working with composer (optional), pre-mix consultation with mixer.

Sound Editor/Mix Prep: sound recording, transfers, research music and effects, assemble and cut-in audio tracks according to designer's wishes, split and clean tracks, create cue sheets for mix. Lay-back mixed sound to picture with Picture Editor.

VFX Coordinator/Artist: plan, execute and design any visual effects shots, to be done in the SCA Post lab

Titles (All Partners Responsible): assemble titles and credits, proof, typography, hi-cons and layout

The following roles may be performed by individuals outside of the Partnership:

- Script Supervisor
- Boom Operation (with Sound Instructor approval)
- Production Designer
- Art Director
- Wardrobe
- Hair/Make-up*
- Stunt Coordinator*
- Assistant Director (with Producing Instructor approval)
- Film Composer
- Focus Puller
- Production Assistant
- Animal Wrangler*
- Police*
- Visual Effects Creator

*May be paid for services. Hair & Make-up for box fee only.

310 CREDITS TEMPLATE

BEFORE YOU BEGIN CREATING YOUR CREDITS, PLEASE NOTE THAT CREDITS FOR KEY ROLES (DIRECTOR, DP, EDITOR, PRODUCER ETC.) MUST ALL BE IN THE SAME SIZE FONT AND MUST RECEIVE EQUAL SCREEN TIME. IN OTHER WORDS, DIRECTOR CAN'T GET A GIANT CREDIT THAT PLAYS LONGER AND LARGER THAN THE OTHER KEY ROLES.

CREDITS MAY BE SUPERIMPOSED ON NON-NARRATIVE GRAPHICS OR IMAGES: NO STORY CONTINUATION UNDER CREDITS

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

PLEASE CREATE YOUR TITLES IN THE FOLLOWING ORDER:

Written and Directed by

**

Produced by

**

Photographed and Edited by

**

Sound Design by

<NOTE: all of the above have to be per class structure eg. Director cannot take credit as DP, But you can alter the wording and separate the categories/credits eg. can be Cinematography:____, Editing etc. >

**

Cast

**

Music Composed by

Music Performed by

**

Additional Crew

**

Special Thanks

**

Faculty Advisors

Name of Directing Instructor

Name of Producing Instructor

Name of Cinematography Instructor

Name of Editing Instructor

Name of Sound Instructor

**

Student Assistants

Name of Producing/Directing SA

Name of Camera SA

Name of Editing SA

Name of Sound SA

**

American Humane wording if animals used (must be approved by AHS)

**

Sound Mixed by the SCA Sound Department

**

Edited on Avid

**

Captured on Sony

**

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

Statement of Understanding

I have read and understood the policies and procedures outlined in the 310 Syllabus, the CNTV Safety Seminar, the 310 Handbook, the USC Safety Rules for Student Productions, USC Student Production Handbook, and the USC Code of Ethics.

I agree to conference with my instructors before creating any situation that might put my actors, crew, bystanders, or myself in jeopardy.

I am equally committed to protecting and enhancing the reputation of the University of Southern California and the USC School of Cinematic Arts through my actions and words.

Signature:

Print Name:

Date:
