School of Cinematic Arts

Production Division

CTPR 450

Development, Production and Post-Production Practice

Section 18554

Fall 2018

Instructors: Nina Sadowsky, Jeff Hammer

Class Schedule: Tuesday 9:00 – 11:50

Class Location: SCI 106 (SECTION ONE)/ SCA 110 (SECTION TW0)

Office Hours: By Appointment

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 Student Assistants

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COURSE OBJECTIVE:

To give students a hands-on crew experience while working on CTPR 480 films.To expose students to “real world” aspects of development and production.

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 and writer. 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. Projects will be written in the class but this will NOT be a writing class. The class will focus on a hybrid of the roles of producers 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 storytelling.

Students will also participate, 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:

**GRADING CRITERIA:**

Class Participation and Presentations: 40%

Crew Participation in 479/480/484: 40%

Crew Surveys: 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.

Please note: **ALL ASSIGNMENTS ARE TO BE DELIVERED VIA EMAIL TO NINA SADOWSKY, JEFF HAMMER, CELIA RETTENMEYER and SHAY McCLEAVY**

PLEASE NOTE THAT IN ORDER TO OPTIMIZE STUDENT EXPERIENCE, VARIOUS 450 STUDENTS WILL “BREAK OUT” AT VARIOUS POINTS IN THE SEMESTER TO JOIN WITH THEIR 480 CREWS. SOME OF THOSE INSTANCES ARE INDICATED BELOW BUT THIS SCHEDULE IS SUBJECT TO CHANGE

CLASS SCHEDULE:

**Week One** AUGUST 21, 2018

Class overview and orientation.

What is this class? How does this class work?

What are my responsibilities as a 450 student?

View short film samples.

What worked? Didn’t work?

Production challenges that had to be overcome?

What is CTPR 480? What is the process of getting into CTPR 480?

Brenda Goodman comes to class to discuss CTPR 480.

What should 480 students reasonably expect from 450 students?

What are other class options in addition to CTPR 480 (Sitcom, Hour-Long TV, Animation, VR)?

What makes a good pitch or a good story? What makes a good 480 film?

Networking

Use 450 as a “meeting place” for directors, DPs, PDs, editors, soundies, etc. to get to know each other and collaborate

**Divide the class into two sections.**

**SECTION ONE WILL BE A SHORT FILM DEVELOPMENT TRACK AIMED AT DEVELOPING FILM APPROPRIATE FOR 480**

**SECTION TWO WILL FOCUS ON BELOW THE LINE ROLES AND OPPORTUNITIES WITH AN EMPHASIS ON INDUSTRY GUEST SPEAKERS**

**Assignment:** SECTION ONE **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. SECTION TWO: Student to email speaker suggestions. ENTIRE CLASS: **If students have not joined a 480 team, they must do so ASAP.**

**Week Two** AUGUST 28th, 2018

BOTH SECTIONS TO JOIN SCI 106 PRIOR TO BREAKOUT AND SECTION SPLITS

DEPARTMENTAL BREAK OUT: 2ND ADs TO JOIN 480

9:00 Party of 2 and City Lights (COME TO SCI 106 BRIEFLY FIRST PLEASE)

10:30 Book Club and The Auction

**SECTION ONE**

Writers and those with ideas looking for writers present their ideas for 480 films. Anyone who succeeds in attaching a producer from the class will begin developing ideas with faculty and class support.

**Assignments: PRODUCERS AND WRITERS TO PAIR. Writers to submit projects (at whatever stage) to their paired producers. Writer and Producers to collaborate and submit an outline of the project by MONDAY, SEPTEMBER 3rd at NOON.**

**SECTION TWO (SCA 110)**

**Tom Miller 480 FACULTY will discuss 480 Documentaries and Editing**

**Week Three** SEPTEMBER 4th, 2018

**SECTION ONE (SCI 106)**

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

Assignment: **Based on class feedback, Writers and Producers work on first draft of script. FIRST DRAFT due SUNDAY SEPTEMBER 16TH AT NOON.**

**SECTION TWO**

**PROJECT BREAKOUT: If not participating in Section One, students will join their 480 crews for production meetings.**

**480 TEST SHOOT WEEKEND (Sept 8th or 9th) ONE DAY ONLY NECESSARY CREW FROM 450 TO PARTICIPATE**

**Week Four** SEPTEMBER 11, 2018

**BOTH SECTIONS** JOIN 480 FOR TEST DAILIES

PLEASE NOTE: ATTENDANCE WILL BE TAKEN

**FIRST 480 SHOOT WEEKEND (Sept 15-16th)**

**ASSIGNMENT: BOTH SECTIONS SURVEYS TO BE SUBMITTED BY 5PM ON TUESDAY SEPTEMBER 18TH.**

**Week Five** SEPTEMBER 18th, 2018

**SECTION ONE (SC1 106)**

Workshop First Drafts

**ASSIGNMENT:** SECTION ONE **SECOND DRAFTS DUE SUNDAY SEPTEMBER 30th BY NOON**

**SECTION TWO (SCA 110)**

REBECCA DOYLE TO GUEST

*Rebecca Doyle is a producer and director who has overseen content across the United States and United Kingdom. She has produced a feature film and over 450 pieces of digital content in the form of O&O programming and branded entertainment, accumulating over 250+ million views for clients including EA, FOX, Kellogg's, LucasFilm, Disney, Nintendo, T-Mobile, Ubisoft, Samsung, American Heart Association, National Institute of Health, and the NFL. She is a member of the Producers Guild of America, the president of Young Catholic Professionals Los Angeles, and is currently working with Two Wings LA to help rescued sex trafficking victims reconnect with their career goals.*



A recent USC grad, Rebecca will discuss her career path, what a producer looks for when hiring and how to protect yourself as an independent contractor.

**SECOND 480 SHOOT WEEKEND (Sept 22-23rd)**

**ASSIGNMENT: BOTH SECTIONS SURVEYS TO BE SUBMITTED BY 5PM ON TUESDAY SEPTEMBER 25TH**

**Week Six** SEPTEMBER 25Th, 2018

**BOTH SECTIONS** JOIN WITH FOR 480 TO VIEW DAILIES

PLEASE NOTE: ATTENDANCE WILL BE TAKEN

**THIRD 480 SHOOT WEEKEND (Sept 29-20th)**

**ASSIGNMENT: BOTH SECTIONS SURVEYS TO BE SUBMITTED BY 5PM ON TUESDAY OCTOBER 2ND**

**Week Seven** OCTOBER 2nd, 2018

**SECTION ONE (SCI 106)**

Project Boot Camp. **Faculty to set individual meetings with project teams to review drafts and give notes**

**SECTION TWO (SCA 110)**

POWELL ROBINSON, DIRECTOR OF PHOTOGRAPHY TO GUEST

*Powell Robinson is an award-winning cinematographer whose work has screened at SXSW, Slamdance, Dances With Films, SOHO International Film Festival, and more than a dozen other festivals. To date he has shot 2 narrative features, a documentary feature, 13 short films, 3 pilots, 60+ music videos, and commercial & branded content. He graduated from the University of Southern California with a degree in Film Production in 2014.*

**Week Eight** OCTOBER 9Th, 2018

**SECTION ONE (SCI 106)**

INDIVIDUAL SCRIPT MEETINGS

**SECTION TWO 9SCA 110)**

SHAWN DUFFY, POST PRODUCTION SOUND TO GUEST

*As a professional re-recording mixer and sound editor for Trailer Park, one of the world’s largest entertainment advertising agencies, Shawn Duffy has worked on a wide variety of promos, trailers, radio spots, DVD/Blu-ray extra content, and much more for all major Hollywood studios as well as the largest cable network. He recently left Trailer Park to form his own company, Dufftone Sound, where he has done sound design and mixing for dozens of feature films, short films, television episodes, and web content.*

**\*\*\*OCTOBER 19TH, 2018 is the submission deadline for scripts and director and producer applications for 480**

**Week Nine** OCTOBER 16TH, 2018

**BOTH SECTIONS** JOIN WITH 480 TO WATCH EDITOR’S CUTS

PLEASE NOTE: ATTENDANCE WILL BE TAKEN

**Week Ten**: OCTOBER 23th, 2018

**BOTH SECTIONS** TO MEET IN SCI 106

GUEST LECTURER and/or VISIT FROM 480 FACULTY

**Week Eleven:** OCTOBER 30, 2018

**BOTH SECTIONS** TO MEET IN SCI 106

GUEST LECTURER and/or VISIT FROM 480 FACULTY

**Week Twelve:** NOVEMBER 6TH, 2017

PITCH PRACTICE (SC 106): Open to anyone planning to pitch a 480

**SECTION TWO**

PROJECT BREAKOUT: Editorial and Sound department crews WILL JOIN WITH THEIR 480 TEAMS

NO CLASS FOR EVERYONE ELSE

Week Thirteen: NOVEMBER 13TH, 2018

PITCH PRACTICE (SC 106): Open to anyone planning to pitch a 480

\*\*\*\***THE 480 PITCH DATE IS FRIDAY NOVEMBER 16th, 2018.**

**Week Fourteen:** NOVEMBER 20st, 2018

**THANSGIVING WEEK. CLASS CANCELLED**

**Week Fifteen**: NOVEMBER 27th,2018

**BOTH SECTIONS** TO MEET IN SCI 106

480 TEAMS COME IN TO PITCH FOR CREW

Class discussion of 480 final cuts and the 450/480 experience.

**FINAL ASSIGNMENT:**

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

DUE BY NOON ON **Sunday DECEMBER 2Nd, 2018.**

**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.