

**CTPR 508 PRODUCTION II MASTER SYLLABUS**

**BROWN SECTION - 18619**

**FALL 2018 SEMESTER**

**USC School of Cinematic Arts**

*Limes Regiones Rerum*

**FACULTY ADVISORS**

**Producing:** Michael Peyser



**Directing:** Bayo Akinfemi



**Cinematography:** Skye Borgman



**Editing:** Stephen Lovejoy



**Sound:** Stephen Flick



**STUDENT ADVISORS**

**Producing/Directing:** Valentino N. Misino



**Editing:** Taylor Buckingham



**Cinematography:** Yannis Faidherbe



**Sound:** Jiaqing Gu



## COURSE OVERVIEW

Production II (CTPR 508) is a course in beginning film production skills while working in a three-person crew --or “trio.” The course will provide experiences in developing skills in the six disciplines: producing, directing, cinematography, production design, editing, and sound -- including sound recording, sound editing, and sound design. Above all else, 508 is a course in communication and collaboration.

Students will work in trios to make three 6-minute HD projects as they continue to develop skills in visual and aural storytelling. The focus of the class is to communicate ideas, story-beats, feelings, moods and emotions through the design of visual and aural elements. All approaches to cinema may be pursued --in addition to narrative fiction--including non-fiction, imagistic, and experimental.

Fiction film scripts must be 5 pages maximum, with no more than two pages (40% cumulatively) of dialogue. Non-fiction films must be prepared with a treatment, shot list, and interview questions (if relevant to film’s approach). Observational non-fiction films must be prepared with a statement of intent, locations, and potential on-camera subjects. Experimental and imagistic films must have statements of intent and storyboards.

Trios are formed randomly by the department and are assigned at the end of the previous CTPR507 semester. Students will work in these specific roles on each project:

1. Director, Sound Designer, Sound Editor
2. Producer, Production Sound Recordist, Picture Editor
3. Cinematographer, Production Designer

Students will work in all three of the above roles during the semester, rotating project-to-project.

Fiction projects note: it is not necessary to write an original script for 508, you may adapt (or have someone else adapt) a pre-existing work, as long as you obtain the rights. However, it is required that you function in the all of roles listed in the previous paragraph. Again, students or other individuals outside of your trio may not be engaged to function in any of those roles.

### CTPR 508 will help you develop these skill-sets:

**Producing:** 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; working within the budget; creative problem solving.

**Directing:** Story interpretation and adaptation: developing a comprehensive aesthetic approach to the goal, central idea, and theme of the project; including: story-beats,

character arc, directing dialogue and behavior that reveals character; shot lists and shot breakdowns; casting, rehearsals, and working with actors in a fiction piece.

**Cinematography:** a series of in-class interior and exterior lighting workshops. Students will work in crew rotation, learning the skills of each position, while they work in teams. Students will be exposed to several different scenarios and techniques to help them tell their stories visually. This discipline is meant to hone the students' skill with lighting, color temperature, composition, lens choice etc. This component will ultimately focus on visual storytelling.

**Editing:** Working directly with scenes from the students' films, this component will focus on scene and story structure: how are story-beats revealed? How does the audience connect with the story and characters? How are the elements of "surprise" and "reveal" engaged? We will focus on matching visual action, visual fluidity, pacing, transitions, montage, time manipulation and time ellipses; fulfilling the producer's and director's vision; collaboration among the filmmaking team will be foremost.

**Sound:** Creative use of sound in the Sound Design; Production Sound recording, booming, mixing, and miking techniques; Sound Editing principles and practices for Dialogue, FX, Foley; Programming Foley and limited ADR, if necessary; working with a composer to develop an effective soundtrack; Directing the mix; and all around collaboration with the filmmaking team.

**Production Design:** Collaborating with the Director and Producer, the Cinematographer will also act as the Production Designer. He or she will be responsible for the overall visual concept of the film including sets, locations, graphics, props, lighting, costumes, etc. Crew from outside the trio may work in the art dept.

## **COLLABORATION**

At the core of the 508 experience is collaboration. A functional three-person team involves open communication, shared responsibility and mutual trust. You will be expected to work as an equal with your partners, resolve disagreements in a constructive manner, and make sure that all three of you have a full opportunity to take responsibility in turn for all the roles in this hands-on filmmaking experience — producing, directing, cinematography, production design, sound recording, picture editing, sound design and sound editing. If you feel this is not happening in your trio, talk to your partners. If this is not successful, contact the producing instructor. At no time can you usurp your triomates responsibilities. Use these moments to develop the collaboration and communication skills that will help you in your career for the rest of your life. It's not always easy, but it is what you must do to thrive in this course and in a career creating media.

It's assumed that students have no more than the minimal 507-level experience, and the course is designed for experientially *learning by doing*, as well as through instruction. Trios are required to shoot over two weekends even if they could manage with one - there

should be a learning curve from week to week as a result of seeing dailies and getting feedback. The need to learn on the job is one of the main reasons everyone is urged in 507 and again in 508 to choose and design limited-scale, focused, yet creatively challenging projects that can succeed, both as learning experiences and as cinema, without requiring advanced technical proficiency.

Trios should plan their three productions together before the semester begins. All trios should think of their three films as “our films,” as opposed to each film as “my film.” No one should ever make a trio partner feel that they are letting down the trio because they are learning on the job; that's what they're supposed to be doing.

Each trio will select a name which can be used for class identification purposes. This name cannot be used for presentation credits on projects.

Decades of students have formed trios in this class, made great films, and gone on to flourishing careers. The success of each trio depends on all three of you working together in creative collaboration. Should you find yourself unable to work collaboratively with your trio-mates, all three of you risk failing, with a real possibility of one or all of you being asked to leave the class. Because a production period for each project is only 5 weeks, it is entirely possible to fail this course in just the first few weeks of the semester during the very first project. Once an individual or trio gets into this kind of trouble it becomes impossible to recover from the disruptive impact on the trio and other class members, and earning a failing grade for the course is entirely possible during any week of the three 5 week productions. The result is that any student receiving that grade will not be allowed to continue in the MFA Program at the School of Cinematic Arts. The possibility of this kind of circumstance arising is very low. Just keep in mind that one cardinal rule: Collaboration.

## **JOURNALS**

Each **Monday by 09:00 a.m.** you will e-mail the producing and directing instructors a copy of your journal for the previous week. A lot of your most important learning will happen experientially outside of the classroom. Journals are a way to be more conscious of all aspects of the learning process, more observant and more self-aware. They should not be dry, factual reports but rather a chance to reflect, analyze, vent, and track the creative development of your work. They become a record of your creative ideas (one that can be valuable to refer back to) and what you have accomplished (it's easy to forget, once a film is finished, all the work that went into it, and all the problems — artistic, logistical and emotional — that were confronted and overcome.

The journals are private, seen only by the producing and directing instructors (this restriction doesn't apply if there are safety or legal implications). You can discuss anything. The instructors will only respond to something in a journal if you add a note addressing the instructors and asking for a response (e.g., “please help me with this problem”). Occasionally, if several students are encountering the same problem or concern, the instructor might address the generic issue in class so long as it can be done

in a way that is entirely anonymous. Students may address additional journals and questions to other faculty if they are specifically commenting on (or need feedback) about specific disciplines: directing, cinematography, sound & editing.

### **PROJECT, ETHICAL AND SAFETY REQUIREMENTS**

1. You have complete creative freedom in this class. There are only four simple, but inviolable, requirements:
  1. Make sure everyone is safe and treated ethically.
  2. Do your own assigned work.
  3. Stay within the guidelines and equipment used.
  4. Cut your projects to time.
2. Students must purchase two of their own SD cards for using the SONY FS5's. We recommend: Sandisk, Kingston, Transcend, & Lexar.
  - 1) 64GB sdxc class 10
  - 2) 8GB, 4GB, 2GB, or smaller, for retaining camera settingsAll trios will be assigned two prime lenses: 25mm & 50mm. We also have a few Zoom lenses (18mm-105mm f/4) for documentaries. (who will trade-in their primes)

We recommend that each project shoot no more than 125 minutes total. (23:1)

3. Shooting must take place on the two shooting weekends, a maximum of two days per weekend. Any non-weekend shooting must be justified by compelling reasons (e.g., location or actor availability), be approved by the producing instructor in writing in advance, and must not interfere with the classes of anyone on the set. However, minimal pickup shots - e.g., inserts - when they can be done with little investment of time and effort, there's room left on a card, funds in the budget, there's a clear story value, and they will not impose an undue burden on the editor, can be done with prior written approval from producing faculty. Pickups must be performed by the trio.  
Note: Pickups are distinct from re-shoots.

Gear returns will be scheduled within 48 hours after last pickups.

4. Certain minimal outside equipment rentals are permissible; please see attached memo "2<sup>nd</sup> Semester Equipment Planning List."
5. Editing should be done on the Editor's laptop and the Director's drive at home, in the SCA editing labs, or in B152 (the laptop lab). Editors must backup each project on their own drive. It is an Academic Violation for directors to edit the films they directed.
6. The limit on final running time is invariable and there are no exceptions (see General Guidelines #1 below).

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

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

### **GENERAL GUIDELINES**

1. Maximum length is strictly set at 5:30 minutes plus 30 seconds of credits, which may be super-imposed over a single shot with one audio track for credits.
2. The emphasis should be placed on visual and aural expression.
3. Given the short semester, the deadlines set out in the class schedule are immutable except under extreme circumstances. Dates for, principal weekends, screenings, picture lock, mixing are firm since there is simply no possibility to play catch-up given the tightness of the schedule.
4. Projects must be shot with our camera, the SONYFS5. Please see "Use of Non-USC Equipment" Memo attached.
5. During the first full crew meeting each crew will determine how they will handle any loss and damage that might occur during the shoot. Each crew will decide if the individual responsible for the loss or damage is financially liable or if it will be split between crew members.
6. Sunday shoots must wrap by 11pm if there is a 9am class on Monday.
7. Crews must be given 10 hour turn around between shoots. SAG requires that actors have a 12 hour turnaround.
8. All 508s must use original music or music from the USC cinema music library. Any deviation will only be considered by petition.
9. All cast members must be available for scheduled shooting days during production. It is also advisable to check additional availability in the event that weather or other circumstances forces a change in the production schedule.
10. No proprietary credits are allowed (i.e.: A film by) on films. All works must display:  
© 2019 University of Southern California
11. The use of minors is strongly discouraged, due to both the cost of required on-set studio teachers and the limited shoot times minors can work. Minors can be included in no more than 50% of scenes (by page count). Student Producers must file child work papers with Office of Physical Production in compliance with California State law.
12. Use of special effect prosthetics and extensive special effects makeup is strongly discouraged due to impact on the budget and limited amount of shooting time.

13. Green Screen (or any other color) may be used with permission.
14. Adobe After Effects, Photoshop, other visual effects work, and front/rear screen projection, is unsupported. Trio producers must seek approval of these processes with their faculty, but these processes are not taught or supported in 508.
- Due to scheduling constraints, visual effects are discouraged by the faculty
  - A VFX shotlist and schedule must be approved by producing and editing faculty prior to shooting
  - VFX must be created by a trio member other than the editor, or, with permission, by an outside entity
  - No shot substitutions after picture lock
  - All work must be done according to editorial technical specifications
15. Dailies: the director and editor will select 10-12 minutes of dailies; the editor will create an AVID timeline for in-class screenings.

### **RECOMMENDED TEXTS**

#### *Shooting To Kill*

Christine Vachon & David Edelstein, Quill paperback, 2002

*Voice and Vision: A Creative Approach to Narrative Film & DV Production*, Hurbis-Cherrier, Focal Press, 2007

*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

*Directing Actors: Creating Memorable Performances for Film and Television*, Judith Weston, Michael Wiese Productions, 1999

### **GRADING BREAKDOWN**

Students are graded in their overall growth and collaboration in these five disciplines:

Producing: 20%

Directing: 20%

Cinematography: 20%

Editing: 20%

Sound: 20%

Each discipline's 20% includes *5% specifically for collaboration*. In this way, with input from all 5 faculty, collaboration counts for 25% of your total 508 grade.

***Please note: If you exhibit poor collaboration in all disciplines and receives "0" for that 5% portion from each of 5 faculty, it will affectively lower your grade by 25%.***

Timely attendance is mandatory and failure to attend all class sections from beginning to end may affect grades.

**Tardiness:** Regarding lateness **2 instances** will be a **half grade** diminution and **4** will be a **full grade** as per the attendance record kept by the various Student Advisors in all the scheduled classes.

**Absences:** students must **email/text** and **call** the **instructor and SA** of the class in question. If these are unreachable, students must communicate with their **trio mates** to inform faculty **if** and **why** they are unable to attend the entire class.

Absences must be pre-arranged through the student advisor for instructor's approval. Students must notify their partners immediately by phone or text (and faculty within 24 hours) of any delays – including those caused by medical reasons. Doctor's notes must be provided to Producing faculty/Lead student advisor by the next class meeting.

Students will have mid-term conferences with informal grades and evaluations; students in danger of failing will be notified at that time.

### **LAPTOP POLICY**

The use of laptop computers, smartphones and tablets to take notes or go over each other's work is permitted in this class. Any use of equipment that detracts from the class (such as surfing the Web for nonclass-related purposes, IM-ing other students or doing work for other classes) will result in the loss of privileges for the student.

### **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/departement/departement-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](mailto: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](http://sait.usc.edu/academicsupport/centerprograms/dsp/home_index.html) provide s certification for students with disabilities and helps arrange the relevant accommodations. If an officially declared emergency makes travel to campus infeasible, *USC Emergency Information* <http://emergency.usc.edu/> will provide safety and other updates, including ways in which instruction will be continued by means of blackboard, teleconferencing, and other technology.

### **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 for disruptive 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.

### **PLEASE NOTE:**

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

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**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](http://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](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. [engemannshc.usc.edu/rsvp](http://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](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. [equity.usc.edu](http://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](http://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](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. [studentaffairs.usc.edu/ssa](http://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](http://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](http://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](http://dps.usc.edu)

**508 18619 (Brown) REv 4.18, 5.1, 8.3**  
Fall '18

**TBA Pre-semester: Proj 1 Meeting: Producing**

**Week 1:** Aug 21 Tue 9-11:50 SCA 209 Peyser Producing (Overview)  
1-4:50 RZC St E Akinfemi Directing

Aug 23 Thu 9-12:50 SCB B115 Flick Sound  
2-4:50 SCA209 Peyser Producing

**Aug 24 Fri 1:00-5:00 SCA Gallery Borgman Camera Wkshp**

**Week 2:** Aug 28 Tue 9-11:50 Stage 3 Borgman Cinematography  
1-4:50 RZC St E Akinfemi Directing

**Aug 29 Wed 10:30a-12 B118 Sweeney Avid Tools**

Aug 30 Thu 9-11:50 SCA 209 Peyser/Akinfemi Prod/Dir  
1-4:50 RZC St A Borgman Cinematography

**>P1, A**

**Week 3:** Sep 04 Tue 9-11:50 SCA 209 All Dailies P1, A  
1-4:50 RZC St E Akinfemi Directing

Sep 06 Thu 9-11:50 Stage 3 Borgman Cinematography  
1-4:50 SCA 209 Lovejoy Editing-Cut Scenes

**>P1, B**

**Week 4:** Sep 11 Tue 9-11:50 SCA 209 All Dailies P1, B  
1-4:50 SCA 209 Lovejoy Editing

Sep 13 Thu 9-11:50 SCA 209 Peyser/BA/SL Rough Cuts P1  
1-4:50 SCA 209 Lovejoy Editing

**Week 5:** Sep 18 Tue 9-11:50 SCA 209 Peyser/BA/SL Cuts P1  
1-4:50 B130/SCA 209 Flick/Lovejoy Sound/Editing

Sep 20 Thu 9-11:50 SCA 209 MP/BA/SL Fine Cuts P1  
1-4:50 SCA 209 Lovejoy Editing

**PICTURE LOCK 5pm PROJECT 1**

**Sep 22 Sat 12-3 B120 TBA ProTools BC 1/3**

**Week 6:** Sep 25 Tue 9-11:50 SCA 209 Peyser Producing  
1-4:50 SCA 209 Akinfemi Directing

## COLOR GRADING DELIVERY PROJECT 1

Sep 27	Thu	9- 11:50 1-4:50	SCA 209 SCA B 105	Lovejoy Flick	Editing Sound
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### TBA Outside-of-Class: Project 2 Meeting: Producing

**Week 7: Oct 01 Mon 8:00-4:00 P1 Mixes (3 hrs / film)**

Oct 02	Tue	9-11:50 1-4:50	Stage 3 SCA 209	Akinfemi Peyser	Directing Producing
Oct 04	Thu	9-11:50 1-4:50	Stage 3 SCA 209	Borgman MP/Akinfemi	Cinematography

Prod/Dir

### >P2, A

**Week 8:**

Oct 09	Tue	9-11:50 1-4:50	SCA 209 SCA 209	All Akinfemi	Dailies P2, A Directing
Oct 11	Thu	9-11:50 1-4:50	Stage 3 SCA 209	Borgman Lovejoy	Cinematography Cut Scenes-

Editing

### >P2, B

**Week 9:**

Oct 16	Tue	9-11:50 1-4:50	SCA 209 SCA 209	All Lovejoy	Dailies P2, B Editing
Oct 18	Thu	9-11:50 1-4:50	SCA 209 STAGE 1	MP/BA/SL Borgman	Rough Cuts P2 Cinematography

### TBA Outside-of-Class: Project 3 Meeting: Producing

**Week 10:**

Oct 23	Tue	9-11:50 1-4:50	SCA 209 SCA 209	MP/BA/SL Lovejoy	Cuts P2 Editing
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Oct 25	Thu	9-11:50 1-4:50	SCA 209 SCA 209	MP/BA/SL Lovejoy	Fine Cuts P2 Editing
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**PICTURE LOCK 5pm PROJECT 2**

Oct 27	Sat	12-3	B120 TBA	ProTools BC 2/3
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**Week 11:**

Oct 30	Tue	9-11:50 1-4:50	Stage 3 B130	Borgman Flick	Cinematography Sound
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## COLOR GRADING DELIVERY PROJECT 2

Nov 01	Thu	9-11:50 1-4:50	Stage 3 SCA 209	Akinfemi MP/Akinfemi	Directing Prod/Dir
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**>P3, A**

<b>Week 12:</b>	Nov 06	Tue	9-11:50 1-4:50	SCA 209 B130	All Flick	Dailies P3, A Sound
	Nov 08	Thu	9-11:50 1-4:50	Stage 3 SCA 209	Akinfemi Lovejoy	Directing Cut Scenes-Editing

**>P3, B**

<b>Week 13:</b>	Nov 13	Tue	9-11:50 1-4:50	SCA 209 TBA/SCA 209	All Flick/Lovejoy	Dailies P3, B Sound/Editing
P3	Nov 15	Thu	9-11:50 1-4:50	SCA 209 TBA/SCA 209	TBA/BA/SL Flick/Lovejoy	Rough Cuts Sound/Editing

<b>Nov 16</b>	<b>Fri</b>	<b>8:00-4:00</b>	<b>MIX PROJECT 2</b>		
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<b>Week 14:</b>	Nov 20	Tue	9-11:50 1- 4:50	SCA 209 SCA 209	MP/BA/SL Lovejoy	Cuts P3 Edit
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**PICTURE LOCK 5pm      PROJECT 3**

\*\*Nov 21-23 Wed-Fri Thanksgiving No Classes\*\*

<b>Week 15:</b>	Nov 27	Tue	9-11:50 1- 4:50	B TBA B TBA	Flick Flick	Sound Sound
<b>COLOR GRADING DELIVERY PROJECT 3</b>						

	Nov 29	Thu	9-11:50 1- 4:50	B TBA SCA 209	Flick Peyser	Sound Producing
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**LAST DAY OF CLASSES: Friday, November 30th**

<b>Dec 1</b>	<b>Sat</b>	<b>12-3</b>	<b>B120 TBA</b>	<b>ProTools BC 3/3</b>
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<b>Week 16:</b>	<b>Dec 06</b>	<b>Thu</b>	<b>8:00-4:00</b>	<b>MIX PROJECT 3</b>	
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<b>Dec 09</b>	<b>Sun</b>	<b>FINAL PUBLIC SCREENING 11am-1pm NORRIS THEATER</b>			
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