CTPR 385: Colloquium on Motion Picture Production Techniques
Units: 4
SPRING 2020: Session 001 | CTPR-385 | Section 18515R |
THURSDAY 10:00 - 12:50 p.m. in RZC STAGE E

Instructor:
Joselito Seldera 773.458-0476 seldera@usc.edu
Office Hours: Before or after class on Tuesdays or by appointment.

Teaching Assistant:
Jiayun Li: jiayun@usc.edu

Course Description

From idea and script, to shooting and editing, you will learn the fundamental components of motion picture production while collaborating with classmates on short form digital video projects.

The class will take a hands-on approach and introduce you to both the creative side (script analysis, working with actors, visualization, etc.) and the basic technical side (camera, lights, editing, etc.) of the filmmaking process.

No experience necessary. This course is ideal for students seeking an introduction to all aspects of film production, and for students who have some experience but are seeking to continue expanding their knowledge and experience.

Learning Objectives and Outcomes

Beginning with a well-written scene, we will uncover:

- Character emotional beats, beats that the actors and director will develop;
- Body language, shot selection and blocking of action that is as powerful as dialogue;
- Cinematic elements (lighting, visual design, picture editing and sound design) that grow out of these elements and magnify their effect a thousand-fold.

Through class exercises, analysis of films and completion of your own projects you will begin to understand how the many layers of cinematic storytelling - technical, aesthetic, and emotional- work together to reach an audience. Students will also become familiar with the business side of filmmaking through class assignments, lecture, and discussion.

Co-Requisite(s): Mandatory Safety Seminar required at the beginning of the semester.

Recommended Preparation: Reading of screenplays, both produced and un-produced, viewing of movies and television shows.

Required Readings and Supplementary Materials

"Voice & Vision: A Creative Approach to Narrative Film and DV Production." Mick Hurbis-Cherrier, Third Edition

Videos/Tutorials on LinkedinLearning/Lynda.com

Description and Assessment of Assignments

Each student must participate in eight main projects/assignments:

1.   TRADE ARTICLES (4)
   - On an assigned week, explore one (or more) of the <u>following and the following only:</u>
   i. Variety (Variety.com)
   ii. Hollywood Reporter (hollywoodreporter.com)
   iii. Deadline Hollywood (deadline.com/Hollywood)
   iv. indiewire (indiewire.com)

   Choose an article that interests you and GIVE A BRIEF SUMMARY (NO MORE THAN 3 LINES) AND WRITE YOUR THOUGHTS/OPINIONS/ ON HOW YOU FEEL THE TOPIC DISCUSSED AFFECTS THE INDUSTRY. HAVE AN OPINION. We will also have a short discussion on select article the following class.

   Label it as such: LASTNAME_TRADE ARTICLE #.

   Include your name, class, date, assignment, and hyperlink to the article in the report, as you would any other essay. TREAT THIS AS YOU WOULD AN ESSAY. FORMAL LANGUAGE, PROPERLY FORMATTED, CORRECT GRAMMAR. 1 PAGE.

2.   SCENE ANALYSIS ASSIGMENT

3.   EDITING PROJECT: Students will edit a scene from dailies provided.

4.   PREVISUALIZATION ASSIGNMENT

5.   COVERAGE PROJECT (in groups)
   - 2-3 page scene maximum, (2-3 minutes) from an existing SCREENPLAY.
   - 2 actors, 1 location.
   - You and your group members will assist during the shoot, including as actors. You can have one of your group members Operate Camera and the other Sound while you Direct. YOU CANNOT ACT IN YOUR SCENE. If you do, you will receive a ZERO for the coverage project.

6.   THE PITCH
   - Each student will pitch a script idea for consideration for the final group project to the class.

7.   FINAL PROJECT SCRIPT
   - Each student will write two drafts of a short script, not more than 5 pages in length, to be pitched to the class and voted on to produce for the final group project.

8.   FINAL GROUP PROJECT
   - Students will individually write an original script of no more than five pages for consideration for a 3-7 minute short film that could be produced with limited budget, no more than three actors and a limited number of locations.
   - 3 (+) scripts will be selected by class vote, and writers for the selected scripts will play the roles of Producer/Assistant Director on their respective teams. WRITERS CANNOT DIRECT THEIR SCRIPTS.
   - Remaining students will fill roles of 1) Director/Co-Producer, 2) Cinematographer, 3) Production Designer/Wardrobe, 4) Production Sound/Sound Designer, and 5) Data Wrangler/Editor. As a team, students will produce a 3-7 minute fully edited and sound designed short.

VIDEO PROJECT REQUIREMENTS:
- All projects will be shot on digital video and edited in Avid.
- Include a mandatory and readable USC credit at the end of your other credits:

"Student Produced at the University of Southern California (year)"

- Project must be brought to class as a Quicktime file on a portable hard drive or flash drive, AND uploaded to Youtube or Vimeo, password protected, as a backup.

EQUIPMENT AND FACILITIES
The School will provide:
- **Semester-long checkouts-** digital cameras. Students will also have access to basic light and sound kits and edit on Avid, even if you own other editing software, because the University provides support for this software. It will also be easier to get help from classmates if you're in the Avid lab, using the same type of equipment.

You will provide/purchase:
- **A good set of headphones:** Production Students should consider Sony MDR 7506 headphones, everyone should have headphones that cover their ears well because the edit lab can be noisy and you must be able to hear subtleties as you mix your sound tracks. **HEADPHONES MUST COME WITH A ¼" ADAPTER TO WORK IN THE LAB.**
- **16 GB HD Memory Card.** Can be purchased at Target, Best Buy, Office Depot or online.
- **A removable hard drive AND flash drive** for use in the AVID LAB. You will also need a flash drive to bring any materials for viewing in class. It can be one you already use for other classes.
- Any related supplies for each production such as prop or wardrobe purchases or rentals, location rental fees and food for actors and crew. These expenses will vary depending on the scope of your project, but should not exceed roughly $50 per student for any of the first three projects or $100 per student for the final project.

PRODUCTION SAFETY
You must attend the Safety Seminar before you can receive a production number (which enables you to check out equipment and edit in the lab. YOU MUST ALSO FOLLOW the regulations contained in the Safety Handbook. Consult with your instructors before placing yourself or others in a potentially dangerous situation. Find safe ways of shooting what you want to do. Failure to procure permits for stunts or to adhere to safe shooting procedures can have a range of consequences - from loss of a grade to suspension from USC. Most effects can be suggested more effectively through creative directing and editing than by actually showing the event on-screen. **Any use of stunts or weapons in your projects requires a pre-production conversation with your instructors first and then with the Safety Consultant. Obtain this BEFORE shooting.**

ACTORS
USC students can work with SAG (Screen Actors Guild) actors for their course projects without providing any monetary compensation. USC has an agreement with SAG, which does not apply to the independent projects that students do outside of USC.

In posting Casting Notices, CNTV/CTPR students must describe their projects as USC projects, not "spec" or independent projects," since this is against the USC SAG agreement. **Actors MUST be provided with tape copies of their work (in a timely fashion)**.

USE OF MINORS
If you want to use minors (actors under 18) in your films, you must conform to state regulations by limiting the number of hours they work and assuring their welfare by the presence of a licensed teacher/social worker. You can get details from SPO (Student Production Office).

IMPORTANT: If you have questions about any of these policies, **check first with your instructor** & then with Joe Wallenstein, Director of Physical Production (213.740.7126).

HEALTH & WELL-BEING
Film production is intense. However, one important part of production is managing one's time, energy, and health. If you are feeling overwhelmed, discuss your experiences with fellow students or with one of your instructors. Chances are, others are also feeling the stress and would welcome letting it out. Scale your projects to a size that you can produce them without neglecting your other courses and estimate your time realistically. Have back-up ideas, alternate locations, equipment, and a variety of actor contacts. Expect the unexpected. These are skills you will need throughout your career!

Grading Breakdown
Your grade for 385 will be based on your personal growth as a filmmaker, your willingness to explore themes and techniques, your mastery of craft and your development in relation to your classmates. It will be measured with a variety of assignments (see following assignment page). You will be graded A through F (including pluses and minuses) upon completion of the course. Grades of "Incomplete" are given for medical emergencies only. Emergencies are narrowly interpreted.

385 Grading Breakdown - Attendance and promptness mandatory
15%	Class participation (discussions, feedback, in class exercises and demos, etc…)
5%	Four Trade Articles
5%	Scene Analysis Assignment
5%	Previsualization Assignment
10%	Editing Exercise
15%	Coverage project
5%	The Final Group Project Pitch
15%	Final Project script (first and second drafts combined)
25%	Final Group Project (10% group, 15% individual role)

        Planning & preparation tools
        Production Book – assembled and a copy turned in on Finals Day.
        Shared Group grade: Final edited digital project
        Personal Reflections on collaboration experience

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

Production Division Attendance Policy
Students are expected to be on time and prepared for each class. Two absences will result in a student's grade being lowered by one full letter (IE: A becomes B). A third 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 absence. Two late class arrivals equate to one full absence.

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.

Assignment Rubrics

For Coverage and Group Projects: Delivered films will be assessed on the following components, on a scale of 1-5, 1 being poor and 5 being excellent:

1. Performances
2. Composition/Shot Selection
3. Lighting
4. Editing
5. Sound (including post)

Written assignments (except creative workouts) will be based on the same scale, except on the following components:

1. Clarity (including grammar)
2. Point-of-View (Exploration of arguments/opinions
3. Adherence to guidelines

Assignment Submission Policy

Assignments will be due as specified by the Instructor. All assignments will be uploaded by the date and time due to a specified google drive folder, and all video projects will be submitted by class time on a hard drive or flash drive, with a backup online link in reserve.

Grading Timeline

The instructor will return assignments with grades and feedback by the following class after it was due.

Additional Policies

MID-SEMESTER CONFERENCES:
Your instructor may request a mid-semester conference. At your request, your instructor will definitely allow time for mid-semester conferences to discuss your work and your progress. Your instructor may also request a mid-semester conference if he feels it is necessary. If at any time you wish to discuss your work, your progress, or anything else, please contact your instructor to set up an appointment. My office hours will be done by appointment primarily on Thursdays, by phone or Skype.

Statement on Academic Conduct and Support Systems

It is extremely important that you protect your opportunity to learn and not hand it over to someone you feel is more experienced- this is the equivalent of plagiarism. **In your partnership projects, we expect you to trade off operating the camera, directing actors, and editing the video. We ask you not to act in your own films since this distracts you from all the other tasks you have on set.** You may if you wish, ask classmates to act in your individual projects but you must use outside actors for the projects.

Do not ask or allow people outside the film school or in advanced classes to crew for you; this is the equivalent of asking someone else to write a paper for you, which is a violation of academic integrity. The

USC Student Conduct Code fully discusses issues of academic integrity and student conduct (see your issue of Scampus). Film/video projects can be viewed as similar to written papers. You are the sole author and producer of your individual project.

Motion picture production also involves additional issues of professional conduct on and off campus. USC student filmmakers need to observe the highest professional standards of behavior with actors, crew and location owners. The reputation of each class of filmmakers affects the reputation of the USC School of Cinema and our relationship with the rest of the campus, the Screen Actors Guild and the wider community of Southern California.

If you are uncertain about something you are about to do- in terms of ethics or safety- that is a good clue that it needs to be discussed with your instructor! If you cannot reach me to discuss it in time, then postpone the idea until you can discuss it first.

If any of the above is violated, you (or you and your partner/s) will receive a zero for that project, and your conduct may be subject to departmental review.

Support Systems:

Student Health Counseling Services - (213) 740-7711 – 24/7 on call
engemannshc.usc.edu/counseling
Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention.

Student Health Leave Coordinator – 213-821-4710
Located in the USC Support and Advocacy office, the Health Leave Coordinator processes requests for health leaves of absence and advocates for students taking such leaves when needed.
https://policy.usc.edu/student-health-leave-absence/

National Suicide Prevention Lifeline - 1 (800) 273-8255 – 24/7 on call
suicidepreventionlifeline.org
Free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week.

Relationship and Sexual Violence Prevention Services (RSVP) - (213) 740-4900 – 24/7 on call
engemannshc.usc.edu/rsvp
Free and confidential therapy services, workshops, and training for situations related to gender-based harm.

Office of Equity and Diversity (OED) | Title IX - (213) 740-5086
equity.usc.edu, titleix.usc.edu
Information about how to get help or help a survivor of harassment or discrimination, rights of protected classes, reporting options, and additional resources for students, faculty, staff, visitors, and applicants. The university prohibits discrimination or harassment based on the following protected characteristics: race, color, national origin, ancestry, religion, sex, gender, gender identity, gender expression, sexual orientation, age, physical disability, medical condition, mental disability, marital status, pregnancy, veteran status, genetic information, and any other characteristic which may be specified in applicable laws and governmental regulations.

Bias Assessment Response and Support - (213) 740-2421
studentaffairs.usc.edu/bias-assessment-response-support
Avenue to report incidents of bias, hate crimes, and microaggressions for appropriate investigation and response.

The Office of Disability Services and Programs - (213) 740-0776
dsp.usc.edu
Support and accommodations for students with disabilities. Services include assistance in providing readers/notetakers/interpreters, special accommodations for test taking needs, assistance with architectural barriers, assistive technology, and support for individual needs.

USC Support and Advocacy - (213) 821-4710
studentaffairs.usc.edu/ssa
Assists students and families in resolving complex personal, financial, and academic issues adversely affecting their success as a student.
Diversity at USC - (213) 740-2101
diversity.usc.edu
Information on events, programs and training, the Provost's Diversity and Inclusion Council, Diversity Liaisons for each academic school, chronology, participation, and various resources for students.

USC Emergency - UPC: (213) 740-4321, HSC: (323) 442-1000 – 24/7 on call
dps.usc.edu, emergency.usc.edu
Emergency assistance and avenue to report a crime. Latest updates regarding safety, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible.

USC Department of Public Safety - UPC: (213) 740-6000, HSC: (323) 442-120 – 24/7 on call
dps.usc.edu
Non-emergency assistance or information.

Diversity and Inclusion
Diversity and Inclusion are foundational to the SCA community. We are committed to fostering a welcoming and supportive environment where students of all identities and backgrounds can flourish. The classroom should be a space for open discussion of ideas and self- expression; however, SCA will not tolerate verbal or written abuse, threats, harassment, intimidation or violence against person or property. If students are concerned about these matters in the classroom setting they are encouraged to contact their SCA Diversity and Inclusion Liaison, http://cinema.usc.edu/about/diversity.cfm; e-mail diversity@cinema.usc.edu. You can also report discrimination based on a protected class here https://equity.usc.edu/harassment-or-discrimination/

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

Course Schedule: A Weekly Breakdown

DATE	IN CLASS	DELIVERABLES	ASSIGNMENTS
WEEK 1 **1/16/20**	**INTRODUCTION** Introductions Syllabus Review Story of Self **WHAT IS PRODUCING?** **Creative vs. Line Producing** **LECTURE: IDEA TO STORY (Chp. 1)** What is story? Where does it come from? Architecture of a Movie Who, not what. Why, what, where, how. Character, Objective Backstory Obstacles Stakes Conflict – Change **VISUAL LANGUAGE (Chp. 3)** Shot selection Composition Camera Movement **DISCUSS: COVERAGE PROJECT**	**NONE**	**READ V&V CHP 1** (From Idea to Cinematic Stories), **CHP 3** (Visual Language) **SCENE ANALYSIS ASSIGNMENT:** Choose a short scene (no more than 3 minutes) from a favorite movie and identify the shots used to make up this scene. Use a screen-capture program such as VLC to capture the shots in the scene from the movie. **Upload to Google Drive Folder by SUN 6PM.** **Start looking for a scene for your coverage project. 2-3 pages, one location, two actors**
WEEK 2 **1/23/20**	**SAFETY MEETING** **Joe Wallenstein walks us through USC regulations.** **PRODUCTION NUMBERS/CHOOSE CAMERA GROUPS** **REVIEW: Scene Analysis Assignment** **PERMITS**	**Scene Analysis Assignment**	**CHP 10** (The Lens), **CHP 11** (Camera Support), and **CHP 12** (Basics of Exposure)
WEEK 3 **1/30/20**	**CAMERA CHECK-OUT** **Meet at Equipment Center** **LECTURE: COVERAGE, BLOCKING** **REVIEW: Chps. 10,11,12** **CAMERA INTRO WORKSHOP** Camera demo/Learn about how to use cameras. **PRODUCTION SOUND DEMO** **IN-CLASS CAMERA EXERCISE**	**CAMERA GEAR FROM CHECKOUT**	**READ V&V CHP 6** (preparing for production) **CHP 13** (Basic Lighting for Film and DV), **CHAPTER 17** (Sound Recording Techniques) **IN YOUR CAMERA GROUPS, SHOOT THE CAMERA ASSIGNMENT** **BRING CAMERAS, SUPPORT GEAR, CARDS TO CLASS**
WEEK 4 **2/6/20**	**LECTURE: PREPARING FOR PRODUCTION (Chp. 6)**	**BRING CAMERAS, SUPPORT GEAR, SD CARDS**	**Read V&V CHP 4** (Organizing Cinematic Time and Space), **CHP 20**

	LIGHTING AND SOUND DESIGN (Chps. 13 & 17) Terms, Properties of light, 3-point lighting. Lighting Demo/Exercise Blocking Exercise **CLASS LIGHTING EXERCISE (IN GROUPS)** **DISCUSS: LIGHTING PROJECT EXERCISE**		(Principles and Process of Digital Editing) **CHP 21** (The Art & Technique of Editing) **DECIDE ON YOUR COVERAGE PROJECT SCENE. Upload to Google Drive Folder by Tuesday 6pm.**
WEEK 5 **2/13/20**	**LECTURE: Review: WORKING WITH ACTORS (AND NON-ACTORS) (Chp. 7)** Rehearsals On Set Objectives Beat Breakdowns (go over sample scene) Demo a rehearsal (use second sample scene) **AUDITIONS** Actors Access, L.A. Casting, etc. Breakdowns Sides **RUN MOCK AUDTITION** **LECTURE: VISUAL PLAN (Chp 5)** **- Storyboards** **- Overheads** **- Shotlists** **PERMITS** **START THINKING ABOUT WHEN YOU WILL SHOOT COVERAGE PROJECT Due 3/12/20**	**FINALIZE SCENES FOR COVERAGE PROJECT**	**READ V&V CHP 5** (Visual Plan) **COVERAGE PROJECT: PRE-VIS** Plan for your coverage project shoots by preparing storyboards, shotlist, and overheads. **Upload to Google Drive Folder by Sunday 6pm.** **WATCH: AVID Editing Lynda.com "Media Composer 8.7 Essential Training:101 Sections: Welcome, What You Should Know, Section 1, 2, 3** https://www.linkedin.com/learning/media-composer-8-7-essential-training-101/welcome?u=76870426

WEEK 6
2/20/20
	MEET IN AVID LAB:
	EDITING/AVID TUTORIAL 1
	
	LECTURE: POST-PRODUCTION
	Workflow
	Working with picture editors and
	  sound editors
	Assemblies, rough cuts, fine
	  cuts, picture lock, sound design
	  and dialogue editing
	Music/composers
	Color correction/DI
	Finishing/Final
	Delivery/Deliverables
	
	WATCH: WALTER MURCH CLIP
	https://www.youtube.com/watch?v=WcBpXLNmS3Q
	
	REVIEW: CINEMATIC TIME & SPACE (Chp. 4)
	Continuity
		COVERAGE PROJECT PRE-VIS
		
		CAM ASSIGNMENT RAW FOOTAGE
			READ V&V CHAPTER 22 (The Sound Design in Film)
			
			TRADE ARTICLE 1. Upload to Google Drive Folder by Tuesday 6pm.
			
			WATCH: AVID Editing Lynda.com "Media Composer 8.7 Essential Training:101 Section 11 "Export Your Sequence"

	180 Degree Rule 30 Degree Rule **EDITING** Accessing AVID Knowledgebase Starting a Project, Ingestion, importing footage. Basic Editing Tools/Techniques **BEGIN EDITING SCENE FROM PROVIDED FOOTAGE INDIVIDUALLY**		
WEEK 7 **2/27/20**	**MEET IN AVID LAB:** **EDITING/AVID TUTORIAL 2** **DISCUSS:** Trade Article 1 **WATCH: CLIP FROM** *The Hobbit* **REVIEW: SOUND DESIGN AND EDITING (Chp. 22)** **INTRO: SOUND LIBRARY** **FINISH EDITING IN CLASS. VIEW.** **TEACH HOW TO EXPORT** **DISCUSS SHOTLISTS/STORYBOARDS AS NECESSARY**	**TRADE ARTICLE 1**	**READ CHP 7** (Working with Actors) and **CHP 16** (Running the Set) **EXPORT EDITING PROJECTS.** **1: Bring final export to class on thumb or hard drive** **2: Upload an online, password-protected backup to vimeo or youtube.** **SHOOT AND EDIT COVERAGE PROJECT. 1: Bring final export to class on thumb or hard drive** **2: Upload an online, password-protected backup to vimeo or youtube.** **DUE: CLASSTIME 3/5/20**
WEEK 8 **3/5/20**	**VIEW: EDITING PROJECTS** **RUNNING THE SET (Chp. 16)** Protocol **WATCH: Clip from** *Living in Oblivion*	**EDITING PJOJECTS**	**SHOOT AND EDIT COVERAGE PROJECT**
WEEK 9 **3/12/20**	**VIEW: COVERAGE PROJECTS** **LECTURE: SCREENPLAY AND STORY STRUCTURE (Chp. 2)** Development/Treatment/Outline Format Screenplay language and style Rewriting Go over examples STRUCTURE **MID TERM:** Faculty Evals	**FINAL COVERAGE PROJECT**	**WRITE FIRST DRAFT OF GROUP PROJECT SCRIPTS. Upload to Google Drive Folder by MONDAY @ NOON.**

	SPRING BREAK!!!		
WEEK 10 **3/26/20**	**LECTURE: SCRIPT FIRST DRAFT** **- Common Mistakes** **THE PITCH** Logline vs. Elevator Pitch When you're in the room, approach, what to focus on Presence, enthusiasm, passion, personality Practice	**SCRIPT: FIRST DRAFT**	**WRITE SECOND DRAFT OF GROUP PROJECT SCRIPTS. Upload to Google Drive Folder by TUESDAY @ NOON.** **READ V&V CHP 7 p.141-156** (The Production Crew) **PREPARE PITCH FOR GROUP PROJECT SCRIPT**
WEEK 11 **4/2/20**	**WRITERS: PITCH SCRIPTS** **SELECT FINAL SCRIPTS (VOTE)** **CREW INTERVIEWS/SELECT CREW**	**SCRIPT: SECOND DRAFT** **PITCH: FINAL GROUP PROJECT SCRIPTS**	**WRITER-PRODUCERS AND DIRECTORS FINALIZE SHOOTING SCRIPTS. UPLOAD to Dropbox Folder by SUN NOON.** **TRADE ARTICLE 2.** **Upload to Google Drive Folder by TUES 6pm.** **SCHEDULE/HOLD CASTING SESSION(S)**
WEEK 12 **4/9/20**	**DISCUSS:** Trade Article 2 **PRODUCTION PREP** **IN GROUPS:** Tech scout of final locations Production Design Wardrobe/Props Final Budgets Call Sheets Production Book Lighting Review Blocking review **WATCH: CASTING TAPES**	**TRADE ARTICLE 2**	**HOLD CASTING SESSION. AUDITION AT LEAST 3 PEOPLE** for each role. **RECORD** the auditions and **BRING IN TOP 2 FOR EACH ROLE** to view in class. **EDITORS must help cut these down and EXPORT AND BRING TO CLASS ON A FLASH OR HARD DRIVE. ALSO UPLOAD FILE TO VIMEO OR YOUTUBE (PASSWORD PROTECTED).** **TRADE ARTICLE 3.** **Upload to Google Drive Folder by TUES 6pm.**
WEEK 13 **4/16/20**	**WATCH: CASTING TAPES** **DISCUSS:** Trade Article 3 **PRODUCTION MEETINGS**	**SHOOTING SCRIPTS** **TRADE ARTICLE 3**	**SHOOT FINAL GROUP PROJECT** **PREPARE DAILIES (OR ASSEMBLY OR CUT) AND BRING TO CLASS**
WEEK 14 **4/23/20**	**WATCH: DAILIES/ASSEMBLIES/CUTS**	**CASTING TAPES**	**TRADE ARTICLE 4.** **Upload to Google Drive Folder by TUES 6pm.**

WEEK 15 4/30/20	**CAMERA RETURNS** **WATCH AND DISCUSS CUTS** **LECTURE: AFTER THE FILM IS COMPLETED** Film Festivals and Markets Distribution Sales Agents Exhibition (theatrical,VOD,online, etc.) **GUEST: TBA**	**FINE CUT** **TRADE ARTICLE 4**	**EDITORS/SOUND DESIGN complete picture edit and sound design.** **PRODUCERS AND EDITORS EXPORT AND BRING TO CLASS ON A FLASH OR HARD DRIVE. ALSO UPLOAD FILE TO VIMEO OR YOUTUBE (PASSWORD PROTECTED).**
STUDY DAYS: 5/2-5/5	**NO CLASS**		**CONTINUE WORKING ON/FINISH MOVIE.** **PRODUCERS finalize production book.**
FINAL EXAM: TUES 5/12 8am-10am Location TBD	**VIEW FINAL PROJECTS**	**FINAL MOVIE AND COMPLETE PRODUCTION BOOK**	**PRODUCERS insure all cast and crew get copies of final project.**