

CTPR 484
ADVANCED MULTI-CAMERA TELEVISION WORKSHOP
4 units

Syllabus Fall 2020

Section: 19072 R

Session: 854

Class session dates: Monday, August 17 - November 24

Finish Post: December 1 - 6

Meets Wednesday. 2:00 p.m. to 6:00 p.m.

On-Line Only

Learning Objective and Course Description: CTPR 484 is a large production class where the practical application for producing a 30-minute original comedy television pilot, written exclusively for this class and time, is experienced. This class is a workshop where the learning objective is to experience both the creativity and collaboration needed to create an episode of Television. Multiple crew positions and skills ranging from Producing, Directing, Cinematography, Editing, Sound, Production Design and more are taught by award winning, experienced and working television professionals. Students will be instrumental in exploring new techniques and technical solutions to produce a TV Pilot through Virtual production. We will embrace creative problem solving as it is the cornerstone of a successful film and television production career.

No prerequisites are required to register for the class.

Some prerequisites preferred when assigning specific crew positions.

******Schedule and content subject to change******

Instructors

Nancy Forner, ACE (Course Coordinator, Producing)
nsfcl@aol.com

Rob Schiller (Directing)
rschille@usc.edu

Richard Holland (Production Design)
go2page114@gmail.com

Avi Glick (Editing)
Avrahmgl@usc.edu

Jeremy Deneau (AVID Lab)
jdeneau@cinema.usc.edu

F J Pratt (Writing)
fjprattiv@gmail.com

Bruce Finn (Cinematography)
brucefin@usc.edu

David Macmillan (Sound)
dmacmill@usc.edu

Student Assistants

Dmitry Kovalev
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Alexa Villarreal 956-775-5514
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Technical Advisors

Rob Stattler (Broadcast Engineering)
rstattler@cinema.usc.edu 626-824-4903

Greg Vannoy (AVID)
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Michael Provart (Production Design)
mprovart@cinema.usc.edu 323-646-0576

Zoom Etiquette

-Zoom invites will be sent out by the Lead SA, Dmitry Kovalev.

-Be early. Zoom invites will always be 15 minutes before 2pm.
Faculty and SAs will be in attendance if you have need to speak during that time.

-Keep yourself muted unless called on.

-If your camera is on, please dress as you would in the classroom, and behave as you would in a professional environment.

-It is requested NOT to use virtual backgrounds unless you have special needs for one.
If so, please talk to Nancy.

All class sessions and production will be Virtual, not inperson and through Zoom.
Recordings will be made available for asynchronous viewing until the end of the grading period in early December. Students enrolled in this course from outside the U.S. Pacific Time Zone will still be expected to participate in real time assuming that the official class time falls between 7am and 10pm in their time zones. Wherever possible faculty will be understanding and make accommodations to ease the inconvenience of asynchronous learning.

Students from outside the U.S. Pacific Time Zone for whom the class falls between the hours of 10pm and 7am may still be required to complete certain components of the course synchronously. These components will be announced at the beginning of the semester and students with concerns about meeting these requirements should discuss them with their faculty at that time.

Virtual Production and Safe Bubble defined

Student film production continues during this pandemic, including quarantine or lockdown conditions. Because of the current situation in Los Angeles County, filmmaking in Fall 2020 will be done with Virtual Production. This will provide a safe environment for the students and cast. It will also be in compliance with SAG's regulations working with their members. Students will receive instruction in the crafts and artistry of traditional filmmaking as well as new virtual production while collaborating to make their films.

Filming plans during the time of coronavirus are subject to change.

Virtual Production:

- Pre-production will be done completely online.
- Production is filmed remotely with students fulfilling their roles from their homes. Each student will work on computers from their separate homes. The communication between the students and the performers is through Zoom, Facetime or another remote service. Actors** in their own homes will perform and assist in lighting and recording sound. Performers will capture the performance with smartphones or approved personal or rental cameras as directed by the students. If the director chooses not to use professional actors, they may cast themselves and/or their own housemates.
- Additional photography, such as establishing shots and B-roll, may be shot in the students' own houses or approved safe locations. Projects may also include stock footage, still photographs, self-generated VFX and animation.
- Post-production will be done completely online: picture editing on Avid, sound editing on ProTools, remote color grading on Avid, and sound mix.
- Workflow will be modified to support different cameras available to students & actors.
- As with any SCA production class, students will follow current safety and health guidelines for LA County, USC and SCA.

Bubble Definitions:

- Student **Safe Bubbles** are zones within which safe contact normally occurs for each participant. These are your housemates (people with whom you live and interact without a mask or physical distancing on a daily basis). Each student has their own **Safe Bubble**. They must not meet in person with other students.
- Each actor in a film is also in their own **Safe Bubble**. Students may not interact in-person with their actors. Unless actors live with one another, they will not have any in-person interaction with each other.

- Note: When you cast an actor, you are also casting a location (their house, yard, apartment, stairway, etc.) available to that actor for production as well as others in the actor's bubble – their roommate, housemate, spouse, etc.
- Students will sign a **Bubble Lock Agreement** signifying who is in their Bubble at the beginning of the semester. Actors will sign a Bubble Lock Agreement certifying that everyone in their Bubble has been in it at least 14 days prior to the start of production; thereafter actors will not be able to add anyone to their Bubble.
- Students will cast, rehearse, block and shoot remotely as defined above.
- Actors may use their own faculty-approved equipment. Students may furnish actors with production gear purchased or rented (from SAG approved houses). Students may use your own faculty-approved gear when filming, and/or may send actors their gear directly. All equipment sent must be sanitized and transferred back to students or sent to another actor for additional filming. Equipment transfer will follow SCA guidelines.
- Physical location work must be approved by your producing faculty on a case-by-case basis and comply with COVID Precautions (i.e. masks & physical distancing) and conform with all LA County Dept. of Public Health Guidelines & SCA Safety Rules.

All students are required to have the following:

A laptop or a desktop that meets the SCA computing requirements (See below) <http://cinema.usc.edu/laptops/> or email laptops@cinema.usc.edu.

Apple computers are available, with an educational discount, online through the [Apple Education Store](#) or at the USC Bookstore. AppleCare extended warranty is recommended.

If you experience technical difficulties, please email our Creative Technology & Support team at creativetech@cinema.usc.edu with as much detail as possible about the issue you are experiencing.

SAFETY

Covid Safety Compliance Understanding and Agreement

Due to concerns regarding the spread of COVID-19 in California and around the world, USC and the School of Cinematic Arts (SCA) have taken a strong stance regarding the need for safe and mindful behaviors among all members of the SCA community. Medical authorities agree that even the young and healthy are capable, if infected, of becoming ill, or of being non-symptomatic, unconscious vectors of the disease's spread.

The health and wellbeing of all community members has to be our paramount concern as we return to learning and collaborating together. We understand that attentiveness to the concerns of all SCA community members – students, staff and faculty, including

those with underlying health conditions -- is simply an extension of the key principle of creative collaboration that has guided our school for decades. We're all in this pandemic together and need to behave accordingly.

All of SCA's production work, whether "Virtual" or "in-person, will be governed by rules laid out in each course syllabus. Compliance with these regulations will be monitored by faculty in conjunction with SCA designated Covid Monitors. The rules follow the guidelines in SCA-Covid Production Protocols, which follows SAG/DGA and other industry protocols, and are being interpreted by a SAG-certified SCA Covid Advisor.

Students indicate their agreement to abide by these regulations by enrolling in the production program fall semester 2020.

Safety While Shooting

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

Students are responsible to ensure that a fire extinguisher is in the location during production and that all COVID Safety procedures are adhered to.

Discuss with your Camera, Directing, and Producing instructors any and all shots that involve weapons, projectiles, cars, stunts, or risky procedures before shooting. They must be cleared and signed off on the proper forms **before you shoot** by your Directing, Producing, and Camera instructors, and sent to the 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 SCA Community.

The form is a three-step process. You must complete it, have your directing, producing, and cinematography instructors approve and sign it. It will be sent to the Head of Physical production for their records. 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.

This semester, the School of Cinematic Arts will be covering all student Insurance Premiums which are normally charged to students. Students will be required to use approved "Fast Track" Insurance companies only for rentals and equipment. No other insurance requests will be honored. USC does not insure Sharegrid or companies not on the "Fast Track List." This list may be found online at SCA Community.

Stay alert at all times. 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.

Paperwork.

- 1) All paperwork and forms will be digital this semester, including call sheets, volunteer forms, all actors' forms, hazardous shooting forms and the production compliance form.

Producers must have signed copies of actor releases, emergency medical information as well as music clearances, call sheets, script breakdowns, lined scripts, etc., which they will be put into the **digital production notebook** for archival purpose. The notebook will be turned into your producing instructor the week after picture lock.

(See "**Digital** Production **Notebook** Requirements" pages 22-24 for a complete list of necessary documents) You will not get a grade until this is completed.

Deadlines are important and must be met all along the way. Please refer to the Schedule to be sure that you know what is expected at all times.

GRADES

The final grade for CTPR 484 is determined as follows:

Participation

- | | |
|--------------------------------------|-----|
| • Level of skill | 20% |
| • Successful execution | 20% |
| • Effort, Attitude and Collaboration | 40% |
| • Attendance and tardiness | 20% |

"Participation" is defined as constructive in-class activity, participating in discussions and carrying through the duties defined by your crew

"Collaboration" is defined as working well with your production crew, both in spirit and as an equal contributing crew member.

Grading 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

The School of Cinematic Arts curriculum relies heavily on online-class participation and interaction between faculty and students. Many of our courses are taught in a collaborative workshop environment and our theoretical lectures are driven through in-depth classroom discussion and analysis. We hold collaboration and constructive criticism as foundational to all of our learning environments and essential to the methodologies of our instruction. Student attendance is not only fundamental, but mandatory for the structure and success of our program for both the individual student and the educational experiences of other students within our community.

Students are expected to be on time and prepared for each class. Two 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 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. Four late class arrivals greater than seven minutes to these sessions equate to one full absence.

Each absence in a discipline's breakout session will result in a lowering the student's 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 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.

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.

Turn your phone all the way off during full class lectures. This applies to **ALL PERSONAL ELECTRONIC DEVICES** (known or unknown throughout the present or any expanded universe). The success of this class depends on every student's full presence. Students will receive a downgrade of one notch (B becomes B-) for every two instances of violation of the policy of having cell phones on during class lectures. During Breakouts cell phones are allowed due to the need to communicate with other members of the crew.

Student Roles

Directors

- (4) Directors
- (2) Associate Directors
- (2) Stage Managers
- (4) Script supervisors

Cinematographers

Producers

- (2) Line Producers
- Associate Producers
- Location Managers
- Casting Directors
- PR

Production Design

- Art Director
- Set Dressers
- Prop person
- Wardrobe
- Makeup
- Hair
- Graphics

Editing

- Picture Editors
- Post Supervisor
- Main Titles and credits designer
- Sound Editors

Production Sound

- (2) Sound Recordists
- (2) Sound Mixing

486 DIGITAL PRODUCTION NOTEBOOK

Rough Draft due at Picture Lock

Folder Name should include **Film Title, Production Number**

REQUIRED CONTENTS

All documents should be uploaded as SEARCHABLE PDFs

VIDEO FILES

- **MASTER COPY** of completed episode (including all mastering elements)
- **VIEWING COPY** of completed episode (without mastering elements)

DOCUMENTS divided by category

- **GENERAL PROJECT INFORMATION**
 - **PRODUCTION NUMBER** and **FINAL TITLE** of the project
 - A one-line **LOGLINE** for the project
 - A one-paragraph **SYNOPSIS** of the project
 - All **CREDITS** as they appear on screen in the final project
 - (full **CAST LIST** and **CREW LIST**)
- **SCRIPT INFORMATION**
 - A copy of the **FINAL SHOOTING SCRIPT** as approved for production
 - The **MASTER SCRIPT** used for production and post-production (this will preferably include the Script Supervisor's/Editor's notes of all changes made - should include a record of "coverage" and any/all **STORYBOARDS**)
- **TALENT (ACTOR) FORMS** (*including any and all MINOR FORMS*)
 - Signed **ACTOR RELEASE FORM** for each member of the cast
 - Signed **EXHIBIT G FORM** for any SAG actors used
 - Signed **EXTRA RELEASE FORMS** for all people on-camera not classified as actors
 - Signed **NUDITY RELEASE FORMS** (if needed)
 - Signed **MINOR RELEASE FORMS** filled out by a parent or guardian, including (for each minor on set) Copy of their **MINOR WORK PERMIT**
 - **ALL FORMS SIGNED DIGITALLY**

- Signed **VOLUNTEER RELEASE FORM** for all workers on the project.
- EMERGENCY MEDICAL INFORMATION FORM** for EVERYONE
 - **SHOOTING SCHEDULE**
 - **CALL SHEETS** for each day of shooting
 - **DAILY PRODUCTION REPORTS** for each day of shooting
 - Any required **HAZARDOUS SHOOTING FORMS**
 - **PRODUCTION COMPLIANCE FORM**
- **CREATIVE ASSET RELEASE FORMS** (*any copyrighted item in the film must be cleared - if the item is in the Public Domain, please include a **PROOF OF PUBLIC DOMAIN***)
 - **ART RELEASE FORMS**
 - **STOCK FOOTAGE RELEASE FORMS**
 - **COMPOSER MUSIC RELEASE FORMS**
 - **PRE-EXISTING MUSIC RELEASE FORMS**
 - Identify and list any **AUDIO** and **SOUND EFX** taken from USC-owned or -subscribed sound effects libraries
 - Letter from USC Law School IP and Technology Clinic for any **FAIR USE CLAIMS** (iptlc.usc.edu/)
- **BUDGET**
 - A copy of the **FINAL APPROVED BUDGET**

**PRODUCTION NOTEBOOK ARCHIVAL MATERIALS ACCURACY &
COMPLETENESS STATEMENT**
To be included in Production Notebook Folder

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)_____

Statement on Academic Conduct and Support Systems

Academic Conduct:

Plagiarism – presenting someone else’s ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in SCampus in Part B, Section 11, “Behavior Violating University Standards” policy.usc.edu/scampus-part-b. Other forms of academic dishonesty are equally unacceptable. See additional information in SCampus and university policies on scientific misconduct, policy.usc.edu/scientific-misconduct.

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.

Orientation
August 12

2:00pm via Zoom

2:00pm

Introduction to the Class Nancy Forner

- Explanation of CTPR 484
- Introduction of the faculty
- Students will sign up with faculty and crew positions will be announced next class time.
- Sunday Blast

-Show Making of Movie

Faculty describe their crews

F J Pratt

Brief discussion of script

Rob Schiller

- (4) Directors
- (2) Associate Directors
- (2) Stage Managers
- (4) Script supervisors

Bruce Finn

Cinematographers

Nancy Forner

- (2) Line Producers
- Associate Producers
- Location Managers
- Casting Directors
- PR

Richard Holland

- Art Director
- Set Dressers
- Prop person
- Wardrobe
- Makeup
- Hair
- Graphics

Avi Glick

- Editors
- Post Supervisor
- Main Titles and credits designer

David Macmillan

- (2) Sound Recordists
- (2) Sound Editors
- (2) Sound Mixing

Discussion Q and A

Students email faculty for desired crew positions

Class 1
Wednesday
Aug. 19

2:00pm

Faculty announce Crew positions

Full class

FJ Pratt

Full class

Introduces Executive Producers and writers

Discuss script, character and location breakdown

Dmitry Kovalev

Full class

Class Rules

Forms

Production numbers

Richard Holland

Full class Lecture

Production Design in Television and how to approach a new show

FJ Pratt

Full class Lecture

-The relationship/dynamic between show runner & director, PD, Editor, and all crews

-What is the writer's room like.

Crew Breakouts

Producing

Directing

Cinematography

Editing

Sound

Production Design

<p><u>Class 2</u> Wednesday Aug. 26</p>	<p><u>2:00pm</u></p> <p><u>Bruce Finn and Rob Schiller:</u> Directors working with Cinematographers Full class</p> <p><u>Rob Schiller</u> <u>Mark Teschner</u> (guest speaker, Casting Agent) Full class Discussion on casting, casting procedure</p> <p><u>Covid Monitor</u> Full class Explain Safety Protocols for on-line and in person shooting Forms</p> <p><u>Casting Director: start casting advertisements</u></p> <p><u>Crew Breakouts</u> Producing Directing Cinematography Editing Sound Production Design</p>
<p><u>Class 3</u> Wednesday Sept. 2</p>	<p><u>2:00pm</u></p> <p><u>Crew Breakouts</u> Casting Directors and Directors discuss casting</p> <p><u>4:00pm Rob Schiller</u> Full class Prepping for a Table Read</p> <p><u>4:30pm Table read</u> Full class and writers -All crews must be present -Writers reading the parts</p> <p><u>Producers: send out casting calls</u> Producers must set up casting for the weekend</p>

<p>Weekend Saturday, Sept. 5</p> <p>Casting</p>	<p><u>10:00am</u></p> <p><u>Casting</u> Producers and EP's: prepare and organize casting session</p> <p><u>Morning Auditions</u> Actors, Directors and Eps</p> <p><u>Afternoon Call backs</u> Actors, Directors and Eps</p> <p>All students invited but only mandatory for EPs and Directors.</p>
<p><u>Class 4</u> Wednesday Sep. 9</p>	<p><u>2:00pm</u></p> <p>Bruce Finn: Full class Initial Design Procedures: Spotting plan, Pipe Plot, Sitcom Lighting Design, Hang Plot. Back Cross Key Lighting Theory and how to rig a sitcom</p> <p>Richard Holland Full class The Art Dept and its relationship with other departments and how it all works.</p> <p><u>Crew Breakouts</u> Producing Directing Cinematography Editing Sound Production Design</p> <p>Final casting decisions will be made By Directors and Casting Directors</p>
<p>****WEEKEND**** Saturday September 12</p> <p>Production Design Scout</p>	<p><u>Virtual Scout of Actors homes for Locations and Wardrobe</u></p> <p>Producers and Production Designers.</p>

<p><u>Class 5</u> Wednesday Sep. 16</p>	<p><u>2:00pm</u></p> <p><u>Crew Breakouts</u></p> <p>Actors and Production Design Discuss PD plans and needs</p> <p><u>4:00pm Table Read</u> Full Class Actors and writers</p> <p><u>5:00pm Production Meeting</u> Full class</p>
<p><u>Class 6</u> Wednesday Sep 23</p>	<p><u>2:00pm</u></p> <p><u>David Macmillan</u> Full class Sound Lecture</p> <p><u>Directors</u> Rehearsal with cast</p> <p><u>Crew Breakouts</u> Producing Directing Cinematography Editing Sound Production Design</p>
<p><u>Class 7</u> Wednesday Sep. 30</p>	<p><u>2:00pm</u></p> <p><u>Design/Concept Meeting</u> Full class -Production Design presentation -Wardrobe/Hair presentation -Editing, Style, Main Title concept presentation -Lighting/Cinematography presentation</p> <p><u>Bruce Finn</u> Full class Back Cross Key Lighting Theory and how to rig a sitcom</p> <p><u>Directors</u> Rehearsal with cast</p> <p><u>Crew Breakouts</u> Producing Directing Cinematography Editing Sound Production Design</p>

<p>****WEEKEND****</p> <p>Saturday</p> <p>October 3</p> <p>Virtual Technical Training for Actors</p>	<p><u>Technical Training for actors</u></p> <p>Times TBS</p> <p>Students and actors</p>
<p><u>Class 8</u></p> <p>Wednesday</p> <p>Oct. 7</p>	<p><u>2:00pm</u></p> <p><u>FJ Pratt</u></p> <p>Full class</p> <p>How to work within a budget</p> <p>How to pitch a TV comedy pilot in 15 minutes!</p> <p><u>Richard Holland</u></p> <p>Full class</p> <p>Art Department Budgets and Schedules.</p> <p><u>Crew Breakouts</u></p> <p><u>DIRECTORS</u></p> <p>Rehearsal with cast</p> <p><u>5:00pm</u></p> <p>Run thru</p> <p>Full class, cast and writers</p>
<p>****WEEKEND****</p> <p>Saturday</p> <p>October 10</p> <p>ESU Tech Rehearsal</p>	<p>Weekend Rehearsal</p> <p>Time TBD</p> <p>Full Tech Rehearsal</p> <p>Cast and Crew</p>

<p><u>Class 9</u> Wed. Oct. 14</p> <p>SHOOT DAY 1</p>	<p><u>2:00pm</u></p> <p>2:30 Block & Shoot Cast and Crew</p> <p><u>Crew Breakouts</u></p>
<p><u>Class 10</u> Wednesday Oct. 21</p> <p>SHOOT DAY 2</p>	<p><u>2:00pm</u> Full Class Watch Dailies/Feedback</p> <p><u>Richard Holland</u> Full class Camera Angles/ Forced Perspective & Scale.</p> <p><u>Bruce Finn</u> Full class Multi Camera Coverage and Camera Blocking</p> <p>2:30 Block & Shoot Cast and Crew</p> <p><u>Crew Breakouts</u></p>
<p>****WEEKEND**** Saturday October 24</p> <p>Main Title Shoot</p>	<p>****Main Title Shoot**** Cast and Crew</p> <p>Times and locations TBS</p>

<p><u>Class 11</u> Wednesday Oct. 28</p> <p>Shoot DAY 3</p>	<p><u>2:00pm</u> Full Class Watch Dailies/Feedback</p> <p><u>Richard Holland</u> Full class The Art of the Illusion. How techniques of the past can be used with technology of tomorrow</p> <p><u>2:30pm</u> <u>Block & Shoot</u> Cast and Crew</p> <p><u>Crew Breakouts</u></p>
<p>****WEEKEND**** Saturday Oct.31st</p> <p>In-Person SHOOT DAY #4</p>	<p><u>Block & Shoot</u> Cast and Crew</p>
<p><u>Class 12</u> Wednesday Nov. 4</p> <p>SHOOT DAY #5</p>	<p><u>2:00pm</u> Full Class Watch Dailies/Feedback</p> <p><u>Bruce Finn</u> Full class Set Etiquette, inclusiveness and working with other crews.</p> <p><u>Block & Shoot</u> Cast and Crew</p> <p><u>Crew Breakouts</u></p>

<p>****Weekend****</p> <p>Saturday</p> <p>Nov. 7</p> <p>In-Person</p> <p>SHOOT DAY #6</p>	<p><u>Block & Shoot</u></p> <p><u>Cast and Crew</u></p> <p><u>Editors work on Editor's cut</u></p>
<p><u>Class 13</u></p> <p><u>Wednesday</u></p> <p><u>Nov. 11</u></p> <p>SHOOT DAY #6</p> <p>Pick ups</p>	<p>2:00pm</p> <p><u>Full Class</u></p> <p>Watch Dailies/Feedback</p> <p><u>Block & Shoot</u></p> <p><u>Cast and Crew</u></p> <p>Shoot Pick-ups</p> <p><u>Editors work on Editor's cut</u></p>
<p><u>Class 14</u></p> <p><u>Wednesday</u></p> <p><u>Nov.18</u></p>	<p><u>2:00pm</u></p> <p><u>Screen Editor's cut</u></p> <p><u>Full Class</u></p> <p><u>Rob Schiller</u></p> <p><u>Full class</u></p> <p>How to get a job</p>
<p><u>Class 15</u></p> <p><u>Wednesday</u></p> <p><u>Nov. 25</u></p>	<p><u>No Class Happy Thanksgiving</u></p>
<p><u>Post</u></p> <p><u>Times and dates TBD</u></p> <p><u>December 1-6</u></p>	<p>Director's cut</p> <p>Producer's cut</p> <p>Spotting</p> <p>Color Grading</p> <p>Sound Editing</p> <p>Mixing</p> <p>Final Screening</p>