

CTPR 310—INTERMEDIATE PRODUCTION

SECTION 18489D—GREEN | SPRING 2021

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

CLASS TIME AND ROOM:

9-11:50 am Tuesday: **Full Class**

BREAK-OUT SESSIONS:

9-11:50 am Thursday: **Producing**

9-11:50 am Thursday: **Directing**

1-3:50 pm Thursday: **Sound**

1-3:50 pm Thursday: **Editing**

1-3:50 pm Tuesday: **Cinematography**

INSTRUCTORS:

Producing: Scott Kroopf

Office Hours: 12-1 pm Tuesday and Thursday and by appointment

Phone: (310) 625-8811

Email: scott@cinema.usc.edu

Directing: Jennifer Warren

Office Hours: By Appointment

Phone: (310) 308-8060

Email: warrenj@usc.edu

Editing: Leander Sales

Office Hours: By Appointment

Phone: (347) 613-6761

Email: lsales@usc.edu

Sound: Midge Costin

Office Hours: By Appointment

Phone: (310) 890-2353

Email: mcostin@cinema.usc.edu

Cinematography: Charles Schner

Office Hours: By Appointment

Phone: (310) 994-5429

Email: schner@usc.edu

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STUDENT ASSISTANTS:

Producing/Directing: [Julia Elizabeth Evans](#)

Phone: (501) 940-3932

Email: juliaeli@usc.edu

Editing: **Neha Dhabale**

Phone: (213) 378-5296

Email: dhabale@usc.edu

Sound: **Anne Geng**

Phone: (310) 993-6981

Email: wgeng@usc.edu

Cinematography: **Naixin Fan**

Phone: (517) 203-9887

Email: naixinfo@usc.edu

ADDITIONAL STAFF:

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

BUSINESS OFFICE: Reba Mollock – 213-740-2906

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

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CLASS OVERVIEW:

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

Please keep this class in perspective. One thing it is not; it is not a Junior Thesis Class, but rather a mid-curriculum course of three exercises designed to give you the opportunity to sharpen all of your production skills. To that end, it is many things - a unique opportunity to learn through practical experience; an exercise in problem solving; a chance to develop professional skills; an introduction to the fascinating dynamics of group interaction, but the ultimate goal is to facilitate growth as storytellers and filmmakers. To do this, we must all endeavor to create an environment fostering creative imagination and collaboration, and artistic integrity. This class is designed to give you the tools to be able to move forward to more advanced production classes.

CLASS DESCRIPTION:

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

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

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

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VIRTUAL PRODUCTION, HOME BUBBLE & STUDENT ROLES DEFINED

Student film production continues during this pandemic, including quarantine or lockdown conditions. Because of the current situation in Los Angeles County, filmmaking in Spring 2021 will be done with Virtual Production. This will provide a safer 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 out of their separate homes. The communication between the students and the performers is through Zoom, Facetime or another remote service.
- Actors/Documentary Subjects in their own homes will perform and assist in lighting and recording sound. They will use smartphones or approved personal or rental cameras and equipment, as directed by the students. If the director chooses not to use professional Actors/Documentary Subjects, they may cast themselves and/or their own housemates, within their Home Bubble. Students will list who is within their Home Bubble before the first day of production.
- Additional photography, such as establishing shots and illustrative footage, may be shot in the students' own houses or approved safe locations. Actors/Documentary Subjects may also shoot such footage. All such shooting must be approved by Lead Faculty in an email petition on a case-by-case basis.
- Projects may also include secondary footage such as, stock footage, still photographs, self-generated VFX, animation, within the limitations of the course as described in the syllabus.
- 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/Documentary Subjects.
- As with any SCA production class, we will follow current safety and health guidelines for LA County, USC and SCA.

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Home Bubble Definitions:

- Student Home Bubbles are zones where safer contact normally occurs for each participant. These are the student's housemates (people with whom the student lives and interact without a mask or physical distancing on a daily basis). Each student has their own Home Bubble. They must not meet in person with other students.
- Each actor in a film is also in their own Home Bubble. Students may not interact in-person with their Actors/Documentary Subjects. Unless Actors/Documentary Subjects live with one another, they will not have any in-person interaction with each other. [NOTE: When casting Actors/Documentary Subjects 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 send a Home Bubble Lock Certification via email to their Lead Faculty, signifying who is in their Bubble at the beginning of the semester along with their contact information.
- Actors/Documentary Subjects will email a Home Bubble Lock Certification that everyone in their Bubble has been in it at least 14 days prior to the start of production; thereafter Actors/Documentary Subjects will not be able to add anyone to their Home Bubble. Producers will send this agreement to their Lead Faculty via email.
- Actors/Documentary Subjects may use their own faculty-approved personal equipment. Students may support them with production gear purchased or rented (from SCA approved rental houses).
- Students may use their own faculty-approved gear when filming and/or send Actors/Documentary Subjects their gear directly. All equipment sent must be sanitized and transferred back to the students or sent to another actor for additional filming. Equipment transfer will follow SCA safety guidelines.
- Physical location work must be approved by the student's 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.

COVID Safety Form:

- Students may propose plans that differ from the most straightforward application of the SCA COVID Safety Protocols by submitting a COVID Safety Form to their Faculty and then, upon approval, to the COVID Safety Coordinator for consideration.
- The only proposals that will be considered by the Faculty and Coordinator will be plans that request LIMITED shooting in exterior locations that allow for compliance with SCA COVID Safety Protocols.
- Locations cannot be used which may put people in the general public (anyone not living in the student's Home Bubble) in proximity to the cast or crew that is closer than 20 feet. For exterior locations outside the student's Home Bubble, the student must

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provide a clear and specific plan that ensures the general public will not come closer than 20 feet to any cast or crew member.

- Students will consult with their Lead Faculty Members for guidance on the locations, the length of shooting time, and the types of shots that are acceptable. Students and Faculty will discuss the protocols that are necessary for maintaining the safety protocols for their productions.
- Students must complete the COVID Safety Form found on SCA Community and submit it with a detailed safety plan – supported by Location Photos, Shot Lists, Storyboards, Schedules, etc., when necessary – to their Lead Faculty Member.
- The COVID Safety Form on SCA Community can be found by clicking the "Safety & Hazards" link under the "Student Productions" header. Once it has been completed, a PDF version of the form will be created.
- The student will then email the PDF of the COVID Safety Form to the Lead Faculty member, who will determine whether sufficient thought has gone into the Proposal and assess whether it has been articulated with clarity, precision, and the highest safety standards.
- If the Lead Faculty approves and digitally signs off on the COVID Safety Form, the Faculty or Lead SA will submit the form and relevant production materials to the COVID Safety Coordinator – **at least one week before the first day of the production** – for final approval and digital signature.
- The COVID Safety Coordinator will not consider proposals that are submitted less than one week before the first day of production.
- If the COVID Safety Coordinator does not approve the proposal, the student will have one opportunity to make the necessary changes to the production plan and re-submit the proposal for consideration.
- Students may re-submit their Production Proposal only one time.

BOUNDARIES AND RULES:

- 1) The final length of each project may not exceed 5 minutes and 30 seconds with an additional 30 seconds for credits. Your finished project will be your fine cut picture and mixed sound. It is the students' responsibility to make files of the finished project for their actors and crew. Check with your faculty and SAs about making DVDs from your Avid DNX file.
- 2) Dialogue and/or voice over, if any, may be only one element in your storytelling. The emphasis of this class is to communicate through images and sound. Stories are told through the action.
- 3) All students are required to have the following:

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- A laptop that meets the SCA computing requirements (See below) <http://cinema.usc.edu/laptops/> or email laptops@cinema.usc.edu.
- A hard drive that meets SCA hard drive requirements
- Avid software, as specified in the link below
- Sapphire software, which is free, as specified in the links below

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.

Throughout the semester we also have an AVID Genius Bar to help with any technical editing questions. This Fall, the AVID Genius Bar will on-line by appointment only.

AVID GENIUS BAR, OPEN ALL SEMESTER:

Mondays 12pm-5pm (Location: B149) Toi Juan Shannon

Tuesdays 2pm-4pm (On-Line only) John Rosenberg

Tuesdays 4pm-9pm (On-line only) Toi Juan Shannon

Thursdays 12pm-5pm (On-line only) Toi Juan Shannon

Contact: Toi Juan Shannon | tshannon@usc.edu
John Rosenberg | jrosenberg@cinema.usc.edu

- 4) All shooting for each project must be done on the two weekends indicated in the Weekly Schedule. Production is limited to two days per weekend. Weekday shooting is prohibited, except under rare circumstances. Petitions to justify weekday shoots must be presented in writing and approved by both Producing and Directing faculty. No one on the set of a weekday shoot may miss a class in any division of the University.
- 5) Each project budget is up to, but not necessarily as much as, \$1250 to be provided by the project's director and approved by both the project's producer and director. If, in the opinion of the faculty, the project cannot be completed for that amount, adjustments to the script and or approach will be required. This is an absolute cap with no exceptions, meaning that you can spend less than this amount, and we encourage you to budget and spend as little as possible. Each director will be responsible for depositing the production funds into a joint bank account, shared with the trio. The producer will be responsible for creating the budget, making payments on behalf of the production, and providing a final cost report demonstrating how the funds were disbursed. If more than the allowable \$1250 is found to be spent on the project, the producer's grade for the course will be lowered one full notch (EG. B to C.)
- 6) It is a twelve-hour day commencing with the first call. If the crew starts at 8 A.M. and the cast is called at 10 A.M., the day ends at 8 P.M. A half hour lunch is included in the twelve hours.

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ASYNCHRONOUS LEARNING

All class sessions will be Zoom recorded and made available for asynchronous viewing until 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.

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

- 1) Use of professional facilities or technicians from outside the department for mixing, shooting, editing, or any other aspect of the production that is taught as a part of this class will be considered an infringement of academic integrity and will result in an immediate "F" for the course.
- 2) Each member of the trio has specific assigned jobs for each project. Unlike other semesters (because of the pandemic) we will be more flexible on how each job is executed. However, any member of the trio found not collaborating fully on trio roles risks failure of the course.
- 3) Use of students from outside the partnership in any of these roles will similarly impact your final grade. However, outside professionals with skills in music composition and recording, make-up, and special effects, may be used in your project. (See "Required Partnership Roles" for clarification of any gray area.)
- 4) All copyrighted material must be cleared and acknowledged in your credits. Clearance can run the gamut from being a giant pain to totally impossible, and copyrighted material can include everything from the obvious (an adaptation) to the unexpected (an album cover or a baseball cap). So be careful how you decorate your sets. You must have the rights for all music in the project including a signed release for any original music.
- 5) Minors may only be used in 310 films if they are in the student or actor Home Bubble. You must fill out all appropriate paperwork regarding the use of the Minor and receive approval from the faculty.

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

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

Students are responsible to ensure that a fire extinguisher is in the location during production.

CTPR 310 VEHICLE POLICY: Simple POV shots from inside a closed automobile with a smartphone may only be used in CTPR 310 this semester with faculty approval. No other equipment may be used in a shoot involving a moving motor vehicle. No Acting or direction given to actors while operating a moving vehicle. driver must be a member of the Cinematographer's bubble.

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

Remember that you are responsible for reading and following the safety procedures in the Safety handout. Safety is the responsibility of all three partners: here, especially, you hang together. Any safety violation will reflect on all partners and make each subject to possible disciplinary action.

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

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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

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, postpone the shot/scene until a later time and continue shooting scenes that pose no safety problem.

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

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instructors will do their best to help you through any partnership difficulties you may have, but ultimately the success of your partnership is your responsibility.

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

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

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CONFERENCES AND SUCH:

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

AND YES, THE GRADES:

The final grade for CTPR 310 is determined as follows:

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

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

1) Level of skill	30%
2) Successful execution (includes delivery of all working and finished materials)	30%
3) Effort, Attitude and Collaboration	30%
4) Class participation	10%

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

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

Grading Scale

Course final grades will be determined using the following scale:

A	95-100
A-	90-94
B+	87-89
B	83-86
B-	80-82
C+	77-79
C	73-76
C-	70-72
D+	67-69

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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 (no double jeopardy.)

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.

During class it's highly recommended that students turn on their cameras.

Turn your phone all the way off during class. This applies to ALL PERSONAL ELECTRONIC DEVICES (known or unknown throughout the present or any expanded universe). The success of this class depends on every student's full presence. Or, as Ram Dass said, "Be here now." 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.

CTPR 310 PARTNERS: PROJECT ROLES AND ROTATIONS

PROJECT # 1:

Partner A --- Writer/Director

Partner B --- Cinematographer/Editor

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

PROJECT # 2:

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

Partner B --- Writer/Director

Partner C --- Cinematographer/Editor

PROJECT # 3:

Partner A --- Cinematographer/Editor

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

Partner C --- Writer/Director

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CTPR 310 REQUIRED PARTNERSHIP ROLES

FIRST PARTNER:

- Writer/Director

SECOND PARTNER:

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

THIRD PARTNER:

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

DESCRIPTION OF CTPR 310 ROLES AND CREDITS

Student Roles

Director:

- Development of script in collaboration with their team.
- Pre-production: Oversees casting, location decisions, scene analysis, rehearsals, shooting plans including overhead storyboards and well as the shot-list with the cinematographer.
- Director works with actors remotely online.
- Director works online with the editor on the director's cut.

Producer:

- Development of script in collaboration with their team.
- Pre-Production: Arrange and manage casting. View casting self-tapes and give input. Create schedule and budget.
- Coordinate all virtual location scouts.
- Follow Safety COVID protocols of USC and Los Angeles County.

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- Manage and create shooting presentation of plans to faculty.
- Hold virtual production meetings.
- Oversee production on zoom or facetime.
- Watch and give notes on all dailies and cuts.

Sound:

- Plan and supervise sound recording remotely.
- Sound design and sound mixing online.

Cinematographer:

- Supervises & designs all lighting; creates Look Book (with PD if relevant); collaborates with director on shot breakdown & blocking.
- The cinematographer will help create the visual look of the film.
- Help to organize and manage camera and lighting used for filming and facilitate the workflow.
- Responsible for organizing any stills or smartphone video of locations planned.
- Communicates camera and lighting instructions for virtual photography during setup and production.
- Create a vision board to be included in the presentation to faculty.
- Develop shot list and lighting plan with the director.
- Color grade the film.

Editor:

- Editor edits all scenes and cuts online.
- Editor finds stock footage to be used in film.

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

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

- Script Supervisor
- Production Designer
- Art Director
- Wardrobe
- Film Composer
- Visual Effects Artist/Coordinator

310 DIGITAL PRODUCTION NOTEBOOK

~ Rough Draft due at Picture Lock ~

Folder Name should include **Film Title, Production Number and Trio Last Names**

REQUIRED CONTENTS

All documents should be uploaded as SEARCHABLE PDFs

VIDEO FILES

- **MASTER COPY** of completed film (including all mastering elements)
- **VIEWING COPY** of completed film (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**)
 - Project **LANGUAGE** if not in English and subtitled
- **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**)
 - An **ORIGINAL WRITING RELEASE** for the script (even if the director of the project is the screenwriter)
- **TRIO FORMS**
 - A signed **STUDENT CERTIFICATION FORM** (shows that all members of the trio understand that USC holds the copyright to the project)
 - Completed **TRIO INFORMATION FORM**
- **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)

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- Signed MINOR FORMS filled out by a parent or guardian, including (for each minor on set) ...
 - **MINOR RELEASE FORM**
 - Copy of their **MINOR WORK PERMIT**
- **PRODUCTION FORMS ALL FORMS SIGNED DIGITALLY**

Signed **VOLUNTEER RELEASE FORM** for all students/workers on the project. (if a student is both volunteer and an actor/extra, they must fill out ALL release forms that apply)

- **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**
- **DOCUMENTARY RELEASE FORM** if project is a documentary (for all people on screen in project)
- **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)_____

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310 CREDITS TEMPLATE

Before you begin creating your credits, please note that credits for key roles (director, dp, editor, producer etc.) Must all be in the same size font and must receive equal screen time. In other words, director can't get a giant credit that plays longer and larger than the other key roles.

Credits may be superimposed on non-narrative graphics or images: no story continuation under credits

Only the main title may be in the body of the film. All other credits must be at the end of the film after story ends. The main title counts as narrative time and not as part of the 30 seconds of credits

Please create your titles in the following order:

Written and Directed by

Produced by

Photographed and Edited by

Sound Design by

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

Cast

Music Composed by

Music Performed by

CTPR 310—18489D GREEN SECTION

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Additional Crew

Special Thanks

Faculty Advisors

Name of Directing Instructor

Name of Producing Instructor

Name of Cinematography Instructor

Name of Editing Instructor

Name of Sound Instructor

Student Assistants

Name of Producing/Directing SA

Name of Camera SA

Name of Editing SA

Name of Sound SA

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

Sound Mixed by the SCA Sound Department

Edited on Avid

Captured on Sony

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

STATEMENT 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.

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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/>

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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.

REQUIRED VIEWING:

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

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

READING:

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

Shooting To Kill: Christine Vachon & David Edelstein, Quill paperback, 2002

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

Introduction to Cinematography: Learning Through Practice, Tania Hoser, Taylor & Francis, 2018
The Healthy Edit: Creative Editing Techniques for Perfecting Your Movie, John Rosenberg, Focal Press, 2018

Sound for Film and Television, Second Edition (Book & CD-ROM)
By Tomlinson Holman, Focal Press, 2001

The Power of the Actor, Ivana Chubbock, Gotham, 2005

The Intent to Live: Achieving Your True Potential as an Actor, Larry Moss, Bantam, 2005
In the Blink of an Eye: A Perspective on Film Editing, Walter Murch, 1995

Practical Moviemaking : A Handbook for the Real World, Joe Wallenstein, McFarland Publishing
Nothing Dies For Film, Joe Wallenstein, Amazon.com

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Clearance & Copyright, 4th Edition: Everything You Need to Know for Film and Television Michael C. Donaldson, Lisa A. Callif: Books, Amazon.com

Film Directing Fundamentals: See Your Film Before Shooting, Nicholas T. Proferes, Focal Press, 2008.

AFTER ALL THAT...

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

CTPR 310—INTERMEDIATE PRODUCTION

SECTION 18489D—GREEN | SPRING 2021

WEEKLY SCHEDULE GREEN 18489D

(All classes via Zoom)

310 GREEN CALENDAR – 18489D – Spring 2021 Virtual Semester: Nov 15th, 2020 1

WK	TUESDAY	THURSDAY	WEEKEND & OUTSIDE CLASS
1	<p><u>Jan 19</u></p> <p>9:00-11:50 AM FULL CLASS Course Orientation Session & P1 Read-throughs</p> <p>1:00-3:50 PM CINEMATOGRAPHY (FULL CLASS)</p>	<p><u>Jan 21</u></p> <p>9:00-11:50 AM DIRECTING (P1 Directors Breakout)</p> <p>9:00 - 9:50 AM PRODUCING (P1 Producers – Movie Magic demo)</p> <p>10:00-11:50 AM PRODUCING (P1 Producers Breakout)</p> <p>12:00-1:50 PM FULL Class Editing Orientation Green</p> <p>2:00-3:50 PM P1 Sound Recording Orientation Green (P1 Sound Breakout)</p>	<p><u>Jan 23-24</u></p> <p>P1 Script Rewrites.</p> <p>Saturday, Jan 23rd 9:00 AM – 1:00 PM CINEMATOGRAPHY BOOT CAMP FULL CLASS</p> <p>Outside-of Class: Meeting with P1 Directors before first week of shooting.</p> <p>Journals due by 9 AM Monday.</p>

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2	<p><u>Jan 26</u></p> <p>9:00–11:50 AM FULL CLASS P1 Presentations (PowerPoint)</p> <p>1:00–3:50 PM (P1 Cinematographers + P1 Directors)</p>	<p><u>Jan 28</u></p> <p>9:00–11:50 AM MEET TRIO BY TRIO GREEN LIGHT SESSIONS</p> <p>1:00–2:50pm FULL Class Editing Orientation Green</p> <p>3:00–3:50pm P1 Sound Recording Orientation Green (P1 Sound Breakout)</p>	<p><u>Jan 30-31</u></p> <p>P1: FIRST WEEKEND OF</p> <p>SHOOTING P1: Begin Editing</p> <p>Journals & DPRS due</p>
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WK	TUESDAY	THURSDAY	WEEKEND & OUTSIDE CLASS
3	<p><u>Feb 2</u></p> <p>9:00–11:50 AM FULL CLASS Screen 10 minutes of Dailies Per P1</p> <p>1:00–3:50 PM CINEMATOGRAPHY (P1 Cinematographers)</p>	<p><u>Feb 4</u></p> <p>9:00–11:50 AM DIRECTING (P1 Directors Breakout)</p> <p>9:00–11:50 AM PRODUCING (P1 Producers Breakout)</p> <p>1:00–3:50pm Editing (P1 Editing Breakout)</p> <p>1:00–3:50pm Sound (P1 Sound Breakout)</p>	<p><u>Feb 6-7</u></p> <p>P1: SECOND WEEKEND OF SHOOTING</p> <p>P1: Continue Editing</p> <p>P1: Begin Sound Work</p> <p>Journals & DPRS due by 9 AM Monday.</p>

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4	<u>Feb 9</u>	<u>Feb 11</u>	<u>Feb 13-14</u>
	<p>9:00–11:50 AM Screen P1 Rough Cuts/Assembly</p> <p>1:00–3:50 PM (P2 Cinematographers + P2 Directors)</p>	<p>9:00–11:50 AM Screen 1st Full Cuts of P1</p> <p>1:00 - 3:50 PM SOUND (P1 Sound Breakout)</p> <p>1:00 - 3:50 PM EDITING (P1 Editors + P1 Directors)</p>	<p>P1: Finish Picture Edit (Ideally to include bars & tone, countdown, etc.)</p> <p align="center">EMAIL 2nd CUTS TO FACULTY BEFORE 9AM SUNDAY FOR COMMENTS</p> <p>Journals due by 9 AM Monday.</p> <p align="center">P2 SCRIPT DEADLINE No later than Tuesday, Feb 16 at 7 PM (latest draft uploaded to Google Drive & faculty notified)</p>

WK	TUESDAY	THURSDAY	WEEKEND & OUTSIDE CLASS	
5	<u>Feb 16</u>	<u>Feb 18</u>	<u>FRIDAY</u>	<u>WEEKEND & OUTSIDE CLASS</u>
	<p>9:00–11:50 AM Picture Lock of P1 (Approx. 15 mins. faculty review per project then students will go to another zoom with editing SA to picture lock)</p> <p>1:00–3:50 PM CINEMATOGRAY Color Grading Tutorial Should be recorded for P2 Cinematographers (P1 Cinematographers)</p>	<p>9:00–11:50 AM DIRECTING (P2 Directors Breakout) (Script analysis)</p> <p>9:00 - 9:50 AM PRODUCING (P2 Producers – Movie Magic demo)</p> <p>10:00–11:50 AM PRODUCING (P2 Producers Breakout)</p> <p>1:00 - 3:50 PM SOUND (P1 Sound Breakout)</p> <p>No Editing Breakout</p>	<u>Feb 19</u>	<u>Feb 20-21</u>
			<p align="center">Friday, Feb 19: P1 video mix-down of color corrected picture.</p>	<p>P1: Sound Editing</p> <p>P2: Script Rewrites</p> <p>Journals due by 9 AM Monday.</p>

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6	<p align="center"><u>Feb 23</u></p> <p align="center">9:00-11:50 AM Extra Sound Session</p> <p align="center">1:00-3:50 PM CINEMATOGRAPHY (P2 Cinematographers)</p>	<p align="center"><u>Feb 25</u></p> <p align="center">9:00-11:50 AM P2 Script Read-Throughs</p> <p align="center">1:00 - 3:50 PM SOUND (P1 Sound Breakout)</p> <p align="center">No Editing Breakout</p>	<p align="center">FRIDAY</p>	<p align="center">WEEKEND & OUTSIDE CLASS</p>
			<p align="center"><u>Feb 26</u></p> <p align="center">Friday, Feb 26: P1 Green Sound Mix (morning & afternoon) Zoom</p>	<p align="center"><u>Feb 27-28</u></p> <p align="center">P2: Prep Continues</p> <p align="center">(P1 Editors to marry picture & sound)</p> <p align="center">Journals due by 9 AM Monday.</p>

WK	TUESDAY	THURSDAY	WEEKEND & OUTSIDE CLASS	
7	<p align="center"><u>Mar 2</u></p> <p align="center">9:00-11:50 AM FULL CLASS P2 Presentations (PowerPoint)</p> <p align="center">1:00-3:50 PM (P2 Cinematographers/Directors Breakout)</p>	<p align="center"><u>Mar 4</u></p> <p align="center">9:00-11:50 AM MEET TRIO BY TRIO GREEN LIGHT SESSIONS</p> <p align="center">1:00-3:50pm Editing (P2 Editing Breakout)</p> <p align="center">1:00-3:50pm Sound (P2 Sound Breakout)</p>	<p align="center"><u>Mar 6-7</u></p> <p align="center">P2: FIRST WEEKEND OF SHOOTING P2: Begin Editing</p> <p align="center">Journals & DPRS due by 9 AM Monday.</p>	
8	<p align="center"><u>Mar 9</u></p>	<p align="center"><u>Mar 11</u></p>	<p align="center">FRIDAY</p>	<p align="center">WEEKEND & OUTSIDE CLASS</p>

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	<p align="center">9:00–11:50 AM FULL CLASS Screen 10 minutes of Dailies Per P2</p> <p align="center">1:00–3:50 PM CINEMATOGRAPHY (P2 Cinematography)</p>	<p align="center">9:00–11:50 AM DIRECTING (P2 Directors Breakout)</p> <p align="center">9:00–11:50 AM PRODUCING (P2 Producers Breakout)</p> <p align="center">1:00–3:50pm Editing (P2 Editing Breakout)</p> <p align="center">1:00–3:50pm Sound (P2 Sound Breakout)</p>	<p><u>Mar 12</u></p> <p>WELLNESS DAY</p>	<p align="center"><u>Mar 13-14</u></p> <p align="center">P2: Begin Sound Work</p> <p align="center">Journals & DPRS due by 9 AM Monday.</p> <p align="center">P2: SECOND WEEKEND OF SHOOTING</p> <p align="center">P2: Continue Editing</p>
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WK	TUESDAY	THURSDAY	WEEKEND & OUTSIDE CLASS
9	<p align="center"><u>Mar 16</u></p> <p align="center">9:00–11:50 AM Screen P2 Rough Cuts/Assembly)</p> <p align="center">1:00–3:50 PM (P3 Cinematographers + P3 Directors)</p>	<p align="center"><u>Mar 18</u></p> <p align="center">9:00–11:50 AM Screen 1st Full Cuts of P2</p> <p align="center">1:00–3:50 PM SOUND (P2 Sound Breakout)</p> <p align="center">1:00–3:50 PM EDITING (P2 Editors + P2 Directors)</p>	<p align="center"><u>Mar 20-21</u></p> <p align="center">P2: Finish Picture Edit (Ideally to include bars & tone, countdown, etc.)</p> <p align="center">EMAIL 2nd CUTS TO FACULTY BEFORE 9AM SUNDAY FOR COMMENTS</p> <p align="center">Journals due by 9 AM Monday.</p> <p align="center">P3 SCRIPT DEADLINE No later than Tuesday, Mar 23 at 7 PM (latest draft uploaded to Google Drive & faculty notified)</p>
10	<p align="center">MONDAY</p>	<p align="center">TUES</p>	<p align="center"><u>Mar 25</u></p>
			<u>Mar 27-28</u>

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	<p align="center"><u>Mar 22</u></p> <p align="center">New Schedule due to Wellness Day</p> <p>Monday night, March 22th picture will be locked with full credits. Students won't be able to make any changes to the picture.</p> <p align="center">New Schedule due to WD</p> <p>Yellow and Green P2 cinematographers should watch the pre recorded color grade tutorial from P1</p>	<p align="center"><u>Mar 23</u></p> <p align="center">WELLNES S DAY</p>	<p>9:00–11:50 AM DIRECTING (P3 Directors Breakout) (Scrip Analysis)</p> <p>9:00 - 9:50 AM PRODUCING (P3 Producers – Movie Magic demo)</p> <p>10:00–11:50 AM PRODUCING (P3 Producers Breakout)</p> <p align="center">New Schedule due to WD</p> <p>1:00 – 3:50 PM Final Picture Lock</p>	<p align="center">New Schedule due to WD</p> <p align="center">Sunday, Mar 28: P2 video mix-down of color corrected picture.</p> <p align="center">P2: Sound Editing</p> <p align="center">P3: Script Rewrites</p> <p align="center">Journals due by 9 AM Monday.</p>
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WK	TUESDAY	THURSDAY	WEEKEND & OUTSIDE CLASS	
11	<p align="center"><u>Mar 30</u></p> <p align="center">New Schedule due to WD</p> <p align="center">9:00-11:50 AM</p> <p align="center">Cinematography Class</p> <p>9:00-11:50 AM Extra Sound Session</p> <p>1:00–3:50 PM CINEMATOGRAPHY (P3 Cinematographers)</p>	<p align="center"><u>Apr 1</u></p> <p align="center">New Schedule due to WD</p> <p>9:00–11:50 AM P3 Script Read-Throughs</p> <p>1:00–3:50 PM SOUND (P2 Sound Breakout)</p> <p align="center">New Schedule due to WD</p> <p>1:00–3:50 PM Directing (P3 Directing Breakout)</p>	<p align="center"><u>FRIDAY</u></p>	<p align="center"><u>WEEKEND & OUTSIDE CLASS</u></p>
			<p align="center"><u>Apr 2</u></p> <p align="center">Friday, April 2: P2 Green Sound Mix (morning & afternoon) Zoom</p>	<p align="center"><u>Apr 3-4</u></p> <p align="center">P2: Prep Continues</p> <p align="center">(P2 Editors to marry picture & sound)</p> <p align="center">Journals due by 9 AM Monday.</p>

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12	<u>Apr 6</u>	WEDNESDAY	THURSDAY	<u>Apr 10-11</u>
	9:00–11:50 AM FULL CLASS P3 Presentations (PowerPoint)	<u>Apr 7</u> WELLNES S DAY	<u>Apr 8</u> 9:00–11:50 AM MEET TRIO BY TRIO GREEN LIGHT SESSIONS 1:00-3:50pm Editing (P3 Editing Breakout) 1:00-3:50pm Sound (P3 Sound Breakout)	P3: FIRST WEEKEND OF SHOOTING P3: Begin Editing Journals & DPRS due by 9 AM Monday.

WK	TUESDAY	THURSDAY	WEEKEND & OUTSIDE CLASS
13	<u>Apr 13</u> 9:00–11:50 AM FULL CLASS Screen 10 minutes of Dailies Per P3 1:00–3:50 PM CINEMATOGRAPHY (P3 Cinematographers)	<u>Apr 15</u> 9:00–11:50 AM DIRECTING (P3 Directors Breakout) 9:00–11:50 AM PRODUCING (P3 Producers Breakout) 1:00-3:50pm Editing (P3 Editing Breakout) 1:00-3:50pm Sound (P3 Sound Breakout)	<u>Apr 17-18</u> P3: SECOND WEEKEND OF SHOOTING P3: Continue Editing P3: Begin Sound Work Journals & DPRS due by 9 AM Monday.

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14	<u>Apr 20</u> 9:00–11:50 AM Screen P3 Rough Cut/Assembly No Cinematography Class	<u>Apr 22</u> WELLNESS DAY New Schedule due to WD Send 1st Full Cuts of P3 to faculty by Thursday 9:00 AM. New Schedule due to WD P3 individual Sound and Editing Trio meetings based on student’s availability	<u>Apr 24-25</u> P3: Finish Picture Edit (Ideally to include bars & tone, countdown, etc.) EMAIL 2nd CUTS TO FACULTY BEFORE 9AM SUNDAY FOR COMMENTS Journals due by 9 AM Monday.
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WK	TUESDAY	THURSDAY	WEEKEND & OUTSIDE CLASS		
15	<u>Apr 27</u> 9:00–11:50 AM Picture Lock of P3 (Approx. 15 mins. Faculty review per project Then students will go to another zoom with editing SA to picture lock) 1:00–3:50 PM CINEMATOGRAPHY Color Grading Tutorial (P3 Cinematographers)	<u>Apr 29</u> 9:00-11:50AM FINAL FULL CLASS 1:00-3:50 PM SOUND (P3 Sound & P3 Directors)	FRIDAY <u>Apr 30</u> WELLNESS DAY	<u>WEEKEND & OUTSIDE CLASS</u> <u>May 1-2</u> Journals due by 9 AM Monday.	
16	<u>May 4</u>	<u>WEDNESDAY</u>	<u>THURSDAY</u>	<u>FRIDAY</u>	<u>WEEKEND & OUTSIDE CLASS</u>

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	No Class	<u>May 5</u> <u>Extra Sound Class</u> Wed, May 5: P3 video mix-down of color corrected picture.	<u>May 6</u> No Class	<u>May 7</u> Friday, May 7: P3 Green Sound Mix (morning & afternoon) Zoom	<u>May 8-9</u> All screenings will be done on separate days per section date and time TBD
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CTPR 310—INTERMEDIATE PRODUCTION

SECTION 18489D—GREEN | SPRING 2021

STATEMENT OF UNDERSTANDING

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

This page must be signed and emailed back to your Lead Faculty and SA.

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

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

Signature: _____

Print Name: _____

Date: _____