

# CTPR 480 GUIDELINES / RULES / SYLLABUS

Spring 2023

**CLASS START TIME:** Tuesday: 9:00 AM — 4:50 PM

\*\* Please be sure you have no other classes scheduled during this period. Afternoon classes will generally begin at 1:00 PM and will end around 4:50PM.

In addition, editors have a weekly Avid Lab section on Thurs. from 9:00 AM – 12:00 PM. They will also be syncing dailies during much of Monday.

## **INSTRUCTORS:**

**Lead & Producing & Assistant Directing:** **SCOTT KROOPF** (Class Coordinator)

Office Hours: By Appointment

Email: [skroopf@cinema.usc.edu](mailto:skroopf@cinema.usc.edu)

**Directing:** **HELAINÉ HEAD**

Office Hours: By Appointment

Email: [hhead@cinema.usc.edu](mailto:hhead@cinema.usc.edu)

**Editing:** **TAMERA DAUGHERTY**

Office Hours: By Appointment

Email: [tamerad@usc.edu](mailto:tamerad@usc.edu)

**Sound:** **SUHAIL F KAFITY**

Office Hours: By Appointment

Email: [kafity@usc.edu](mailto:kafity@usc.edu)

**Cinematography:** **CHRISTOPHER CHOMYN**

Office hours: By Appointment

Email: [chomyn@usc.edu](mailto:chomyn@usc.edu)

**Production Design:** **MIMI GRAMATKY**

Office Hours: By Appointment

Email: [gramatky@usc.edu](mailto:gramatky@usc.edu)

**Avid Instruction:** **ROMMEL VILLA**

Office hours: By Appointment

Email: [rvilla@cinema.usc.edu](mailto:rvilla@cinema.usc.edu)

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## STUDENT ASSISTANTS

Sayali Upadhye	Lead	<a href="mailto:srupadhy@usc.edu">srupadhy@usc.edu</a>
Julia Narvez	Camera	<a href="mailto:jsnarvae@usc.edu">jsnarvae@usc.edu</a>
Emma Reisenauer	Editing	<a href="mailto:ereisena@usc.edu">ereisena@usc.edu</a>
Hannah Schoettmer	Sound	<a href="mailto:schoettm@usc.edu">schoettm@usc.edu</a>
Roulon (Raven) Liu	Sound	<a href="mailto:ruolunli@usc.edu">ruolunli@usc.edu</a>
Rob Strong	Production Design	<a href="mailto:rstrong@usc.edu">rstrong@usc.edu</a>

## ADDITIONAL STAFF & IMPORTANT NUMBERS

Head of Physical Production	Hashem Selph	<a href="mailto:hselph@cinema.usc.edu">hselph@cinema.usc.edu</a>
Insurance and Physical Production	Becca Han	<a href="mailto:suhheeha@usc.edu">suhheeha@usc.edu</a>
Operations	Claudia Gonzalez (Director, Facilities Management & Operations)	<a href="mailto:operations@cinema.usc.edu">operations@cinema.usc.edu</a>
Production Equipment Ctr (PEC)	Nick Rossier, Manager	<a href="mailto:nrossier@cinema.usc.edu">nrossier@cinema.usc.edu</a>
Camera Equipment Ctr (CEC)	Craig McNelley, Manager	<a href="mailto:mcnelley@usc.edu">mcnelley@usc.edu</a>
Post-Production	Anthony Bushman, Assistant Manager	<a href="mailto:abushman@cinema.usc.edu">abushman@cinema.usc.edu</a>
Sound Window	Esther Pak	<a href="mailto:epak@cinema.usc.edu">epak@cinema.usc.edu</a>
Business Office	Cassidy Melton	<a href="mailto:cmelton@cinema.usc.edu">cmelton@cinema.usc.edu</a>
Registration/Student Affairs	Marcus Anderson	<a href="mailto:manderson@cinema.usc.edu">manderson@cinema.usc.edu</a>

### CLASS OVERVIEW:

480 is an intensive practical group experience in filmmaking, emphasizing storytelling and collaboration. The class centers on planning, recording, and editing a 12-minute, sync-sound film in which students and faculty work together addressing the aesthetic, technical, and ethical issues integral to filmmaking.

Please keep this class in perspective. 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

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and filmmakers. To do this, we must all endeavor to create an environment fostering creative imagination and artistic integrity.

We also believe that learning how to work efficiently within a set budget and schedule are very important skills that students must develop in order to succeed in the professional world of filmmaking. The smart filmmaker must constantly reconcile creative desires with physical realities and learn to make wise decisions about how best to allocate limited resources.

Communication, flexibility, tolerance, and diplomacy will guide the creative exploration. The primary focus is simple: discovering the best way to tell the story.

Read over the following guidelines, and rules then ask questions if you are in doubt. If you envision aspects of your production that are not congruent with the basic class policies, consult with *Scott Kroopf* well in advance.

## **RATIONALE BEHIND THE RULES:**

Our 480 rules have been developed in the interest of providing a safe, enjoyable learning experience for all persons involved in the creation of the 480 projects. They are constantly revised and updated to meet the needs of the students, their projects, and advancements in technology.

The 480 Faculty wishes to be partners with the students in making the best projects possible within the limitations of class. For this to happen, there must be openness and honesty between students and faculty, this includes communicating with us in the event that something unexpected occurs. The faculty will pool our collective experience to help you brainstorm solutions. This is great part of what we have to offer you.

## **BASIC CREW POSITIONS:**

It is the responsibility of each student to perform the duties of the crew position they are enrolled in. Using an unauthorized or unenrolled person from the outside, to perform one's basic duties, is prohibited and could result in a disciplinary action. This does not include a person who is brought in as a crew member in an emergency (or sickness) to temporarily fill-in for an enrolled crew member student. If this becomes an issue, please alert the lead faculty ASAP. And/or production assistants, who normally fill out crew positions. In other words, a director cannot bring in another director to direct or a cinematographer, another cinematographer to record scenes (and so forth).

## **COVID SAFETY COMPLIANCE UNDERSTANDING & 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.

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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. Production COVID Protocols will be sent separately.

## GENERAL GUIDELINES & RULES for THE PROJECTS

1. **Maximum length:** is strictly set at 12 minutes from first to last frame of picture not including head & tail leaders and main titles not including end credits which cannot be longer than 2:00 minutes.
2. **Dailies & Shooting Ratio:** 480 has new cameras for this term, the Sony FX9. With these cameras, each project will receive two 240 GB XQD Cards.

The Camera Specs are: 24 fps, scan mode 6K (this records 4K internally using the full sensor) Codec XAVC-I, format 4096X2160, Shooting Mode: Cine EI, Color Gamut: SGamu3.Cine/Slog3.

Because of the physical time taken to screen dailies in the morning 480 class, and a risk of overloading the editors on extremely short post schedules, limitations must be adhered to in our digital world.

Shooting ratios and footage limits will be issued in a separate document

You will first create and organize the Avid project as outlined in the SCA Knowledgebase under CTPR Production CTPR 480 Post-Production Picture Editing “Create and Organize a new Avid Project”. You will then ingest **ALL** the shot footage from each weekend into your Avid project, following the protocol outlined in the SCA Knowledgebase under CTPR Production CTPR 480 Post-Production Picture Editing “Ingest - Link to media and transcode.”

Once the footage is shot, a total of 20 minutes per weekend is selected to print (i.e., shown in class). This means directors must decide which takes they prefer, which become the “circled takes.” There must be a minimum of one circled take per setup.

Sound and camera assistants will, with the assistance of the script supervisor, circle the director’s preferred takes on the camera report, the sound report and record them in the script supervisor’s notes. These are all given to the editors.

**Dailies are NOT to be edited.** All circled takes must be shown in their entire length (including slates), in the order they were shot on set. Every production must record in such a manner that each weekend’s circle takes **do not exceed 20 minutes.** Any deviations from the approved production plans (i.e., need to be pre-approved by the producing, cinematography and editing instructors.

When the footage is to be downloaded after wrap, the editors will assume that responsibility. The backing up of that data to a second hard drive can be done by an editor, but only after the confirmation of the data on the primary and backup drive is complete, can the card be erased and recording continued. **To ignore these procedures could result in losing all the captured media.**

At the end of each weekend’s shooting, the editors and 450 assistant editors will offload all media

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following the guidelines in the SCA Knowledgebase under CTPR Production CTPR 480 Post Production Dailies “Copy Dailies to Editing/Backup Drive.” They will then assemble dailies using the sound reports, camera reports, and script supervisor’s notes as a guide for the dailies to be shown in class.

Tamera, Rommel & our 480 editing SA, will help the editors and assistant editors with this.

3. **Test Weekend (one day)** is designed to give the crew a chance to explore lighting, make-up, costumes, on-set procedures, filters, exposure etc. A sync-sound dialogue scene or part of a scene, from your film **MUST** be included and shot during test weekend. No footage from test weekend may be used in the final film, unless given permission in advance. Only one day of testing is allowed. All tests are to be screened in class.
4. **Deadlines:** Given the short semester, the deadlines set out in the class schedule are immutable except under extreme circumstances by petition. Dates for test, principal and pick-up weekends, picture lock, mixing, credit approvals etc., are firm since there is simply no possibility to play catch-up given the tightness of the schedule.
5. **Production Schedule:** The schedule provides for 1 day of test , 6 days of principal photography, with the option of an additional 2 days if needed and time dedicated to pick-ups (prior approval necessary, see page 8). All photography must take place Saturday and Sunday. This is adequate to film a 12-minute project that is well planned and executed. Crews must petition to deviate in any way from this schedule. For those wanting to work Friday night, they must petition the faculty. The schedule is geared to allocating sufficient time to production and post-production (editing and sound) needs. Additional production days cannot be authorized. All elements must be shot during the scheduled 4 weeks of production – this includes any b –roll or backgrounds.
6. **Picture Lock** means the end of picture editing and the beginning of an intensive period of sound work. Since we will be going immediately to final output means that all titles, animation and VFX must be shot and cut into the project by the date of picture lock. Check calendar for all picture-lock deadlines.
7. **The Final Screening:** class screening in Norris Theater represents the completed project. No subsequent changes in the picture or soundtrack will be allowed.
8. **Aspect ratio:** Format needs to be discussed with your instructors in prep. If you are considering multiple formats these must be tested on test weekend. Format is to be locked the Tuesday before first principle.
9. **Crew Meetings:** It is important to hold regular crew meetings addressing production problems and organizing the next week’s work. Monday is highly recommended since it permits the producers time to draft any related petitions. All crew members must be notified about the day/time. Each member of the class must provide to their producers, by the first day of class, a copy of their weekly semester schedule of classes and obligations. This can be on Zoom.
10. **Script Read Through:** The Assistant Director should lead a Script Read Through with all departments outside of class time on Zoom. Following the Read Through, any pertinent issues concerning all

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departments (the crew) will be discussed. We recommend that you involve your cast in the Read Through as soon as possible. If there is an issue that cannot be resolved by the crew, the faculty welcomes your request for help to find a solution.

11. **Loss & Damages:** During the first full crew meeting each crew will determine how they will handle any loss and damages that might occur during the production. Each team will decide if the individual responsible for the loss or damage is financially liable or if it will be split between crew members. If the liability is split, crew members must decide if it is to come out of the slush fund or out of pocket. Whatever the agreement, it must be signed by all members of the crew and given to the producing instructor.
12. **Late Returns:** If a Late Fee is incurred by a department (camera, sound, producing or other) for not returning their equipment on time, the crew members of that department will be charged and pay the full amount of the late fee. The return date is usually the Monday following pick-ups, but it is the responsibility of each department to keep informed of their official return date.
13. **Submitting Production Plans:** During production, Directors will present a preliminary shot list, storyboards, overheads and lined scripts to the faculty and fellow crew members by 9:00 AM Tuesday. Shot lists will be reviewed in the afternoon classes and any feedback will be given to the Director. Final Shot list must be delivered (with an additional hard paper copy to follow) to the faculty and other crew-members by 5:00 PM FRIDAY. After submitting this final shot list, directors may not make any changes to it overnight. Once production on that scene has begun, the director can then collaborate with their crew to change the shot list. Preliminary call sheets are due on Thursday. Final call sheets are to be sent by 5pm the day before filming.
14. **Responsibility:** It is every crew member's responsibility to notify the faculty in the event there is serious dissent among crew members. In such cases the faculty shall act as arbitrators. Every registered member of the 480 production crew is to be on set, except the editor(s), for the entire production. Exceptions to this can only be granted by faculty.
15. **Insurance & Releases:** For the protection of cast, crew, and public, each production must have all the proper actor releases, location permits, insurance coverage, copyright arrangements, etc. Be aware however that there is NO vehicle insurance through USC, in order to use a car or truck of any kind you must provide coverage through your own insurance. Beware; don't assume that your existing personal car insurance will cover rental vehicles. Check with your insurer, first or purchase coverage from the car or truck rental agency.
16. **12 - Hour Work-Day:** Crews will limit their workdays to 12 hours from call to wrap excluding lunch (lunch is ½ hour minimum). Clean-up is included in work time. The twelve-hour day and turnaround pertain to prep and production days. 12-hour days must include any prep and wrap needed by all departments including the Art Department. Because of COVID 19 work hours will be affected. Please allow time for proper preparation of the set and sanitation of the gear, wardrobe, and environments as defined in health guidance. This must all be accomplished without exceeding the 12-Hour Filming Day. The 12-Hour "Turn Around" rule will be strictly observed – production days would be calculated to allow a cushion at the beginning and the end of each day to allow for sanitation and any production delays. In addition, we will need to allow for cast and crew to step away from set and

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from others to get fresh air, hydrate and replenish. Everyone in pre-production, production, and post-production needs to be mindful of working no more than a 12-hour day.

17. **Turnaround:** Crews must be given a 10-hour turnaround (including wrap) between production days. SAG requires that actors have a 12-hour turnaround.
18. **Safety:** It is the responsibility of each and every member of the 480 crew to ensure that all rules and guidelines for filming a 480 are followed. It is every crew member's responsibility to insure a safe set for everyone. The producer has the ultimate responsibility to see that the set is safe, and all rules and guidelines are followed. If at any time the producer feels that the set is proceeding in a manner that puts anyone in jeopardy, they have the responsibility to shut down the production until the situation is rectified. Prior to executing a shutdown, the producer must report the unsafe condition and secure permission from the "on call" faculty member.
19. **Additional Safety:** The use of special equipment is prohibited without the prior approval of Scott & Chris. This includes—but is not limited to—car mounts, dollies with jib arms, Steadicams, cranes, scissor lifts, condors, camera cars, helicopters, drones and generators.

Students may film in a moving vehicle as long as they and the passengers are wearing seat belts. There can be no lights, reflectors or fill cards in place to distract the driver. Scenes that require dialogue or intense concentration by the actor will not be permitted to be filmed in the moving vehicle. All vehicle shots require a filled hazardous form.

20. **Non-USC Camera Equipment:** Use of any and all non-USC camera equipment must be approved by the cinematography instructor, Chris Chomyn & Scott Kroopf, who may need to consult with the Head of Physical Production, Hashem Selph. Refer to the document, "Guidelines for Non-USC Camera, Grip, and Lighting Equipment" for details and instructions on how to request such equipment.
21. **Music:** All 480s must use only original music or music from the USC Cinema Music Library (available at the Sound Department). Any deviation from this policy will only be considered by petition. There is a general rule in the film school that the use of any pre-recorded music must be cleared World-Wide and in Perpetuity. The use of music that is public domain is allowable, if the music is proved to be "PD" and the process usually takes 1 or 2 months for certification.
22. **Cast:** All cast members must be available for scheduled production days during production, as well as possible pick-up and dialogue looping. It is also advisable to check additional availability in the event that weather forces a change in the production schedule.
23. **Production Book:** The Producer and A.D. will complete a Production Book and deliver it to the Producing Instructor by 9AM of the morning of the last class. Each book must contain all the information which is pertinent to a specific production (i.e., releases, permits, letters, cue sheets, etc.). 480 Projects will not be screened unless the Production Books are turned in on time.
24. **Disallowance of filmed material:** The faculty reserves the right to disallow the use of any footage that is not written in the final approved script such as: added scenes or "ad lib" material. Any changes should be discussed with Scott Kroopf & Helaine Head and receive full faculty approval prior to photography.

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25. **Visual Effects:** Visual effects and compositing must be included in the initial Week 2 production plan. Any and all VFX will require pre-approval by petition no later than the Tuesday before the weekend in which the VFX scene will be filmed. Such petition must stipulate dates for the delivery of the finished composites. All visual effects must be completed and in the film at Picture Lock.

26. **450 students:** 450 students should be included in any scheduling information.

**Violation of any 480 rule may result in failure of the class, loss of First Look and no distribution of the final film.**

In addition, students are to understand and abide by the USC School of Cinematic Arts Television Safety Guidelines. **Violation of any of the safety guidelines may result in disciplinary action ranging from confiscation of footage to expulsion from the University.**

**ATTENDANCE: See NOTE\* regarding disqualification from submitting a script or to pitch.**

Attendance to the morning dailies class and the afternoon classes is mandatory and will be reflected in the grading. Roll will be taken promptly at 9 AM during the dailies class. Students are expected to be on time and prepared for each class. Two unexcused absences will result in a student's grade being lowered by one full letter (IE: A becomes B). A third unexcused 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 unexcused absence. Two late class arrivals equate to one full absence. In order for an absence to be excused, the student must have approval from the professor and provide documentation at the next attended class session.

## **GRADING**

Grading is based on several things:

Performance of role	50%
Attendance	10%
Contribution to class	10%
Execution of assigned task and assignments	30%

### **Students with Disabilities:**

*Any student requesting academic accommodations based on a disability is required to register with Disability Services and Programs (DSP) each semester. A letter of verification for approved accommodations can be obtained from DSP. Please be sure the letter is delivered to the faculty as early in the semester as possible. DSP is located in STU 301 and is open 8:30am-5:00pm Monday through Friday. The phone number for DSP is (213) 740-077.*

## **REQUIRED TEXTS:**

**\*\*Please see individual discipline syllabus for information on required texts\*\***



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## CREW PRESENTATIONS:

On the days to be designated, each crew will meet with the faculty to present their production plans for the next day of photography. These presentations must include location stills, shot list, and one liner. Also include any alternate plans, cover sets, etc. in case of inclement weather or lost locations. The A.D. will make the presentation in concert with all of the departments.

## DAILIES SESSIONS:

1. The entire class meets each Tuesday morning to view and discuss dailies, and cuts as indicated in the class schedule. We shall begin promptly at 9 AM\* unless otherwise announced. This is an opportunity to share your feelings and insights with your fellow classmates and generally create an atmosphere of trust. Strive to be both honest and constructive in your comments.
2. **No crew member including the director is permitted to screen dailies before the Tuesday morning class. Only the Editors who are syncing the dailies are permitted to pre-screen dailies to check sync before the Tuesday morning class.**
3. **Silence** from the class, while screening dailies is required at all times. Comments, jokes, or inappropriate laughter make it difficult for the crew and the entire class to evaluate.
4. Guests must be cleared by Scott Kroopf, beforehand.

## EDITING AND SCREENING CUTS:

1. All editing is to be done by the student editing crew. It is not permissible for the assigned editors to bring in outside assistance or to permit other crew members to edit the picture.
2. No crew member is allowed to participate in the editing process or to see the edit-in-progress until the screening of the first (Editors) cut. Please do not ask the editors to create DVDs or QuickTimes of cuts until that time. Allow them to fully explore the material before presenting it to the class.
3. Editors need to allow sound designers to edit sound on all cuts. Editors should inform the sound designers of certain scenes or sequences that need sound design and provide them with a QuickTime. If Temp music is needed during the editing process, editors should sound department with a QuickTime and any suggested music. This will allow the filmmaking team to work together more smoothly and improve creative coordination.
4. The cut presented at the final class screening represents the final version of the project. No subsequent changes are permitted.
5. All stage directions should be muted from the track before cuts are screened.

## ADDITIONAL EXPENSES

All 480 students must contribute \$300 into the project "SLUSH FUND" for additional production expenses such as props, location fees, craft services, additional equipment & expendables, etc. To be reimbursed, **pre-approved** receipts from the preceding week must be turned in to the Producer every Tuesday.

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All expenditures must be pre-approved by producers.

ALL ADDITIONAL FUNDS must be turned in to the PRODUCERS on the FIRST DAY OF 480 CLASS. Students can request ADDITIONAL FINANCIAL AID to cover these expenses.

## BUDGETS

The budget is the blueprint of the Film you are about to make. Budgets are determined by examining, in great detail, the script, storyboards, schedule, breakdowns and everything else related to the script.

Doing a good and accurate budget will require communication. The Director and individual Crew Member must communicate to the Producer what they need in order to realize their vision of the script. In other words, communicate your wish list; what lens - what light - which location, what props, sets, mics, in short everything everyone could want. This will be put on paper by each department in the form of a Department Budget. The Producer will then try to make it all work. Some compromises will have to be made. Each 480 project has financial limits, which cannot be exceeded. A Copy of these will be handed out in the producing class. These limits may make it necessary for the Producer to help you find an alternative way of accomplishing your creative goals. The more each Crew Member communicates with the Producer the more they can help.

In order for the Producer to keep and maintain their budget they must constantly be aware of what is being spent (or what will be spent). Each crew member must get the approval of the Producer before committing to any spending. Only the Producer can authorize expenditures, not the Director or any other crewmember. Receipts must be submitted to the producer by 9 AM Monday so that the Producers have time to generate current expense reports for Tuesday's dailies class.

If everyone plans ahead, you will be able to get more for your money and all your hard work.

## SHOT LIST / SCHEDULE / CALL SHEETS / DPRs

On Thursday before each weekend, Scott and Sayali must receive the call sheet drafts via email by 1PM. If there are any changes to be made, you will be contacted, and changes must be made immediately and sent back to Scott and Sayali by Friday at 5pm. Sayali will forward and distribute call sheets to faculty prior to production weekends. In addition, the Office of Physical Production (Hashem Selph) must receive **copies** of the call sheets by end of business Friday. DPRs must be completed in full by the AD and turned in to the Physical Production Office (Hashem Selph) by Tuesday. DPRs must be submitted to Scott by Tuesday morning at or by the beginning of class.

## CASTING

Producers and Directors are required to upload casting tapes to be reviewed by faculty, who will need to approve the cast. The cast must be locked by the Tuesday before principal photography starts. There will be no recasting after this date unless an unforeseen emergency arises.

## CASTING VIDEOS

All audition videos must be recorded for faculty to view.

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## REWRITES

All rewrites MUST be approved by Scott & Helaine.

## USE OF STAGES

Stage guidelines will be distributed separately. Producers, Assistant Directors, Production designers & Cinematographers will need to read carefully.

## PICK-UPS BY PETITION.

**Pick-Up shots** are exactly as named. Pick-Ups are defined as: inserts, short expository shots to clarify a story point, a close-up action such as picking up or setting down a coffee cup, CU of a written note or letter and so forth.

**Pick-Ups must be approved by Petition.** The Shot List for Pick-Ups will be determined following the screening of the third cut. A shot list for pick up scenes is determined by collaboration between the Director, the Editors, the Producers, and the Producing, Directing & Editing professors, (Scott Kroopf, Helaine Head and Tamera Daugherty). They will be the primary instructors evaluating the need for pick-up shots.

### **\*\*\*PETITION PROCESS\*\*\***

It is possible that issues will arise that are not covered by these guidelines or that you wish an exception for legitimate reasons. In such cases, it is possible to submit a formal petition to the faculty requesting approval of your plans.

**\*The Petition must be signed (acknowledging agreement) by all members of the crew and submitted to Scott Kroopf at 9:00 am Tuesday - before the production day in question. This will allow the faculty sufficient time to study the request(s) and meet with the crew for additional research and discussion (if needed).**

**Note: If the need for a petition submission is known well in advance, the faculty would welcome the opportunity to review and act on it before the deadline. More time would allow the faculty to listen to all sides before weighing the facts for a decision.**

The faculty will notify the crew of its decision by the end of the day on Tuesday.

## MAIN TITLES and END CREDITS:

**The schedule for title preparation and recording can be found on the current 480 Calendar Schedule. The dates on the calendar must be adhered to in order to meet the film completion dates.**

**All titles lists MUST BE APPROVED by the faculty and all of your department heads. Other updated Main & End Credit information will be distributed in class, if needed.**

**Participation by at least one member (although both are preferred) of the Camera and the Production Design Depts. in creating and photographing the titles is vital.**

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## **Following are general guidelines for the Main Title & End Credits:**

Pick up a sample format for main titles and credits at the Student Production Office at your earliest convenience. This sample utilizes a Title Card with copyright information at the head of the picture with all other credits appearing at the end. This is just one possible format, however most of the elements used in the sample are requirements here at USC and in the industry. The faculty must approve departures from this format.

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### **Title Specifics:**

1. Presentation credits are not allowed. No "Film By" or "So and So Presents..." We view the film as the creation of the entire crew and not simply the director or producer. This policy applies to promotional materials and screening programs as well.
2. There must be a standard copyright disclaimer in size no less than 30 pixels. The date of copyright will be 2023. This copyright should appear in the end credits. © 2023 University of Southern California. All Rights Reserved. More information is available on SCA community.
3. Font and Type size are your choices. Just be aware that digital does not always handle delicate serifs and fancy fonts, effectively. To be readable, the number of lines placed within the title area is just as important as the font and type size decisions. Most title designers suggest no more than 12 to 14 horizontal lines on a card.
4. Crew credits for those registered in the class must be equal in all ways including size, font, color, etc. If all crew members are included on one card, the approved order is: Director, Writer(s), Producers, Cinematographers, Editors, Sound Designers, and Production Designer(s), Assistant Director, other registered crew positions will be discussed in class
5. Acknowledgements, dedications or "special thanks" cards are subject to unanimous approval of all crew members and the faculty.
6. The last card(s) containing people's names must credit the SAs (student assistants) and Faculty Members and list their roles.
7. The last card contains the technical credits for: Film Manufacturer, Film Laboratory, and Special processes used for Sound, Sub-Titles, Opticals, etc. The Student Production Office website has the brand "bugs" from these facilities to be used as graphics on these cards.
8. Titles are approved in 3 phases: First draft of title copy must be turned into the producing instructor for faculty review, corrections, and approval. Final approval by the faculty is required before the camera-ready artwork is shot or created.
9. The credit block of registered students must be listed in all media.

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## 12-Hour Work Day

### THE PRODUCTION DAY

Stage work: **Twelve hours from start to finish including a half hour for lunch.**

- 1) Report To: Crew and cast may report to a location within a thirty-mile radius from USC. 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 10A.M., the day ends at 8:30 P.M, all crew and cast must have 30 minutes for lunch that is provided. There is no 13<sup>th</sup> hour for wrap.
- 2) Outside the "Zone": If the location is between thirty and fifty miles from USC all travel time is considered work time. If the crew leaves from USC at 7A.M. and travels an hour and a half to the location and must travel an hour and a half back at the end of the day, the practical effect is the students have only a nine-hour day for recording. Travel may not be added to the front or back as an outside entity. A half-hour lunch is also deducted from the total twelve hours. Productions may secure a "report-to" parking location at the edge of the 30-mile zone and consider that the starting and ending point for the day's work. Such a base-camp location must be permitted and insured like any other.
- 3) Distant Location: Locations beyond fifty miles are considered distant locations. Both the cast and the crew must be put up in a hotel or motel. Screen Actors Guild actors must be housed one-to-a-room in the best available lodging. They must also be given a Per Diem. The production day is for twelve hours and twelve hours only. Included in that twelve hours is a half hour deduction for lunch.

**NOTE:** In the unlikely event that legitimate circumstances create a possible exception to this rule the students may petition the professor or professors for a one-time exemption.

\*\*\* The best use of the production day is either an on-campus or a nearby location. \*\*\*

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## **Special Rule**

### **480 Friday Night**

- A. Friday night productions must be faculty approved by petition.
  - B. Any minutes or hours used for a "short" call will be counted as a full 12-hour call. In other words, it will count as a full day of production in your 8-day schedule. This rule applies to pick-up days, as well.
-

# CTPR 480 GUIDELINES / RULES / SYLLABUS

Spring 2023

## CTPR 480 CLASS SCHEDULE

### CLASS TIMES & ROOM ASSIGNMENTS:

#### Tuesday 9am-11:50am (All 480 students)

- SCA 112

#### Tuesday 1pm-4:50pm (Individual Discipline Seminar\Labs)

- SCA 406, Helaine Head (*Directors*)
- RZC STG D, Chris Chomyn – (*Cinematographers, Gaffers*)
- SCA B149, Tamera Daugherty – (*Editors*)
- SCA 356, Scott Kroopf – (*Producers, Assistant Directors*)
- SCS 107, Mimi Gramatky – (*Production Designers*)
- SCB B115, Suhail Kafity – (*Sound*)

#### Thursday 9am-12pm (Avid Lab)

- SCA B148, Rommel Villa – (*Editors*)

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#### Tuesday, January 10th, Class #1

9:00AM-10:15AM | Introduction to core 480 faculty and SAs, guidelines /class structure/calendar review. Please come to class having read all the scripts and guidelines. Come with any questions you may have.

10:30AM-12:00PM | Crew by Crew presentations of project status

.....  
1:00PM- 04:50PM -- Individual discipline seminars/labs

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#### Tuesday, January 17<sup>th</sup>, Class #2 (SCA 255)

09:00AM-12:00PM | We will meet crew by crew to review pre-pro status. Crews will hold production meeting while waiting to be rotated to meet with faculty.

**KIKI & THE GHOST** 9:00a in SCA 255 for crew presentation with faculty

10:00 – 11:50a Production Meeting, Location TBD

**CLOWNING TIME** 9- 9:45 Production Meeting, Location TBD

10:00 in SCA 255 for crew presentation with faculty

11:00-11:50a Return to Production Meeting, Location TBD

**SULTANA** 9:00a Production Meeting in SCA 112

10:45a in SCA 255 for Crew Presentation with faculty

11:30-11:50a Return to production meeting in SCA 112

**BEA & KATE'S...** 9:00a Production Meeting, Location TBD

11:15a in SCA 255 for crew presentation with faculty

**Assignment Due: Well-developed test plan including call sheets, lists of make-up, hair, wardrobe, camera, lens, and sound test.**

1:00PM- 04:50PM -- Individual discipline seminars/labs

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# CTPR 480 GUIDELINES / RULES / SYLLABUS

Spring 2023

## **Tuesday, January 24<sup>th</sup>, Class #3 (Stage 3)**

### **Set protocol and script read through**

09:00AM-12:00PM | Stage 3. The shooting crew/demo and set protocol - defining the collaborative working roles on the set, crews not on stage will be having a design meeting with Mimi or an editorial meeting with Tamera.

***(Note: Working on stage, appropriate crew attire and footwear required)***

.....  
1:00PM- 04:50PM -- individual discipline seminars/labs

**TEST SHOOT WEEKEND**  
**One day only: Either January 28<sup>th</sup> or 29<sup>th</sup>**

## **Tuesday, January 31<sup>st</sup>, Class #4**

09:00AM-11:50AM | Screen test weekend dailies and discuss

.....  
1PM -2:30PM -- Producers and Directors | Presentation by individual crews: overall production plan for shoot weekend 1

01:00PM-04:50PM | Individual discipline seminars/labs

**SHOOTING WEEKEND 1**  
**February 4<sup>th</sup> – 5<sup>th</sup>**

## **Tuesday, February 7<sup>th</sup>, Class #5**

09:00AM-11:50AM | Screen weekend 1 dailies and discuss Time permitting -- Present overall production plan for shoot

.....  
1:00PM- 04:50PM -- Individual discipline seminars/labs

**SHOOTING WEEKEND 2**  
**February 11<sup>th</sup> – 12<sup>th</sup>**

## **Tuesday, February 14<sup>th</sup>, Class #6—Dailies**

09:00AM-11:50AM | Screen weekend 2 dailies and discuss. The 450 class will join us for dailies

.....  
1:00PM- 04:50PM -- Individual discipline seminars/labs

**SHOOTING WEEKEND 3**  
**February 18<sup>th</sup> – 19<sup>th</sup>**

# CTPR 480 GUIDELINES / RULES / SYLLABUS

Spring 2023

## Tuesday, February 21<sup>st</sup>, Class #7 Dailies

09:00AM-11:50AM | Screen weekend 3 dailies and discuss

.....  
1:00PM- 04:50PM -- Individual discipline seminars/labs

**SHOOTING WEEKEND 4 (Optional)**  
**4th Weekend by Petition only**  
**February 25<sup>th</sup> – 26<sup>th</sup>**

## Tuesday, February 28<sup>th</sup>, Class #8

09:00AM-11:50AM | Screen weekend 4 (if need be) dailies, cuts and discuss.

**Assembly Cut (Dailies)**

.....  
1:00PM- 04:50PM -- Individual discipline seminars/labs

**Breakout session with post-production supervisors:** to review schedule and responsibilities.

***ASSIGNMENT FOR NEXT WEEK: Main and end title drafts, editors create QT for Sound. Temp sound for cut delivered by sound designers, editors will cut it in.***

## **Monday, March 6<sup>th</sup> (TBD)**

Director, Producer, and Writer Submission for 480 Fall 2023

## Tuesday, March 7<sup>th</sup>, Class #9

09:00AM-11:50AM: Screen cuts

**This is the Editors Cut. Temp sound delivered by sound designers.** The 450 class will join us for cuts.

.....  
1:00PM- 04:50PM -- Individual discipline seminars/labs

**DUE: Main and end title drafts, Editors: create QT for sound and full-res QT for DPs**

## Saturday, March 11th, ADR/Foley Stage

9AM -12PM: ADR Foley Bootcamp

**For Directors, Producers and Sound designers**

**SPRING BREAK MARCH 12<sup>TH</sup>- 19<sup>TH</sup>**

## Tuesday, March 21<sup>st</sup>, Class #10

9-11:50AM: Screen cuts and discuss.

**This is the Directors Cut**

**Outside Guests will join us to give feedback.**



# CTPR 480 GUIDELINES / RULES / SYLLABUS

Spring 2023

01:00PM-04:50PM | Individual discipline seminars/labs - Pickup breakouts

You must petition for Pickups.

**PICKUP WEEKEND (if needed, by petition)**

**March 25<sup>th</sup> – 26<sup>th</sup>**

**ADR Bootcamp**

March 25<sup>th</sup> (Details TBD)

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**Tuesday, March 28<sup>th</sup>, Class #11**

9-11:50AM: Screening cuts

**This is the Producers Cut**

.....

1:00PM- 04:50PM -- Individual discipline seminars/labs

**Sunday, April 2<sup>nd</sup>**

**PICTURE LOCK (Including final title layout) by 5:00 PM**

**[We will meet crew by crew to lock]**

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**Tuesday, April 4<sup>th</sup>, Class #12**

**TURNOVER TO SOUND & PICTURE**

*\* Project 01-04 will be assigned after the semester starts.*

9:00AM-1:00PM | **Students will rotate between sound hand over and spotting.**

9:00AM-11:00AM | PROJECT 01 SPOT in SBCB128

9:00AM-11:00AM | PROJECT 02 SPOT in SBCB130

11:00AM-1:00PM | PROJECT 03 SPOT in SBCB128

11:00AM-1:00PM | PROJECT 04 SPOT in SBCB130

.....

1:00PM- 04:50PM | Individual discipline seminars/labs

1:00PM- 5:00PM | BG Pre-Dubs all four projects

EDITORS ONLY turn over Sound and PIX in 148

**Friday, April 7<sup>th</sup> (TBD)**

Pitches for Fall 2023

**FOLEY WEEKEND**

April 8<sup>th</sup> & 9<sup>th</sup> (Details TBD)

# CTPR 480 GUIDELINES / RULES / SYLLABUS

Spring 2023

## **Tuesday, April 11<sup>th</sup>, Class #13**

09:00AM-12:00PM | FX PREDUB PROJECTS 1-2 in B128/130

.....  
1:00PM- 04:50PM | FX PREDUB PROJECTS 3-4 in B128/130

1:00PM- 04:50PM | Individual discipline seminars/labs

**Saturday/ Sunday, April 15<sup>th</sup>/16<sup>th</sup> | ADR**

## **Tuesday, April 18<sup>th</sup>, Class #14**

09:00AM-12:00PM | DIAL/ADR PREDUB PROJECTS 1-2 in B128/130

Projects not in PREDUB will meet in the morning to review music.

**Music with composers' temp cues. We will meet crew by crew. The full score must be cut in.**

.....  
09:00AM-12:00PM | DIAL/ADR PREDUB PROJECTS 3-4 in B106/107

**Monday April 24<sup>th</sup> | Full score delivered to picture editors**

## **Tuesday, April 25<sup>th</sup>, Class #15 – Score SBS 115**

Sound designers demo their film and screen movies **with composers' scores.**

## **Monday, May 9<sup>th</sup> | Final Mix for Projects 1 & 2**

9:00AM-6:00PM, Layback Picture and Sound

## **Tuesday, May 10<sup>th</sup> | Final Mix for Projects 3 & 4**

9:00AM-6:00PM, Layback Picture and Sound

**TEST SCREENING – MAY 10<sup>TH</sup> (Details TBD)**

480 Lt & Rt mix down.

(DIR, PROD, SND) should be present.

**FINAL SCREENING – MAY 11TH, 2023**

**7pm in Norris Theater**

# **CTPR 480 GUIDELINES / RULES / SYLLABUS**

Spring 2023

## **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](https://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](https://policy.usc.edu/scientific-misconduct).

### **SUPPORT SYSTEMS:**

#### ***Student Health Counseling Services - (213) 740-7711 – 24/7 on call***

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention.

#### ***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-of-absence/>

#### ***National Suicide Prevention Lifeline - 1 (800) 273-8255 – 24/7 on call***

[suicidepreventionlifeline.org](https://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***

<https://sites.google.com/usc.edu/rsvpclientservices/home>

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***

<https://eeotix.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***

Avenue to report incidents of bias, hate crimes, and microaggressions for appropriate investigation and response.

# **CTPR 480 GUIDELINES / RULES / SYLLABUS**

Spring 2023

***The Office of Student Accessibility Services - (213) 821-9620 • <https://osas.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***

<https://studentaffairs.usc.edu/find-support/>

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](http://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](http://dps.usc.edu) or [emergency.usc.edu](http://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](http://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 at <http://cinema.usc.edu/about/diversity.cfm> or e-mail [diversity@cinema.usc.edu](mailto:diversity@cinema.usc.edu). You can also report discrimination based on a protected class hereat <https://eotix.usc.edu/eo-tix-resolution-processes/>

## **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.

**“Collaboration may be the very thing, if properly encouraged, that allows the work to speak in the most developed way to the largest number of people...”**

--- Walter Murch