CTPR 546 Fiction General Syllabus

USC SCHOOL OF CINEMATIC ARTS

6 UNITS

Spring 2024

Meeting Times: Wednesday, 9:00 AM to 12:00 PM (SCA 112) and 1:00 PM to 5:30 PM (Dept. Rooms)
** On 2 mornings during the semester class will begin at 8:00 AM – February 21st and 28th

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INSTRUCTORS

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

Kate Hanson	Lead (Producing, Directing, Writing)
Max Salow	Cinematography
Joey Coalter	Editing
Aniket Singh Solanki	Sound
Ophelia Wolf	Sound
Diana Mir-Mohammad-Sadeghi	Production Design

ADDITIONAL STAFF & IMPORTANT NUMBERS

Director of Physical Production	Hashem Selph	hselph@cinema.usc.edu
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COURSE DESCRIPTION

546 is an intensive group workshop experience in narrative filmmaking, emphasizing storytelling and the process of creative collaboration. The class centers on planning, shooting, editing and mixing a sync sound narrative short film, up to 12 minutes long (excluding credits). Over the course of the semester, students and faculty work together to address a myriad of aesthetic, technical, collaborative and ethical issues integral to filmmaking.

LEARNING OBJECTIVES

The class provides a unique opportunity to learn through practical experience, an exercise in problem solving, a chance to develop professional skills, and an introduction to the fascinating dynamic of group interaction.

The ultimate goal is to facilitate growth as storytellers, filmmakers and human beings. To do this, we must all create an environment fostering creative imagination and artistic integrity.

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

DESIGNATED SHOOTING DATES

Each production is allotted a total of 2 days for test shoots and 8 days for principal photography with the option to petition for two additional shoot days provided you have sufficient funds to cover the cost. Up to 2 days can be petitioned for additional pick-ups. (Details below.)

Projects are not required to use all designated shooting dates, but production time is invaluable. **If your team wants to switch out these days for others, you will need to send the faculty a petition. The main thing to look out for is any class conflicts your crew members may have on other days.**

TEST WEEKEND (2 Days Total)
        Saturday, January 27th
        Sunday, January 28th

PRINCIPAL PHOTOGRAPHY WEEKEND #1 (2 Days Total)
1. Saturday, February 3rd
2. Sunday, February 4th

PRINCIPAL PHOTOGRAPHY WEEKEND #2 (2 Days Total)
3. Saturday, February 10th
4. Sunday, February 11th

PRINCIPAL PHOTOGRAPHY WEEKEND #3 (2 Days Total)
        Friday, February 16th - Optional Day 9
5. Saturday, February 17th
6. Sunday, February 18th

PRINCIPAL PHOTOGRAPHY WEEKEND #4 (2 Days Total)
>   Friday, February 23rd - Optional Day 10
> 7.   Saturday, February 24th
> 8.   Sunday, February 25th

PICKUP WEEKEND (2 Days Total) - Granted by petition only if you have sufficient funds
>   Saturday, March 23rd
>   Sunday, March 24th

DESIGNATED POST-PRODUCTION DATES

Each production should also plan to be involved in the following post-production dates.

PICTURE LOCK: Friday, March 29th

ADR SESSIONS: Saturday, April 6th and Sunday, April 7th

FOLEY SESSIONS: Saturday, April 13th and Sunday, April 14th

FINAL SCORE DUE: Saturday, April 20th

COLOR GRADE LOCK: Thursday, April 25th

FINAL MIX SESSIONS: Friday, April 26th, Saturday, April 27th, and Monday, April 29th

TECH SCREENING: Wednesday, May 1st

FINAL SCREENING: Saturday, May 4th @ 7pm in Norris Theater
   **Note the 546s will screen a second time starting around 8:30 or 8:45. You are only required to be present for the 1st screening, the 2nd screening is just for overflow.

PRINTMASTER: Monday, May 6th

GENERAL PROJECT GUIDELINES

1. **Maximum length:** for each film is strictly set at **12 minutes** from first to last frame of picture not including main titles and end credits, which cannot be longer than 2:00 minutes.

2. **Standard Shooting Format:** The standard shooting format is XAVC-I 4096x2160, 4K, 24P (not 23.98) on the Sony FX-9.

   If slow motion is used from 1-60 fps, the camera will record the full 4096 x2160 4k. At higher framerates, the recording resolution will have to change to 1920x1080. That footage would then need to be scaled up to satisfy the DCP deliverable requirement.

   Note that shooting slow motion may utilize more storage space, which could impact your team's allotment of space for your 24p media. Each team will fill out an alternative camera setting form, and get permission from the entire faculty.

3. **Participation:** The faculty invites and expects participation of all students enrolled in 546 in discussions and note-giving on all 3 projects. We want you to be supportive of your colleagues on the other two films and take pride in the success of all the films. **All enrolled students are required to read all three scripts.**

4. **Deadlines:** Given the short semester, the deadlines set out in the class schedule are immutable except under extreme circumstances. 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 2 days of test shooting and 8 days of principal photography with optional 9th and 10th shooting days on Fridays of weekends 3 & 4. Teams must submit a petition for faculty approval to shoot on optional days 9 and 10 if you have sufficient funds to cover cost. Up to 2 days can be petitioned for pick-ups. This is adequate to shoot a 12-minute project that is well planned and executed. The schedule is geared to allocating sufficient time to production and post-production (editing and sound) needs. Additional shooting days will not be authorized.

6. **Test Weekend:** Use test weekend to explore lighting, makeup, costumes, sync sound recording, dual system sound recording, capturing dialogue, on-set procedures, filters, exposure, color palette, etc. Footage shot on test weekend may not be used in the finished films.

7. **Final Draft of Script:** On the Tuesday after the last weekend of principal photography the writer should submit a final draft of the script. **This draft must include any and all changes made to the script during principal photography.** Note: The writer, director, and producers must approve all changes to the script before being made. This draft will serve as the final text version of what was shot to load into the AVID for editors to reference.

8. **Pick-up Weekend:** The pick-up weekend is not guaranteed. Students need to submit a petition to the faculty with a detailed description of what needs to be picked up. Pick-ups are the reshooting of a portion of a scene, the rest of which was acceptably filmed during principal photography.

9. **Picture Lock:** Picture lock means the end of picture editing and the beginning of an intensive period of sound work. Watch carefully for copy and artwork approval deadlines. Picture lock means that all elements of the picture are locked. No more picture changes of any kind will be permitted, including special effects, visual effects, archival footage, animation, title cards, and end credits. Corrections to the title crawl may be permitted by petition only, if time permits. After picture lock, the post production supervisor should create an additional lined script that matches the edit. This should be delivered to sound designers the Wednesday after picture lock.

10. **The Final Screening:** The final screening in Norris Theater represents the completed project. No subsequent changes in the picture or soundtrack are allowed. During final picture-sound marriage, it is the director's responsibility to create an .SRT file for closed captioning. This file is required for the final class screening.

11. **Regular Crew Meetings:** It is the Assistant Director's job to organize and hold regular crew meetings addressing the production's upcoming work. Monday is highly recommended since it permits the producers time to draft any related petitions and order any additional equipment prior to Wednesday's class. Please do not schedule any crew meetings before 5:30pm on Wednesday as cinematographers will be in class.

12. **Locations Scouts:** At least one Production Designer must be present when scouting a location, ideally both Designers. As the team narrows its selections and 'tech scouts' are initiated, all Department Heads need to be in attendance.

13. **Tech Scouts:** When locations have been chosen, tech scouts commence before principal shooting begins. All heads of production departments need to be there. Director, Producers (at least one), Production Designers (at least one), Cinematographer, Key Grip, Gaffer and Sound (at least one).

14. **Forms and Releases:** Each production must have all the proper actor releases, location permits, insurance coverage, copyright arrangements, etc., to cover every shooting situation.

15. **Additional Rentals:** Any additional items that are not part of your semester package from PEC (including filters, lenses, grip equipment, etc.) must be cleared via faculty petition after the cinematographers communicate with the cinematography instructor. In addition, **any equipment obtained from outside sources must be cleared in writing** from the involved instructor to assure the appropriateness, legality and safe operation of the items in question.

16. **Budgets:** The production budget will pay for color correction for single layer material only. Any footage that requires a second pass, such as titles over picture or picture in picture, may incur additional costs that must be accounted for in the budget. The cinematographer must supervise all color grading sessions in person. To that end, the post-supervisor must schedule color grading sessions to accommodate the cinematographer's availability. SCA Post Production must vet color correction facilities and colorists. No exceptions.

17. **Color Grade:** A final color graded video reference (with proper timecode as a window burn and countdown leader) must be delivered to sound one day prior to the final mix—sooner if available.

18. **Loss and Damage**: 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 production budget or out of pocket. Whatever the agreement, it must be signed by all members of the crew and given to the producing instructor.

19. **Post Production Supervisor:** The 1st AD will serve as the post-production supervisor. During each test and production weekend, duties would include checking with camera, editors, and sound to make sure files are backed up (dailies from camera and sound, camera and sound reports), making sure dailies are uploaded to Google Drive and ready for class, and checking that an AAF and MXF video reference is exported and delivered to sound for their afternoon session.

20. Once principle photography starts the post supers from each production should attend the first 15-20 minutes of each editing breakout to ensure they are up to date on any current or anticipated issues.

21. **Shot Lists:** During production, Directors will upload a Preliminary Shot List to the Google Drive for all 546 faculty and all fellow crew members by 8pm every Monday during shooting. Shot lists will be reviewed in the afternoon classes. Final shot lists must be delivered to all the faculty and fellow crew members by 1pm Thursday.

22. **12 - Hour Workday:** Crews will limit their workday to **12 1/2 hours** (including a half-hour for lunch) from call to wrap (taillights). If the location is outside of the **30-mile zone**, travel time must be included in work time. If the location is outside of the **50-mile zone**, the crew must be put up for the night.

23. **Lunch Breaks:** Lunch must take place no longer than 6 hours after call time. If lunch is provided prior to the 6 hour mark, a second meal must be provided within 6 hours of the conclusion of the lunch break. If staggered calls are determined for any crew member(s), those crewmembers will receive lunch at the 6-hour mark.

24. **Turnaround:** Crews must be given a 12-hour turnaround between shoots. SAG requires that actors have a 12-hour turnaround.

25. **Safety:** It is the responsibility of all crew members to ensure that all rules and guidelines are followed. Every crew member is responsible to ensure a safe set for everyone. **Anyone who has any safety concerns should immediately report them to an AD or a producer.** If at any time the AD or producer feels that the shoot is proceeding in a manner that puts anyone in jeopardy, they have the right to shut down the set until the situation is rectified. If any crew member does not feel that the proper safety measures are being taken by the AD or producers, then he/she should contact the producing faculty.

26. **Original Footage and Music:** All 546 films must primarily use original footage shot for the production during principal photography and pick up weekend only and original music or music from the USC Cinema music library. Any exceptions must be approved by petition to the faculty.

27. **ADR and Foley:** All crew and cast members must be available for scheduled shooting days during production as well as possible pick-ups and ADR. It is also advisable to check additional availability in the event that weather or other circumstances forces a change in the production schedule. Crew members registered for 546 or 426 must be available to help with Foley.

28. **Viewing and Editing Footage:** No crew member (including the director) other than the editors is permitted to screen dailies before class Wednesday morning.

    No crew member (including the director) other than the editors may view the Assembly Cut or Editor's Cut prior to the screening in class on Wednesday.

    Absolutely no one other than the registered 546 editors can edit any 546 materials.

    Final Cut should be a consensus between the director and producers, after due consultation with ALL crew members and with due consideration of comments made by faculty and other class members during the morning sessions. In the event that a reasonable consensus cannot be reached, you may call on the faculty for consultation.

29. **Script Pages:** All rewrites after the first all-white script in .PDF format should be given to all **546 faculty, SA's, Becca Han, and Hashem Selph before the Wednesday morning class session** (please note that emailing changes in the early hours of Wednesday morning is rude and not helpful). These rewrites must be in the approved color sequence — blue, pink, yellow, green, goldenrod — with new dialogue, scenes, effects or business marked by an asterisk (*) in the right-hand margin of the line in which there is a change. During production, all revisions (if any) must be submitted for review to the Writing Instructor Craig Sabin, and the Lead Instructor Scott Kroopf by 10am the Tuesday before class. This is the responsibility of the **Assistant Director.**

30. **Crew on Set:** Every registered crew member of 546 is to be on set for the entire shoot. Exceptions are the editors and production designers. Editors will be required to work as script supervisors for the duration of the shoot, but may **petition** to be in the editing lab for the third and fourth weekends. Producers may need to find additional help for script supervision if faculty approve the editors petition. Production designers may need to be prepping at the next location on a shoot day. As a representative of the Art Department, an On-Set Dresser must accompany Production and be on set at all times. Similarly, a Prop Master must be on set with Production at all times.

31. **There is no "B-roll" or "Second Unit."** The director must preside over every take and be physically present on set to call "action" and "cut."

32. **SCA Sound Stages**: The hours for all stages are 8:30 am – 10:00 pm every day except for University holidays.

    Student productions should book through Staging Services at stages@cinema.usc.edu. Students with valid production numbers are able to see stage availability via SCA Community. Requests for additional class times beyond the weekly scheduled class times can be done through Operations at operations@cinema.usc.edu.

33. **Transportation:** All equipment must be transported safely and in an appropriate vehicle. **This means safely for the equipment and safely for the driver and safely for others in the vicinity**. In other words – all equipment must be completely enclosed within an appropriate vehicle – must be securely tied down – with either ratchet straps or the correct size rope with appropriate knots suitable to the task. If a vehicle must be rented, the cost comes from the general production budget, not a departmental budget. Trucks with lift gates are essential and preferred.

    No equipment shall be transported in such a way that an abrupt maneuver or sudden stop or fast turn will cause the equipment to slide, shift or move. Producers need to work with all crew members to ensure the safe transportation of equipment, supplies, and materials for production. Furniture pads need to be used to protect set dressing being rented so there is no loss and damage. Furniture pads can be rented, the costs of those rentals are charged back to the department. If you do not know how to safely tie equipment, please see the faculty.

34. **All filmed material must be shot within designated shooting periods.** This includes background plates for process shooting and motion picture material that appears on television sets or computers.

35. **Single Camera:** All filming is to be done with a single camera. This is not a course in multi-camera filmmaking.

36. **Moving Vehicle:** Any time a camera is in a moving vehicle, whether with actors or for shooting background plates, a hazardous shooting form must be approved and signed by the faculty. Any filming where a moving vehicle is involved on camera also requires a production safety plan.

37. **Cast:** The Producing and Directing Faculty must sign off on cast. None of the lead cast members of the production can be hired until their audition tape and resume has been sent to Scott Kroopf and Rebekah McKendry for approval.

38. **Green Seal:** All productions should have a limited number of hard copies of call sheets and releases on set in case of emergency. These will be converted to paperless for the final production notebook.

39. Exceptions to any of the foregoing, based on specific needs of any given production, can be made via petition to the faculty. Note: Petitions are reviewed and discussed on Wednesdays during lunch. **See the section "Petition Process" below for more information.**

DAILIES SESSIONS

The entire class meets each Wednesday morning to view and discuss dailies, cuts, and sound design as indicated in the class schedule. **We shall begin promptly at 9:00 AM in SCA 112.** (**After 3-day filming weekends, class will begin at 8:00 AM – February 21st and 28th.)

1. This is an opportunity to share your feelings and insights with your fellow classmates and generally create an atmosphere of trust and learning. Strive to be both honest and constructive in your comments. In order to be able to give pertinent and appropriate comments during the dailies class.

2. **Attendance and promptness are mandatory for Wednesday class and for all shoot days.** Two unwarranted absences will reduce the final grade by half a grade point. Two unexcused late arrivals equal one absence.

3. Guests (for example, composer, costume designer, writer) are welcome at dailies, **after consulting with Scott Kroopf.**

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.

Creating a good and accurate budget will require communication. The Director and individual Crew Members must communicate to the Producers what they need in order to realize their vision of the script. **Each department is responsible for communicating their wish list**; what lens - what light - which location, what props, sets, etc.

The budget for all 546 productions is $11,384, which is provided as a stipend by SCA to the student producers to manage. Students may not contribute any additional funds to the production.

In order for Producers to keep and maintain their budget, they must constantly be aware of what is being spent (or what will be spent). It is up to the producer's discretion how they handle purchases made by departments.

Each department must have an approved budget that is agreed on by producers and HODs (Heads of Department), with final approval by producers. Department heads must turn in hot costs (including petty cash envelopes) weekly by Tuesday evening, reflecting costs-to-date. The Producers are responsible for keeping and submitting accurate financial records in order to get reimbursed and in order to have the project signed off on by the faculty at the end of the semester. Weekly cost reports must be submitted to the Lead faculty Scott Kroopf for review.

Crew members must also be responsible by keeping, tracking, and submitting all receipts spent on behalf of their department to the producers. **Producers will not be able to reimburse crew members if receipts are not handed over in a timely fashion. Receipts should be reimbursed within 18 business days from the Tuesday that they were submitted to the Producers.** If everyone plans ahead you will be able to get more for your money and all your hard work.

PETITION PROCESS

It is possible that issues will arise which are not covered by these guidelines or for which you may need a valid exception. In such cases, it is possible to submit a formal petition to the faculty. The petition must include the following:

1. A detailed explanation of what is being petitioned.

2. A detailed explanation of how the issue will be executed effectively and safely by the crew. Include any research references, overheads, diagrams or pictures if necessary.

3. The printed names of each crew member (must be legible) and their signatures acknowledging that they agree with the petition. There should be an additional space for Scott Kroopf's signature on behalf of the faculty.

All petitions must be submitted by **the start of the Wednesday morning class before the shoot in question**. Petitions must be submitted no later than Wednesday at 9am but are encouraged to be sent sooner if possible.
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CREDITS

The producers will be given a sample format for main titles and end credits from the editing SA. The faculty must approve departures from this format.

Final title card and end credits are due at Picture Lock. A printout of all credits is to be given to the faculty on the day of the Editor's cut along with a 1st draft of the credits cut into picture. Updated credits will be due with each subsequent cut. Length CANNOT be changed once locked. **Plan for all PICTURE & SOUND to COMPLETELY fade five (5) seconds before the Finish Frame.**

The traditional order for class crew members in end credits is as follows:

Card 1 Directed by
Card 2 Written by
Card 3 Produced by
Card 4 Cinematography by
Card 5 Production Design by
Card 6 Edited by
Card 7 Sound by
Card 8 Assistant Director
Card 9 Music by
Card 10 Actor 1 (Optional)
Card 11 Actor 2 (Optional)
Card 12 Actor 3 (Optional)
Card 13 Actor 4 (Optional)
Card 14 Film Title (Optional)

Some Specifics About Credits:

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 as well).

2. There must be a standard copyright notice in size no less than 30 pixels. The date of copyright will be 2024. This copyright should appear in the end credits – © 2024 University of Southern California. All Rights Reserved. More information is available on SCA community.

3. Limited **Guest Star credits** preceding or following the Main Title card are permissible but subject to faculty approval.

4. Font and type size is your choice**.** To be readable, the number of lines placed within the title area is just as important as font and size decisions.

5. **Crew credits for those registered in the class must be equal in all ways including size, font, color etc.**

6. No credit can be given to volunteer assistance that competes with or minimizes the contributions of registered USC class members. To avoid confusion or disappointment, consult with the faculty before committing to any specific credit for a non-class member other than those under Production Assistance.

7. **Acknowledgments, Dedications or "Special Thanks"** cards are subject to unanimous approval of all registered 546 students and any 426 student holding Key Crew position and the faculty.

8. Titles will be reviewed and approved by the faculty on the day of the editor's cut. Notes will be given for credits to be updated in subsequent cuts. All title cards and end credits should be finalized and locked by picture lock. Projects may petition for faculty approval to change credits after picture lock as long as the length of the credits does not change.

9. If you have any questions regarding the CTPR 546 Title/Credit Policy, consult Scott Kroopf before making a decision.

10. It is recommended that titles be created using Avid Media Composer. Titles or VFXs can be imported from a graphic editing program such as Adobe Photoshop or After Effects but Post is not set up to troubleshoot nor support any post production work outside of Post workflow. VFXs and Titles outside of recognized industry standards will be returned to producers for correction.

11. No single card credits can be given out to anyone other than the students in the class, the writer, and the composer, unless by faculty petition.

12. The end of your End Credits should be ordered as followed:
    a. A **Student Assistant Card (or Roll)** on which the Student Assistants are listed (including their discipline)
    b. A **Faculty Card (or Roll)** on which the faculty is listed including their discipline. Check with faculty to see if their names should be followed by professional organization acronyms (ASC, ACE, etc).
    c. A credit to **Suh-Hee (Becca) Han** for **Physical Production Administrator**
    d. A credit to **Hashem Selph** for **Director of Physical Production**
    e. A credit to **Sandrine Faucher Cassidy** for **Festivals & Distribution/Licensing**
    f. Edited on Avid
    g. Captured on Sony
    h. The phrase **"Student Produced at the University of Southern California"**
    i. The copyright notice at the end of the credits.

546 4K FOOTAGE

Below is the amount of footage contained on the 2-240 gig cards that come with the package. No other cards can be used unless ok'd by the cinematography faculty. These cards contain enough storage to shoot all projects each week, so there is no need to use other media. Based on the format that is being shot in 546: XAVC-I, 4096x2160 , Cine I, 24P.

240G card at 24 fps – 96 minutes of footage
240G card at 120 fps – (slow motion) – Approx. 19 minutes of footage

Because of the physical time taken to screen dailies in the morning 546 class, and a risk of overloading the editors on extremely short post schedules, shooting limitations must be adhered to in our digital world.

On the set, crews can capture up to **192G/weekend** of footage (108 minutes) for weekends 1 and 2 and up to **288G/weekend** of footage (162 minutes) for weekends 3 and 4. This will come to a **TOTAL** of **960 G**, which will be monitored.

An additional two-day pick-up weekend can be petitioned for, where an additional **192G** may be shot. This would bring the **TOTAL** amount of footage from stored dailies to **1,152G**, which is the limit that can be stored on our shared storage editing system for CTPR 546. This total will include ALL slow-motion footage, acquired footage, and any footage that is in a different format.

At NO time should two cards be used in the camera. One card at a time will prevent an overlap of shots between two cards that may not be able to be recovered in Post.

ALL the shot footage from each weekend should be transcoded and imported into your Avid project following the protocol outlined in the SCA Knowledgebase under CTPR 546- "Post Production-Copying Footage to Working Drive." You will then organize the project as outlined in the SCA Knowledgebase- "Picture Editing- Project Organization/Naming Folders and Bins." This will be the footage you are allowed to use to edit your film. Please see the Editing Section for more information.

Once the footage is shot, a total of 15 minutes per shooting day is selected to print (i.e. show in class). Since directors may not view dailies prior to our class dailies screening, this requires directors to decide which takes they prefer on set, prior to moving on to the next setup, which become the "circled takes." There must be a minimum of one circled take per setup.

Camera assistants and sound 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 shoot in such a manner that each day's circle takes **do not exceed 15 minutes per day (i.e. 30 mins. total for a two-day shoot weekend and 45 mins. total for a three-day shoot weekend).** Any deviations from the approved shooting plans (i.e. if a particular shooting weekend requires more than 192G) need to be pre-approved by the producing, cinematography and editing instructors. **Dailies should be presented with synced sound.**

Occasionally, there may be some footage that might be classified as B roll footage. This includes things like long POV shots, long Master Shots, a Drone shot or a long sequence of inserts or cutaways. Under these circumstances, you are not required to show all the footage in their entire length. Only show enough footage so that the set ups and type of shots can be observed. However, the entire shot still counts towards the TOTAL amount of stored footage in the shared editing system server.

There may be times on the set when it will become necessary to erase the media card to allow for additional recording. This must not be done until the card is **backed up** in its entirety onto at least **two hard drives**! One of the drives may be in the producer's computer on the set, and the second, a reliable, stand-alone hard drive/thumb drive.

When the drives are downloaded on set, the cinematographer is responsible for the downloading of footage to drives. When the footage is to be downloaded after wrap, the editors will assume that responsibility. It is standard operating procedure that **all media including RAW footage must be backed up on two separate hard drives AND the shared editing server before cards can be erased**. To ignore these procedures could result in losing all the captured media.

At the end of each weekend's shooting, the editors will offload all media onto the shared editing server in the Avid lab. 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.

Sound will copy production sound files and sound reports to a backup drive and upload them to the fileshare no later than Monday at noon.

Footage captured during test weekend and transcodes made on test weekend may not be used in the final project.

DIRECTING

1. During Pre-production it is essential that Directors meet and discuss with the Production Designers the look of the film together. After this initial period of gestation, Producers should join this discussion of the world of the film. With regards to the sets and environments, these discussions will help shape the vital decisions of whether or not to use a location or build a set as the case may be.

2. All circled takes intended for use in the project must be screened in the Wednesday morning dailies sessions before it can be cut.

3. Directors should come to their afternoon seminars prepared to discuss the scenes planned for the next shoot. Bring completed storyboards; shot lists, floor plans etc. Shot lists are due Wednesday at 9am. In order to have these elements, Directors must scout comprehensively with a Production Designer to find the necessary Locations. The Art Department can then provide floor plans to the Director and DP to help generate shot lists and storyboards.

4. Each Director is responsible for keeping a weekly journal of his or her directing activity. This will be turned in over the course of the semester at the discretion of the directing instructor, by email, no later than Tuesday evening.

5. Directors must meet regularly with all crew members to discuss technical, logistical and aesthetic issues. Keeping everyone engaged fosters collegiality. The A.D. will schedule a crew meeting each week, no later than Monday or Tuesday, so that issues relating to the forthcoming shoot can be discussed in the Wednesday class sessions.

6. Production Meetings between the Director, Producers, DPs, AD, PDs, Prop Master, Sound, Editors, and Costume Designer to discuss and prioritize the weekend's shot list and shooting order are mandatory and should be held Thursday night at the latest. At the following week's general crew meeting, each department MUST have the opportunity to analyze how successfully the shoot was executed and will make a similar report to the Wednesday AM class.

7. Analysis of the collaborative relationships among each film crew is very much a focus of the 546 experience.

8. Directors must be available during sound editorial and mixes to provide notes on the sound design. The sound edit will be locked prior to the mix, including all final ADR selections. There is no time for edits on the dub stage.

PRODUCING and ASSISTANT DIRECTING

The following steps must be completed by **Wednesday at 8:00 AM** of each week:

1. Draft a call sheet for the first day of shooting, even though dailies may change your decisions.

2. Finalize the current production schedule for that weekend and distribute it to the crew.

3. Have signed location agreements for every stage and location to be used.

4. Have copies of the state or city permit for each location.

5. Acquire all the insurance certificates and any riders called for by the location or permit.

6. Verify compliance with any other safety/legal requirements such as police presence, Child Welfare, certified firearms specialist etc.

7. Submit Production Safety Plans and Petitions to faculty.

During Principal Photography the following is necessary:

1. Call sheets must be given to all cast, crew or emailed to **Hashem Selph, Becca Han, All Faculty Members and SAs** by 5:00 PM Friday (if it is a three-day shoot weekend, the deadline is 5:00 PM Thursday).

2. Submit Daily Production Reports to **all faculty members, Hashem Selph, and Becca Han no later than 5:00 pm on the Monday** following the production weekend.

3. Submit **Production Safety Plans** by Monday at 8pm. Please review PSPs with Kate before submitting to faculty.

4. Actively review the shooting plans and actual set-ups to assure that all safety issues are resolved and that the health and welfare of cast and crew is in no way compromised.

5. An authorized **studio teacher** must be on set at all times when minors are employed.

6. The assistant director will take on the additional role of the **Post Production Supervisor**. They can bring on one of the producers or an SCA student from outside of 546 to help them, but the AD/Post-Sup will be the **PRIMARY POINT OF CONTACT** for post production. The post-production supervisor has a significant role in assuring that the films are edited and finished in a creative, timely and cost-efficient manner. The Post Production Supervisor is the liaison between the picture editors, sound team, colorist, composer, VFX artist (if any), and title and end credit artist. They are responsible for the post budget, ordering supplies, keeping track of all post materials, booking and working with the composer, scheduling recording sessions, booking actors for ADR, and getting titles made and delivered, etc. The Post Production Supervisor will need to have regular meetings with the sound and picture editors, and will consider themselves a part of the post production team. **This job is very important and extremely involved. Please be advised that this is no small commitment and will take a considerable amount of your time.**

7. Producers will check with the Equipment Centers to make sure all items are returned in good condition.

8. The Producers and Assistant Directors are responsible for keeping a record of the production. A **"Production Book"** with all materials relating to the making of the film will be handed in at the end of the production once the mix has been completed. The notebooks must be cleared in order for the films to screen. Details will be given out in class.

9. Producers must plan for and share responsibility of transportation (costs, scheduling, pickups) for all departments and have a line in the budget for transportation that is not part of a particular department's budget. All crew (especially camera and production design) need to give adequate notice of their transportation needs (several days, at the very least).

10. Each Producer/AD is responsible for keeping a confidential weekly **journal** of his or her department activity. Starting Week 2 these will be submitted to Scott Kroopf every Tuesday by 6pm.

PRODUCTION DESIGN

1. The production designers collaborate with the director, DPs, and producers to design and execute the physical environments authentic to the film's story and its characters. In this class, the production designers' role encompasses **all** the crafts of the art department, including (but not limited to) art direction, set design, set decoration, props, graphic design, construction, paint, and greens.

2. Production designers will work in close collaboration with the director, DPs and producers to clarify all budgeting, scheduling and transportation needs before and during production. **Production designers must be included in all production meetings and location scouts**.

3. The production designers will collaborate with the costume designer and hair and make-up to ensure a coherent look.

4. Production designers will furnish ground plans of each weekend's sets & locations to the director for use in weekly shot lists. These ground plans are due (to the director and instructor) each Monday (for the following weekend's work). In addition, they will furnish plans, sketches, photos, etc. in a timely manner to all departments as needed.

5. The production designers will provide breakdowns for each of their categories (set decoration, props, graphics etc.). They'll price out an art department costs and collaborate with producers to find a budget that both find viable. The designers will be responsible for maintaining the budget.

6. Production designers will develop a calendar for the shoot that tracks art department requirements in terms of pick-ups, prep, wrap and returns. Production designers will develop this weekly workflow, which will identify their manpower and transportation needs. Collaborating with the producers, should the work require more prep time than production can give, production will re-think the work. This calendar must be turned into the instructor as well. Production will need advance notice to get the vehicles and help find the additional manpower the art department needs.

7. The production designers will email a weekly journal to the instructor no later than the Monday evening of each week.

8. The production designers will assist the producers in finding additional crew to help execute the prep, pick-ups, returns and on-set needs of their department. The designers are directly responsible for supervising all art department crew.

9. All outside efx equipment should be signed off on by Ross and Scott (fans, rain, etc..)

CINEMATOGRAPHY

1. The cinematography student assigned to each film will fulfill the functions of the cinematographer and the camera operator.

2. The cinematographer is responsible for working out camera blocking with the director, and then supervises lighting the set. The camera operator fine tunes the camera placement (with the director) and shot execution – rehearsing the movement and composition. The camera operator works with the boom operator to set the frame lines and safe microphone placement, and with the rest of the camera crew to ensure they are all serving the requirements of the shot.

3. The Cinematographer is responsible for ensuring that slates are shot correctly. This means that they are: legible, lit, in focus and large in frame. The slate must be still when the sticks are clapped. The clapper must be clearly visible when it claps. Please do not drop the sticks when they are clapped and use "soft sticks" whenever a slate is near an actor's head.

4. The cinematographer is responsible for the downloading of footage to drives whenever that footage is downloaded on set or during the course of the 12-hour production day (even if it is on a "producer's" laptop). 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 Media card be erased and recording continued. Note: the AC is your focus puller and is **not** to be handling the raw files.

5. During the course of production, should you anticipate the need for a specific test which will address an issue you expect to encounter the following weekend, you should arrange with your AD to shoot a test at the end of your scheduled shoot for viewing during our Wednesday class session. This must be scheduled within the 12.5-hour workday and is not to extend your day beyond the 12.5-hour limit.

6. **Any and all camera, grip and electrical equipment** to be used that comes from outside sources (including weekly items and roll items from the PEC) must be pre-authorized by the cinematography faculty. You must submit the "Authorization to Use Additional Equipment" form that is found on page 6 in the 546 Cinematography Syllabus. One form must be submitted for each weekend.   Allow at least two weeks for such requests as several faculty members may confer on these issues. Last minute requests will likely not be granted.

7. Any outside camera expenses must be discussed with and approved by the producers, once the camera priorities have been set by the cinematographers and the director.

8. Any specialized equipment that requires an experienced and professional outside technician may be used only with Petition of the entire Faculty and Hashem Selph, (This includes, but is not limited to: car mounts, (big generators are not allowed)(except putt putts with prior approval by the cinematography instructor), dollies with jib arms, Steadicams, small cranes, scissor lifts not allowed, condors not allowed, large light balloons not allowed, camera cars not allowed, helicopters not allowed, etc.) (This also includes home-built versions of similar

equipment). Even if **you** are a member of a trade guild and have the specialized training and experience to operate this equipment, its use may be beyond the scope of this class and as such may not be used on a 546 production, unless otherwise ok'd by the entire faculty and Hashem Selph. Sound faculty and sound crew must be notified if a generator is used.

9. Students may not loan equipment to other classes or productions, nor may they borrow equipment from other classes or productions. All equipment used is the responsibility of the person(s), and production to whom it is assigned by the PEC.

10. No student may solicit any equipment rental house for a free donation, nor may they accept a free donation from any equipment rental facility without first consulting with the cinematography faculty and Hashem Selph, USC's head of physical production. All such requests must go through Hashem's office. <u>There are no exceptions.</u>

11. If a transporting vehicle must be rented to move heavy equipment, a lift gate and professional driver are essential. Again, it is your responsibility to obtain the written permission of the faculty.

12. Each Cinematographer is responsible for keeping a weekly journal of their professional activity. This will be turned in over to the cinematography instructor every week of the semester, which will be turned in over the course of the semester, by email, no later than Tuesday evening.

13. Camera assistants are responsible for filling out a Camera Report, listing each set-up and take, as well as circling the takes. This Camera Report will be delivered, along with the sound reports and script supervisor's notes, to the Editors at the end of each production weekend.

<u>Violation of these guidelines may result in confiscated footage or other punitive action.</u>

<u>SOUND</u>

1. Each sound crew will have the unique opportunity of learning and being responsible for all three major phases in developing their movie's soundtrack: production recording, sound design/editing, and re-recording mixing.

2. Sound crews are expected to attend a weekly lab in addition to the Wednesday class breakout (usually on a Friday). The labs are conducted by the sound faculty and SAs and go into detail about the operation and use of Sound Department equipment and facilities. Students must complete the labs in order to operate the facility/equipment.

3. On Mondays (or the day after the shoot), the sound crews will be responsible for backing up and delivering production sound dailies and the sound report, ensuring the files reach the picture editors in a timely manner.

4. All Pro Tools sessions will be stored by the sound department at the end of the final mix. The Pro Tools sessions will be stored until acceptable printmaster tracks are completed.

5. An itemized list of necessary supplies will come from the sound SA/faculty. The sound team, like all other departments, will be responsible for staying within the budget limits. **No supplies should be purchased without the approval of the producers**.

6. Sound department facilities and equipment are to be operated only by the 546 sound teams. Composers may not operate the console in a session or during any mix at USC facilities. Other crew members may not edit sound or mix unless authorized to do so by the faculty.

7. The post-sound process involves many hours of hard work in a short space of time. **All crew members** are encouraged to assist the sound team during this period by helping with Foley, ADR, and Music recording sessions. For example, the sound crew may need other crew members to be Foley Artists/Walkers or may need group walla. However, all sound elements apart from music must be set up, recorded, edited & mixed by the sound team. Bringing sound elements that the sound students and faculty have not heard in advance of the pre-mix or final mix is unacceptable. Directors must listen to sound edits and give notes before the mix.

8. Directors, Producers and Sound Designers should set realistic goals for the final soundtrack and work collaboratively to stay on schedule. Three pre-mixes will take place prior to your final mix: two half-day pre mixes (1. BGs, 2. FX/Fol) and a full day pre-mix (3. Dialogue). The half-day pre-mixes are 5 hours long while the Dialogue pre-mix is 8 hours long (from 9a-5p) and includes a 30 minute lunch break. Directors must be present for their scheduled mixes to give mixing notes.

9. After all final mixes are completed, a time will be set up for a technical screening in Norris to hear the 5.1. Directors and sound crew must attend. If significant problems are identified with the tracks at that point, those issues may be corrected pending faculty approval and schedule availability.

10. A more detailed breakdown of sound crew duties and scheduling will be reviewed during the Wednesday afternoon sound breakout.

EDITING

1. It is the responsibility of the editors registered in the class to edit the recorded material in appropriate collaboration with the director and producers. The film material will be edited on Avid Media Composer. See your instructor for the specific rules regarding the use of the Avid stations and NEXIS workspace. `SEP`

2. Cuts of new material are due in class each Wednesday as per the schedule. There is no time in the schedule for a delay in the cutting process. In addition, Tuesday night the editors will upload a compressed QuickTime movie that can be accessed via Google Drive starting on Wednesday morning. PNG files can be provided to the Art Department per request.

3. All editing is to be done by the student editing crew using the school's post-production facilities only. It is not permissible for the assigned editors to bring in outside assistance or to permit other crew members to cut the picture.

4. At the end of every editing session, editors are required to back up the project (including all metadata) onto an external drive or thumb drive. Additionally, projects should be backed up any time an editor steps away from the computer for any extended time - lunch breaks, meeting breaks, and definitely overnight.

5. It is recommended that editors set their Avid Auto-Save to 3 minutes or less.

6. It is the editor's responsibility to sync the dailies on Avid by Tuesday evening. In addition, the editors are required to provide the sound team with a QuickTime and AAF export for the following cuts: one of the first scene cuts, the assembly cut, and the producer's cut.

7. Dailies will have the appropriate leader and/or "countdown" material at the heads and tails, including the 2-pop, end-pop, and slate.

8. When the weekend's footage is delivered to the editors, it will be accompanied by a camera report, a sound report, and the script supervisor's report. These will be used to help organize the dailies and give the editors knowledge of the circled takes and any other important production notes (i.e. NG takes, MOS, slo-mo) that took place on set.

9. The editing teams are responsible for reporting problems with dailies to their editing faculty as well as their producers, cinematographers and director (the producers will then inform the other crew members). Please contact the Avid instructor Rommel Villa for any questions on Avid Workflow or other problems. Rommel will answer your questions within 24 hours, or direct you to the right person.

    The AVID Genius Bar is also available to answer any technical questions you might have regarding Avid. **Please check the SCA Knowledgebase for the most current schedule as it will probably change.**

    The current hours for the remote AVID Genius Bar are:

    Online: Monday 10 AM – 5 PM, Thursday 1 PM - 5:30 PM , and Friday 1 PM – 3 PM
    In-Person (B139): Tuesday 5:30 PM - 9 PM

    Also, please be aware that going to the SCA Knowledgebase website can easily solve many technical editing and workflow problems: http://knowledgebase.sca.usc.edu/.

10. It is not productive to have crewmembers other than the editors in the editing room while the dailies are being synced. The editors have many duties to perform, in addition to looking at and syncing the dailies. Please have the patience to wait until dailies are screened in class. ⌐SEP⌐

11. The cut presented at the final class screening in Norris represents the final version of the project. No subsequent changes are permitted. ⌐SEP⌐

12. The final online cut will be struck only after the producing instructor has approved the production notebook, all equipment has been returned, and all class requirements have been completed to the satisfaction of the faculty. ⌐SEP⌐

13. Editors will be required to be present at all screenings, at picture lock and during   the final sound handoff to deliver a final color grade with timecode window burn and countdown. Additionally, all editors are required to be available to the sound crew in preparation for the final sound mix and fix mixes. Failure to be available during the sound "crunch" will be noted during final grading. Note that your job does not end after picture lock. You will still need to be available until the very end of the semester.

14. Prior to the first assembly screening, the editors should have the confidence and trust of the directors to do the work of editing themselves. They should not show cuts of the material to the directors until the work can be judged in context. Once the first assembly is screened in the morning class, the editors and directors will then arrange to meet quickly together and begin their collaborative process until the editing is complete. This is a mirroring of industry practice.

15. Here is the order in which the cuts will be screened in class:
    a. <u>Editor's Cut</u> - The first day of screening cuts. This would be the cut based on the script (Assembly cut), and the editor's first attempt, from their point-of-view, to creatively refine the film (Editor's Cut).
    b. <u>Director's Cut</u> - Directors and Editors work together on this cut-second screening.
    c. <u>Producer's Cut</u> - Directors, Producers and Editors work together on this cut- third screening.

16. Editors should arrive early on Wednesday mornings to test and prepare their footage.

17. Editors will be required to work as Script Supervisors on their films. Editors should alternate, one should be on set and the other should be working on the edit in post. If the editors do not want to continue to script supervise after the first two weeks of shooting, they must petition for faculty approval. Editors and producers will need to acquire additional help for script supervision if the petition for editors to not be on set is approved.

18. All shoot footage will be synced and available for the edits. However, the editors will begin by using the director's circled takes for editing the Assembly Cut. It is understood that various non-circled takes may have useful moments for storytelling, and editors will be permitted to use these as well.

19. Sound Designers may ask editors to work with the director to do any preliminary music editing after picture lock.

USE OF SCA & RZC STAGES & SCENERY

1. **FIRE LANE** Each stage has a fire lane marked on the stage floor. The Fire Lane must be kept clear at all times. Scenery, set dressing, stage braces or "jacks", working equipment etc. cannot be placed in the Fire Lane.

2. **CONSTRUCTION REVIEW MEETINGS:** All student projects using SCA or Zemeckis (RZC) stages for any class assignment or production that involves scenery construction, painting, wall coverings, etc. including undergrad, grad and Stark Projects and Sloan Projects must schedule a Review Meeting to present their plans for construction and set dressing. Review Meetings must be scheduled at least 8 days prior to the start of construction. Review Meetings occur Tuesdays, 4-6PM or Wednesday afternoons between 5PM-7PM and require approximately 30 minutes. Review Meetings are held in Ross Silverman's office or on Zoom. If your production involves any construction, painting, wall covering or use of any scenery you must schedule an appointment. Failure to schedule and attend Review Meetings will disqualify your production from using SCA & RZC stages.

   a. The student director, production designer, cinematographer and at least one producer must attend Review Meetings. At Review Meetings, students present their Construction Plan including: a 1/4" ground plan drawing of their set on a 1/4" Scale Plan diagram of their stage, a list of non-USC personnel involved in construction and set decoration, plans for painting and set decoration, plans for the use of power tools, strike, wrap and trash disposal. Scale Plan 1/4" diagrams of SCA & RZC stages are available from Carlos Jauregui or Jovan Williams.

   b. In order to gain access to a stage and begin work, the Construction Plan must be approved by Ross Silverman. At Review Meetings, Silverman will determine if the Construction Plan is acceptable. If the Construction Plan is unacceptable, another Review Meeting will be scheduled. The student project must submit their revised Construction Plan within 4 days of their previous Review Meeting and meet again with Silverman. Projects with unapproved Construction Plans will not be allowed to use SCA or RZC stages.

3. **STOCK WALL FLATS**: A selection of stock wall flats is available for student projects for use on the SCA stages. The SCA stock flats cannot be transported and used at RZC or off-site. Certain limitations apply to the use of these flats. The flats can be reserved through Carlos Jauregui who can answer questions about the limitations in using the flats. Standard gluing of wallpaper, texturing or metallic painting of stock flats are prohibited on all SCA & RZC stages. Alternate methods for hanging wallpaper without glue, can be discussed at the Review Meetings. The rolling flats on the SCA stages are not available for student productions. There are no stock flats available for the RZC stages. Wall flats on RZC stages are used for classes

and may not be painted, wallpapered, or changed in any way.

4. **SCENERY DAMAGE:** If SCA stock flats and/or jacks are damaged, the student production will be charged repair or replacement costs. Replacement costs: $100 per stage jack; $800 per wall flat; $1500- $5000 or current industry rate per door or window flat.

5. **CONSTRUCTION:** Students are responsible for understanding how scenery is safely constructed, braced and used on stage. Students may need to find outside help for their construction. Power tools can only be used by fully experienced or qualified professionals. Fasteners to be used are Philips-Head- 1-5/8" black drywall screws. Generally, longer or shorter screws are they exception for special applications. Any non-USC, outside personnel used for any stage work must submit a Volunteer Agreement Form that can be obtained from Hashem Selph's Office of Physical Production.

6. **WORK DAY HOURS:** All construction by USC students and non-USC personnel must adhere to SCA's 12-hour workday limit. All work periods, including set strike, must occur within the SCA & RZC stages' 8AM-10PM hours of operation. Access to stages and/or any stage work is prohibited before or after the hours of operation. USC faculty or staff will shut down a project if these hours are extended or violated.

7. **USC SUPERVISION:** If a student project uses any non-USC personnel on stage (during prep, production or strike), a full-time USC student enrolled in the project's class and designated by SCA as the project's producer must be on stage at all times. This student producer must monitor all stage activity including construction, preparation, production, strike/wrap and cleanup activity.

8. **PAINTING**: Flats must be painted in a vertical, upright position. Do not paint flats in a horizontal position. Flats lying on the floor, tables, saw horses or other objects for painting is prohibited. All painting must be kept inside the stage and use proper drop cloths for floor, wall and equipment protection. Painting and construction are not allowed outside any SCA or RZC stage including on the pavement or grassy areas. Painting is limited to brushes and rollers. Spray equipment and airless sprayers are not permitted. All materials used for painting, stains or other applications must be water-based that can be cleaned with soap and water. All cleaning of paintbrushes and equipment must use the janitorial industrial sinks. The Stage Manager, OPS or the RZC front desk can provide access to the janitorial industrial sinks. Do not use conventional bathroom sinks to clean brushes or rollers.

9. **STAGE FLOOR PAINTING:** The stage floor cannot be painted without prior permission from Ross Silverman. If permission is granted, the stage floor must be restored to its prior condition within 48 hours after wrap. Cost and labor of repainting the floor is the responsibility of the student project. Any floor damage, including wood destruction, paint and/or glue will require floor restoration at the student project's expense at industry market rate.

10. **STRIKE/WRAP OF THE SET:** All flats, scenery, props and set dressing must be removed from the stage during the strike. The project's producers must allow time and budget for an adequate strike crew, which may include outside personnel. The strike must be completed within the schedule agreed upon during the Review Meetings and be accomplished in a safe and professional manner.

11. **STAGE & CLASSROOM ASSETS:** Classroom tables & chairs may not be used in the construction process. Any classroom assets damaged by mishandling, paint, glue or construction work must be replaced at the student production's expense. Students should provide construction sawhorses and create their own work surfaces.

12. **DELIVERY & PICK UP OF SCENERY & EQUIPMENT:** Nothing can be delivered or stored on any stage prior to a student project's reservation. At the end of a weekend reservation, all equipment, scenery and set decoration brought in by the student production must be removed from the stage by Sunday evening.

13. **TRASH DISPOSAL:** All trash must be carried away and placed in the appropriate dumpsters. Any wood debris must be cut into 4' lengths or smaller.

If you have questions about use of USC stages or scenery please contact:

Michael Provart: mprovart@cinema.usc.edu
Carlos Jauregui: cjauregui@cinema.usc.edu
Jovan Williams: jwilliams@cinema.usc.edu
Cinema Operations (OPS) 213.740.2892

GRADING

Grading is based on the following:

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 the Office of Student Accessibility Services (OSAS) each semester. A letter of verification for an approved accommodation can be obtained from OSAS and should be delivered to John Watson at the beginning of the semester. For more information, please visit the OSAS When & How to Register webpage (https://osas.usc.edu).

ATTENDANCE POLICY

All students are expected to attend every designated class, lab or breakout session, and filming days **on time**. Punctuality is crucial to successful filmmaking. In addition, students should be thoroughly prepared for each of these commitments and present during class sessions (**with their cameras on if attending virtually**) – unless prior accommodations have been made with faculty instructors.

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

- Exemptions will be allowed on a case-by-case basis, and must be supported by a written accommodation request from the USC Office of Student Accessibility Services (OSAS).

- Students who become ill and need to self-isolate will be supported in their efforts to stay current with classwork and assignments. Faculty are no longer required to provide an option for students to zoom into class. However, Faculty may choose to use zoom at their discretion in an effort to help students stay current in their course work.

If for any reason a student is going to miss a class or be late, you MUST inform both your instructor and your SA with regard to class, or your Producer and/or 1st Assistant Director with regard to filming days.

Two unexcused absences will result in a student's grade being lowered by one full letter (For example, an A grade becomes a B). A third unexcused absence will result in a student's grade being lowered by one, additional full letter (Following the previous example, a B grade becomes a 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.

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.

ARTIFICIAL INTELLIGENCE (AI) POLICY

In this course, you are allowed to use artificial intelligence (AI)-powered programs to help you with assignments that indicate the permitted use of AI. You should also be aware that AI text generation tools may present incorrect information, biased responses, and incomplete analyses; thus, they are not yet prepared to produce text that meets the standards of this course. To adhere to our university values, you must cite any AI-generated material (e.g., text, images, etc.) included or referenced in your work and provide the prompts used to generate the content. **Using an AI tool to generate content without proper attribution will be treated as plagiarism and reported to the Office of Academic Integrity.** Please review the instructions in each assignment for more details on how and when to use AI Generators for your submissions.

COURSE CONTENT DISTRIBUTION AND SYNCHRONOUS SESSION RECORDINGS POLICIES

USC has policies that prohibit recording and distribution of any synchronous and asynchronous course content outside of the learning environment.

Recording a university class without the express permission of the instructor and announcement to the class, or unless conducted pursuant to an Office of Student Accessibility Services (OSAS) accommodation. Recording can inhibit free discussion in the future, and thus infringe on the academic freedom of other students as well as the instructor. (Living our Unifying Values: The USC Student Handbook, page 13).

Distribution or use of notes, recordings, exams, or other intellectual property, based on university classes or lectures without the express permission of the instructor for purposes other than individual or group study. This includes but is not limited to providing materials for distribution by services publishing course materials. This restriction on unauthorized use also applies to all information, which had been distributed to students or in any way had been displayed for use in relationship to the class, whether obtained in class, via email, on the internet, or via any other media. (Living our Unifying Values: The USC Student Handbook, page 13).

COURSE EVALUATIONS

A course evaluation will be provided at the end of the semester university-wide. It is an important review of students' experience in the class.

COURSE SCHEDULE

	Topic	Presented in Class
Week 1 (Jan 10)	Introduction	**Director presentations** **Casting updates**
Week 2 (Jan 17)	Set Procedure	
Week 3 (Jan 24)	Department Presentations	**Cinematography presentations** **Production Design presentations** **Sound presentations** **Test Weekend Plans**
Week 4 (Jan 31)	Test Weekend Dailies	**Test Weekend Dailies** **Weekend 1 Plans**
Week 5 (Feb 7)	Weekend 1 Dailies	**Weekend 1 Dailies** **Weekend 2 Plans**
Week 6 (Feb 14)	Weekend 2 Dailies	**Weekend 2 Dailies** **Weekend 3 Plans**
Week 7 (Feb 21, 8am)	Weekend 3 Dailies	**Weekend 3 Dailies** **Weekend 4 Plans**
Week 8 (Feb 28, 8am)	Weekend 4 Dailies	**Weekend 4 Dailies**
Week 9 (Mar 6)	Editors' Cuts	**Editors' Cuts**
Week 10 (Mar 20)	Director's Cuts	**Director's Cuts**
Week 11 (Mar 27)	Producers' Cuts	**Producers' Cuts**
Week 12 (April 3)	Music Spotting (9am) Sound Spotting (1pm)	**Picture Locked Cut**
Week 13 (April 10)	TBA	
Week 14 (April 17)	TBA	
Week 15 (April 24)	Sound Design Presentations	**Projects with sound design**
Week 16 (May 1)	Tech Screening (Norris)	**Finalized DCPs**

PENALTIES FOR VIOLATIONS

Violation of any 546 rules may result in failure of the class, loss of First Look privileges, confiscation of footage and no screening or distribution of the final film.

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

STATEMENT ON ACADEMIC CONDUCT AND SUPPORT SYSTEMS

Academic Integrity:

The University of Southern California is a learning community committed to developing successful scholars and researchers dedicated to the pursuit of knowledge and the dissemination of ideas. Academic misconduct, which includes any act of dishonesty in the production or submission of academic work, compromises the integrity of the person who commits the act and can impugn the perceived integrity of the entire university community. It stands in opposition to the university's mission to research, educate, and contribute productively to our community and the world.

All students are expected to submit assignments that represent their own original work, and that have been prepared specifically for the course or section for which they have been submitted. You may not submit work written by others or "recycle" work prepared for other courses without obtaining written permission from the instructor(s).

Other violations of academic integrity include, but are not limited to, cheating, plagiarism, fabrication (e.g., falsifying data), collusion, knowingly assisting others in acts of academic dishonesty, and any act that gains or is intended to gain an unfair academic advantage.

The impact of academic dishonesty is far-reaching and is considered a serious offense against the university. All incidences of academic misconduct will be reported to the Office of Academic Integrity and could result in outcomes such as failure on the assignment, failure in the course, suspension, or even expulsion from the university.

For more information about academic integrity see the student handbook or the Office of Academic Integrity's website, and university policies on Research and Scholarship Misconduct.

Please ask your instructor if you are unsure what constitutes unauthorized assistance on an exam or assignment, or what information requires citation and/or attribution.

Students and Disability Accommodations:

USC welcomes students with disabilities into all of the University's educational programs. The Office of Student Accessibility Services(OSAS) is responsible for the determination of appropriate accommodations for students who encounter disability-related barriers. Once a student has completed the OSAS process (registration, initial appointment, and submitted documentation) and accommodations are determined to be reasonable and appropriate, a Letter of Accommodation (LOA) will be available to generate for each course. The LOA must be given to each course instructor by the student and followed up with a discussion. This should be done as early in the semester as possible as accommodations are not retroactive. More information can be found at osas.usc.edu. You may contact OSAS at (213) 740-0776 or via email at osasfrontdesk@usc.edu.

Support Systems:

Counseling and Mental Health - *(213) 740-9355 – 24/7 on call*
Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention.

988 Suicide and Crisis Lifeline - *988 for both calls and text messages – 24/7 on call*
The 988 Suicide and Crisis Lifeline (formerly known as the National Suicide Prevention Lifeline) provides free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week, across the United States. The Lifeline is comprised of a national network of over 200 local crisis centers, combining custom local care and resources with national standards and best practices. The new, shorter phone number makes it easier for people to remember and access mental health crisis services (though the previous 1 (800) 273-8255 number will continue to function indefinitely) and represents a continued commitment to those in crisis.

Relationship and Sexual Violence Prevention Services (RSVP) - *(213) 740-9355(WELL) – 24/7 on call*
Free and confidential therapy services, workshops, and training for situations related to gender- and power-based harm (including sexual assault, intimate partner violence, and stalking).

Office for Equity, Equal Opportunity, and Title IX (EEO-TIX) - *(213) 740-5086*
Information about how to get help or help someone affected by harassment or discrimination, rights of protected classes, reporting options, and additional resources for students, faculty, staff, visitors, and applicants.

Reporting Incidents of Bias or Harassment - *(213) 740-5086 or (213) 821-8298*
Avenue to report incidents of bias, hate crimes, and microaggressions to the Office for Equity, Equal Opportunity, and Title for appropriate investigation, supportive measures, and response.

The Office of Student Accessibility Services (OSAS) - *(213) 740-0776*
OSAS ensures equal access for students with disabilities through providing academic accommodations and auxiliary aids in accordance with federal laws and university policy.

USC Campus Support and Intervention - *(213) 740-0411*
Assists students and families in resolving complex personal, financial, and academic issues adversely affecting their success as a student.

Diversity, Equity and Inclusion - *(213) 740-2101*
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*
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) 442-1200 – 24/7 on call*
Non-emergency assistance or information.

Office of the Ombuds - *(213) 821-9556 (UPC) / (323-442-0382 (HSC)*
A safe and confidential place to share your USC-related issues with a University Ombuds who will work with you to explore options or paths to manage your concern.

Occupational Therapy Faculty Practice - *(323) 442-2850 or* otfp@med.usc.edu
Confidential Lifestyle Redesign services for USC students to support health promoting habits and routines that enhance quality of life and academic performance.

PLEASE NOTE:
FOOD AND DRINKS (OTHER THAN WATER) ARE NOT PERMITTED IN ANY INSTRUCTIONAL SPACE IN THE SCHOOL OF CINEMATIC ARTS COMPLEX