

THE 2009 SUMMER FILM INDUSTRY TRAINING PROGRAM COMPLETE CURRICULUM

Please note that all course descriptions and curriculum detail herein are subject to change. Instructors may present course content in different sequence and/or otherwise vary course content and structure according to their wishes. Specific classes may or may not be taught on all campuses, and may be consolidated and/or eliminated due to demands of attendance, staffing, equipment, facilities, and/or space.

Assistant Director Training Program

Objective: To train Connecticut residents in the basic responsibilities and functions of the Assistant Directors.

Program Synopsis: The first week will be a half-day lecture involving an overview of the production and what happens during preproduction, with time spent on the basics of how it works. In the second week, production will be discussed. Scheduling will be explained, with practical exercises in Scheduling and creating a call sheet. The following lesson plan defines specific subjects to be covered in the training program. Within the described daily and weekly framework of the program, the grantee and/or hired instructor are encouraged to supplement the curriculum as they see fit. Because all feature film positions and departments are not currently included in the training program, the use of guest speakers is encouraged as an enhancement to the lesson plan. Recommended guest speakers for the Assistant Director Training Program include Production Managers, Production Designers, Directors of Photography, Costume Designers, Prop Masters and Location Managers.

Required Text: TBD

Half-Day Introductory Lecture Assistant Director Department

The Role of the Assistant Director

- Life in the Movie Industry
- Director's Asst. vs. Assistant Director
- Job Categories within the Department
- Pre-production & Production
- Tools of the Trade
- Breakdown & Organization
- Departmental Paperwork
- AD Responsibilities
- Walkthrough of Day-to-Day Prep
- Walkthrough of Day-to-Day Shoot
- Working with Department Heads
- Working with Actors & their Agents

Week Two, Day One

9:00 – 10:25am: The Job Category and The Title

- Assistant Directors (AD)
- Director's Guild of America (DGA)
- Membership requirements
- DGA job category definition
- The AD career path
- PA Days
- DGA Trainee Program
- Non-union path

Qualities of an Assistant Director

- Ability to solve problems quickly & efficiently
- Do-it-yourself skills
- Meticulous attention to detail
- Strong organizational skills
- Ability to work to deadlines
- High standards of accuracy
- Team player
- Computer literacy (PC and Mac)

10:25 – 10:35am: Break

10:35 – 12:00pm: The Hiring Hierarchy

- Order of hiring and number of prep weeks and why.
 - 1st AD (6-8 weeks prep film/1-2 weeks TV)
 - 2nd AD (4-6 weeks prep film/7-9 days prep TV)
 - 2nd 2nd (depends on project)
 - DGA trainee & PA's (1 week prep film depending/1 day TV)

12:00 – 1:00pm: Lunch

1:00 – 5:00pm: Putting Together your Prod. Team

- 2nd 2nd AD
 - On Set with 1st AD all day
 - Organizing PA's
 - Setting background in shot
 - Communicating information to all crew
- DGA Trainee
 - Communicating information to all crew & Prod. Office
 - Daily Production report
 - Distribution of correspondence from office
- Key PA
 - Organizing PA's
 - Setting Lock ups

- Setting background in shot
- Communicating information to all crew
- 1st Team PA (With 2nd AD Supervision)
 - Communicating with Hair/MU/Wdr
 - Keeping the actors informed
 - Getting the actors through the process
 - Attending to the actors needs
- Background PA (With 2nd 2nd AD Supervision)
 - Working with Extras casting
 - Signing in Extras
 - Helping Locations with holding area
 - Getting Extras through the works
 - Signing out Extras
 - Voucher paperwork & breakdown
- Walkie PA
 - Responsible for signing in and out all walkies
 - Sending broken walkies to office for repair
 - Lock-ups
 - General tasks on set
- Addl. PA's
 - Lock-ups
 - First Team Assistant

Homework: Assigned reading

Week Two, Day Two

9:00 – 10:25am: Pre-Production Meetings, with Who & Why

- Script Supervisor (Day breakdown)
- Prop Dept (Props & Vehicles)
- Special FX
- Costumes
- Stunts
- Extras Casting
- Locations
- Art Dept
- Animals
- Discussing the difference between TV & Film
- The final production meeting before shooting
 - The role of the First AD
 - Taking careful notes
 - Preparing notes to conduct an efficient meeting
 - How to run it
 - What's important to cover

10:25 – 10:35am: Break

10:35am – 12:00pm: Location & Tech Scouting:

- Who's involved
- What to look for while location scouting
 - Load in
 - Noise
 - Distance from other locations scheduled near by
- Preparing notes to conduct an efficient Tech scout
- How to run it
- What's important to cover

12:00 – 1:00 pm: Lunch

1:00 – 5:00pm: The Production Process (Principal Photography)

- Blocking
- Lighting
- Rehearsals
- Shooting
- Aerials
- Water
- Animals
- Children
- Sex

AD's Safety Responsibility on the Set

- Safety meetings on set
- Guns
- Special FX
- Stunts
- Ambulance on set
- Animals

Homework: Assigned readings

Week Two, Day Three

9:00 – 10:25am: Paperwork

- Shooting Schedule
- Production (Strip) Board

- One-Liner
- Day out of Days
- Specialized Schedules (2nd Unit/Stunts/FX)
- Script Revisions (confidentiality)
- Colors
- Call sheets
- Extras breakdown
- Pre-Production Schedules
- Daily timelines

10:25 – 10:35am: Break

10:35a – 12:00pm: Scheduling Parameters

- Geography
 - Studio vs. Location
 - Cast Availability
 - Holds
 - Drops & Pickup
 - Night vs. Day
 - Interior vs. Exterior
 - Sequence
 - Children
 - Climate
 - Special Effects
 - Stunts
 - Second Camera
 - Second Unit
 - Cranes
 - Special Equipment
- Locations:
- The Locations Process
 - Director's input
 - Production Designer's input
 - The Location Manager
 - Pre-Production
 - Production
 - Location Scouting
 - Accommodations (On-location AD role)
 - Heating & AC (AD Role)
 - What an AD looks for while Scouting
 - Time Constraints (load in/out)
 - Space for Equipment & Camera
 - Parking
 - Proximity to other Locations
 - Sound issues

12:00 – 1:00 pm: Lunch

1:00 – 5:00pm: AD's Relationship with the Crew during Shooting

- On Set (1st AD & 2nd 2nd AD)
 - Director of Photography/Camera Dept
 - Gaffer/Electric Dept
 - Key Grip/Grip Dept
 - Prop Master/Prop Dept
 - Scenic
 - Location Manager
 - Actors/Extras
 - Medic
 - Script Supervisor
 - Set Dressing
 - Scenic/Greens
 - Sound Mixer
 - SFX Coordinator
 - Stunt Coordinator
 - Still Photographer
 - Dialect Coach
 - Craft Service

- Off Set (2nd AD/Trainee/PA's)
 - Production Office
 - Teamsters/Transportation
 - Art Department
 - Casting
 - Catering
 - Costume
 - Make-Up & Hair
 - Actors/Extras
 - Locations
 - Editing
 - Prop Master
 - Publicity
 - Craft Service

Homework: Assigned readings

Week Two, Day Four

9:00 – 10:25am: Set Operations

- A Typical Day

- On-Set Decorum
- Sight Lines
- Walkie-Talkie Etiquette
- Call Sheets
- Production Reports
- The Actors On-Set
- The Second AD
- Dealing with egos
 - Dressing Room
 - The Honeywagon
- “The Wrecking Crew”
- Wardrobe
- Stars & Principals
- Supporting Players
 - Weekly vs. Daily contracts
- Stunt Performers
- Stand-ins
- Silent Bits & Special Ability
- Extras, setting and continuity
 - Union (SAG)
 - Non-union

10:25 – 10:35am: Break

10:35am – 12:00pm: Breaking down the Script for Scheduling

- Reading the script, what to look out for
- How to divide the script into 1/8
- Demo script for the class to see
- Numbering the script
- Making categories
 - Cast
 - Set
 - Props
 - Stunts
 - Vehicles
 - Animals
 - Featured Extras
 - Photos
 - Wdr/Hair/MU
 - FX

12:00pm – 1pm: Lunch

1:00 – 2:30pm: Creating an Extras Breakdown

- Explaining why the industry uses Excel instead of EP Scheduling
- Roughing in the first draft
- Discussing the director's vision
- Budgeting the numbers
- Scouting the locations
- Doubling and creating the illusion of many
- Keeping the vision within budget
- The difference between film & TV
- Period films vs. Modern day
- Location vs. Stage or Town
- Discussing who gets the breakdown & why

2:30p – 5:00pm: Begin Scheduling Exercise

Using overhead projector displaying Movie Magic Scheduling software, the instructor will guide trainees through the creation of a complete Schedule. Taking the already broken down script and inputting all the information to create all the vital documents need to schedule the project. Then discussing what documents the schedule creates and who should receive them.

Homework: Assigned reading

Week Two, Day Five

9:00am – 12:00pm Continued Scheduling Exercise

Using overhead projector displaying Movie Magic Scheduling software, the instructor will guide trainees through the creation of a complete Schedule. Taking the already broken down script and inputting all the information to create all the vital documents need to schedule the project. Then discussing what documents the schedule creates and who should receive them.

10:25 – 10:35am: Break

12:00 – 1:00 pm: Lunch

1:00pm – 5:00pm: Call Sheet Exercise

Using overhead projector displaying an Excel call sheet, the instructor will guide trainees through using the shooting schedule, crew list and extras breakdown from the previous days to create a daily call sheet. Once the call sheet is finished, discussing the importance of accuracy and how to use it to confirm the next day's events.

Homework: Assigned reading

Week Three, Day One Prep

9:00am – 12:00pm

- Read and Breakdown Script
- Create Location List
- Concept Meeting (TV) AD, Director, Producer, Prod. Designer, Loc. Manager

12:00 – 1:00 pm: Lunch

1:00 – 5:00pm:

- Meet with Director & Casting Director
 - ° Director views any available audition tapes
- Begin inputting schedule

Week Three, Day Two Prep

9:00am – 12:00pm

- Create rough shooting schedule
- Meet and discuss schedule with Director.
- Meet and discuss schedule with Director, Loc. Manager & Prod. Designer.

12:00 – 1:00 pm: Lunch

1:00 – 5:00pm:

- Scout Locations
- Prop Meeting w/Director, Prop Master, Picture Car Coord.
- Continue inputting schedule

Week Three, Day Three Prep

9:00am – 12:00pm

- Scout Locations
- Create Extras Breakdown
- Meet with Director & Costume Designer

12:00 – 1:00 pm: Lunch

1:00 – 5:00pm:

- Produce One-line Schedule, DOOD, & Extras Breakdown for distribution to Dept. Heads.
- Casting session: Director & Casting director
- Cont. inputting notes in Shooting Schedule

Week Three, Day Four Prep

9:00am – 12:00pm

- Extras Meeting with Director & Extras casting
- Begin inputting Call Sheet
- Start contacting actors/agents about schedule

12:00 – 1:00 pm: Lunch

- Any additional meetings script calls for. (Stunts/FX/Animals)
- Final Casting Session for Director & Casting Directors
- Meet with or get Day breakdown from Script Supervisor
- Input final notes on Shooting Schedule

Week Three, Day Five Prep

9:00am – 12:00pm

- Shot list and walk through locations with Director

12:00 – 1:00 pm: Lunch

1:00 – 5:00pm:

- Cast read-through with Director & Casting director
- Prop Show & Tell with Director & AD
- Begin preparing for Production Meeting and Tech Scout
- Finish contacting actors/agents about schedule
- Release final one-liner, DOOD & Extras Breakdown

Week Four, Day One

9:00am – 12:00pm

- Tech Scout Locations all Dept. Heads

12:00 – 1:00 pm: Lunch

1:00 – 2:30pm:

- Production Meeting with all Dept. Heads

2:30 – 5:00pm:

Create call sheet and contact all involved for first day of shooting

Week Four, Day Two – Five

- Shoot as per Shooting Schedule.

Location Management Training Program

Objective: To train Connecticut residents in the basic duties and practices of the locations department.

Program Synopsis: The first week will involve an overview of the department, along with detailed lessons in scout photography, presentation, and paperwork.

The second week will involve practice scouting, lectures by working location professionals, scouting for locations, and planning for management of specific locations.

The following lesson plan defines specific subjects to be covered in the training program and is required as a basis for instruction for each component. Within the described daily and weekly framework of the program, the grantee and/or hired instructor are encouraged to supplement the curriculum as they see fit.

Because all feature film positions and departments are not currently included in the training program, the use of guest speakers is encouraged as an enhancement to the lesson plan. Recommended guest speakers for the Location Management Training Program include: Director, First Assistant Director, Production Designer, and Accountant.

Required Text: Location Scouting & Management, Robert Maier, Focal Press, 1994.

Required Items: Laptop computer, digital camera, cell phone, car

Half-Day Introductory Lecture Location Management and Scouting

Locations Department

- Job Categories within the Department
- Responsibilities of the Location Manager
- Pre-production, Production, & Post-Production
- Techniques of Location Scouting
- Photographing a Location
- Dealing with Property Owners
- Building Databases
- Paperwork for the Locations Department
- How to Search for Particular Locations

- Demonstration of Digital Photography Techniques
- Demonstration of Photoshop & Panoramic Folders
- Trainees will Examine Folders and Discuss each Location
- Shoot Planning and On-set Logistics
- Staying ahead of the Shooting Crew

Week One, Day One

9:00 – 9:20am: Opening Remarks by Instructor

9:20 – 10:50am: Aptitude Test

- This test will measure trainees' current knowledge
- Trainees will draw how to shoot a location
 - Will test knowledge of photography
- Questions will address protocols on set

10:25 – 10:35am: Break

10:50 – 12:00pm: Review of Aptitude Test

- Trainees will each correct someone else's test
- Instructor will go over each question

12:00 – 1:00pm: Lunch

1:00 – 3:00pm: Lecture on the 4 Bs of Locations

- Being professional
- Being presentable
 - Clothing
 - Hygiene
- Being knowledgeable
 - About the project
 - About the area
- Being a communicator
 - With property owners
 - With members of the crew

3:00 – 5:00pm: Makeup of Locations Department

- Locations Manager
- Assistant Locations Manager
- Locations Assistant
- Location Scout
- Location PA
- Lecture: A Location Scout will come in and talk about what their job is to the class

Homework: Trainees will think about a place that they can scout (a house, a park, etc.) and get permission to shoot that place the next day.

Week One, Day Two

9:00 – 10:25am: Shooting Locations, Part 1

- Read the script
 - Whether doing one day, or on the job the whole time
- Put together scout letter
 - Saying what the movie is
 - Production company
 - Who the actors are
 - No longer than one page
- Location Mgr. meets with Director and Designer
 - Discusses what they're looking for
 - Designer narrows decisions down
 - Director makes final decision

10:25 – 10:35am: Break

10:35am – 12:00pm: Shooting Locations, Part 2

- Make sure locations are cleared to shoot
 - Property owners allow shoot to happen
 - Important to have locations to show you can use
- Have all pertinent information about when and where you can shoot
- Exercise: Have students present where they got locations to shoot, and present their information
 - Instructor will critique completeness of information

12:00 – 1:00pm: Lunch

1:00 – 3:00pm: How to Shoot

- Should be as if a walking tour
- Scout inside, outside, front and back
- Crank lens down to 50mm
 - (Human eye sees at this lens)
- Everyone shoots and presents digitally, or online now
 - Show online folders
 - Go through each item
- Start with exteriors, shoot all four directions and label
- Show three sides in every shot, at midpoint of the room

3:00 – 5:00pm: Walkthrough of Scouting Pictures

- Class will go to pre-approved location to scout
 - Nearby to teaching location

- Each student will take photos of location
- Instructor will take photos as well
- Get back to class, instructor will put up their photos, and students can compare their own photos to what instructor took

Week One, Day Three

9:00 – 10:25am: Tech Scouts and Directions

- Tech Scouts
 - Who's involved
 - Putting one together
 - Paperwork
- Directions
 - How to create directions
 - How to create maps
 - Differences in presentation
- Exercise: Trainees will create maps and directions to a location, according to specifications from the instructor

10:25 – 10:35am: Break

10:35am – 12:00pm: Community Relationships

- State government
- City government
 - City hall
 - Police
 - Fire department
 - EMS
- State agencies
 - Department of Transportation
- Lecture: Have a state or local official come in and speak with class about dealing with filming in their particular area

12:00 – 1:00pm: Lunch

1:00 – 3:00pm: Class Scouting

- Trainees will scout locations they found on day one
 - Trainees will scout locations OTHER than the ones they themselves found
 - Will teach dealing with new people
 - Will create unexpected situation
- Trainees will take photographs of locations

3:00 – 5:00pm: Class Presentations

- Trainees will come back and present their photos to class

- Projector presentation so class can see
- Trainees will go through their photos to show location
- Instructor will give critique of photos

Week One, Day Four

9:00 – 10:25am: Paperwork, Part 1

- Budget
- Contracts
- Correspondence
- Maps
- Exercise: Class will put correspondence and contracts together for a location, given information from the instructor

10:25 – 10:35am: Break

10:35am – 12:00pm: Paperwork, Part 2

- Insurance
- Memos
- Schedule
- Script
- Locations List

12:00 – 1:00pm: Lunch

1:00 – 3:00pm: Breakdown of Local Community Rules re: Locations

- Permitting and shooting in Fairfield County, and towns with lots of filming
 - Stamford
 - Norwalk
 - Darien
 - Bridgeport
 - New Haven

3:00 – 5:00pm: Director and Designer Input

- Director input on importance of locations
 - How they impact story
 - What they look for
- Designer input on locations
 - How they impact their work
 - What they look for

Week One, Day Five

9:00am – 12:00pm: Trailing of Location Scout, Part 1

- Trainees will trail a location scout as they work (locations will be set up ahead of time; this will not be on an actual production)
 - Follow scout as they work
 - Watch as they deal with location owners
 - Trainees will ask questions after they watch each interaction

12:00 – 1:00pm: Lunch

1:00 – 3:00pm: Trailing of Location Scout, Part 2

- Class will watch as scout takes photos
 - Position of photos taken
 - Interaction with property owners

3:00 – 5:00pm: Class will return to instruction site

- Scout will set up photos they took
- Instructor will critique and analyze photos
- Class will discuss what they've seen during the day

Week Two, Day One

9:00am – 12:00pm: Discussion with Director and Designer (Instructor will role model Director and Production Designer)

- “Director” will give thoughts on locations needed for film
 - What the story needs
 - Locations that fit the characters
- “Designer” will give thoughts on locations needed
 - Colors designer is thinking to include in film
 - Basic thoughts on design of film
 - Wardrobe
 - Hair/Makeup
- Trainees will give their opinions and suggestions

12:00 – 1:00pm: Lunch

1:00pm – 5:00pm: Trainee Scouting

- Class will scout locations based on feedback from Director and Designer
 - Will keep to local area
 - Trainees will do all legwork
 - Will find locations themselves
 - Will make first contact with property owners
 - Will procure all paperwork

- Trainees will take photos of all locations
 - Will set up location folders
 - Will procure all contact information for location
- Class will get lunch while out scouting
 - Must keep receipts
 - Teach importance of budgeting and paperwork

Homework: Scout Posting

- Class will post their folders to online site
 - Will put up location folders
 - Will hand in contact information

Week Two, Day Two

9:00am – 11:00am: Critique of Yesterday's Scouting

- Class will show their work
 - Will put up location folders
 - Will hand in contact information
- Instructor will critique folders
 - Completeness of photos
 - Order of photos
 - Quality of photos

10:25 – 10:35am: Break

11:00am – 5:00pm: Trainee Scouting

- Class will continue to scout locations
 - Will keep to local area
 - Trainees will do all legwork
 - Will find locations themselves
 - Will make first contact with property owners
 - Will procure all paperwork
 - Trainees will take photos of all locations
 - Will set up location folders
 - Will procure all contact information for location
- Class will get lunch while out scouting
 - Must keep receipts
 - Teach importance of budgeting and paperwork

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Week Two, Day Five

9:00am – 11:00am: Critique of Yesterday's Scouting

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 - Will put up location folders
 - Will hand in contact information
- Instructor will critique folders
 - Completeness of photos
 - Order of photos
 - Quality of photos

10:25 – 10:35am: Break

11:00am – 12:00pm: Director and Designer feedback on locations

- Director will give their thoughts on possibilities
- Designer will give thoughts on possibilities
- Class can give feedback based on script
- Director will make final selections of locations

12:00pm – 1:00pm: Lunch

1:00pm – 5:00pm: Prepare Tech Scout

- Class will make maps for scout
- Class will make directions for scout
- Class will put together tech scout booklet

Production Office Coordination Training Program

Objective: To train Connecticut residents in the basic functions and practices of the Production Office.

Program Synopsis: The first week will involve an overview of the office, with time spent on the basics of how it works. Sides, general paperwork, structure, phone usage, ordering office supplies and using and understanding copiers, fax machines, etc. will be covered. Students become familiar with what will be expected of them as PAs.

In the second week, students will be guided in the setting-up of a mock production office. They will find and secure an office location, stock it with supplies, begin to hold production meetings, and cover all other necessary bases to make the office ready for the mock production.

The following lesson plan defines specific subjects to be covered in the training program and is required as a basis for instruction for each component. Within the described daily and weekly framework of the program, the grantee and/or hired instructor are encouraged to supplement the curriculum as they see fit.

Because all feature film positions and departments are not currently included in the training program, the use of guest speakers is encouraged as an enhancement to the lesson plan. Recommended guest speakers for the Production Office Management Training Program include: First Assistant Director, Script Supervisor, and Accountant.

Required Text: TBD

Half-Day Introductory Lecture Production Office Coordination

The Production Office

- Job Categories within the Department
- Walkthrough of Day-to-Day Operations
- Pre-production, Production, & Post-Production
- Dealing with Studio, Producers, Crew, & Actors
- Production Paperwork
- Film Scripts

Production Office Functions

- Instructor will Explain Paperwork in Detail
- Communication and Distribution Duties

- The Role of Production Accountant
- Trainees will Examine Screenplay, along with Revisions

Week One, Day One

9:00 – 10:25am: Introduction to Production Office

- Explain all items located in production office
 - Copier
 - Fax
 - Phones
 - Furniture
 - Supplies
 - Internet
 - Etc.
- Treating this introduction to production office as a studio-like system
 - It's already set up
 - Point out that on-location and non-studio projects, all the office items, sometimes even the office itself, needs to be found by the coordinator/supervisor.
 - Need approval of space producer, UPM, line producer

10:25 – 10:35am: Break

10:35 – 12:00pm: Office Equipment

- Familiarize them with how all office equipment works and what they are primarily used for:
 - Copier demonstration
 - Using
 - Paper jams
 - Knowing machine inside and out
 - Fax demonstration
 - Sometimes you have to dial 9
 - Phone demonstration
 - How to answer
 - Transfer
 - Hold
 - Mention possible kitchen items
 - Fridge
 - Coffee pot
 - Toaster

12:00 – 1:00 pm: Lunch

1:00 – 5:00pm: Getting to Know the Folks in your Production Office

- Director
- Producer/producers

- Line producer
- Unit production manager
- Production supervisor
 - Mention DGA guidelines for this position
- Production coordinator
- Assistant production coordinator
- Production secretary
- Assistant producers
- Assistant to director
- Production assistant
- Accounting Department
 - 1st assistant accountant
 - 2nd assistant accountant
 - Payroll clerk
 - Accounting PA
- Art Department (sometimes)
 - Art department coordinator
 - Designer
 - Art director
 - Set decorator
 - Lead man
- Discuss cast confidentiality
 - Cast needs
 - Special requests
 - Script deliveries, which is to be discussed in detail later

Homework: Read a screenplay, and note things you don't understand in layout and presentation

Week One, Day Two

9:00 – 10:25am: Introduction to Distribution and Paperwork, Part 1

- Introduction to distribution
 - Crew distribution
 - On-site (office)
 - On-set
 - Cast
 - Studio?
 - Virtual production office
 - Discuss
 - Faxing
 - Emailing
 - Hardcopies of schedules, scripts, etc.
- Discussion of script

- How it differs in formatting
- Scene numbers vs. page numbers
- Etc.
- Introduction to call sheet
 - Brief overview of call sheet (discuss who's who)

10:25 – 10:35am: Break

10:35am – 12:00pm: Introduction to Distribution and Paperwork, Part 2

- Introduction of sides
 - How to make them
 - Pulling
 - Marking them up
 - Shrinking call sheet and sides
 - Cutting
 - Stapling
- Briefly discuss morning paperwork – coordinator usually deals with this but introduce
 - Script notes
 - Preliminary production report
 - Final call sheet
 - Sound report
 - Camera reports
 - Skins (extra vouchers)
 - Catering receipts
 - (Sometimes) contracts
 - Daily time sheets
 - Exhibit G (SAG)
 - Accounting paperwork
 - Cast contracts

12:00 – 1:00pm: Lunch

1:00 – 3:00pm: Introduction to Distribution and Paperwork, Part 3

- Intro to prep schedule
 - Pre-production only
- Intro to shooting schedules
 - One liner
 - Shooting schedule
 - Day out of days
 - Miscellaneous day out of days
 - Photo doubles
 - Extras
 - Vehicles

3:00 – 5:00pm: Introduction to Distribution and Paperwork, Part 4

- Intro to revisions
 - Script revisions
 - Explain color scheme and collating
 - Why different colors are used
- Intro to production lists
 - Crew list
 - Vendor list
 - Cast list

Homework: Get to know difference between paperwork – call sheet, production report, one liner, day out of days, etc. Review all paperwork passed out.

Week One, Day Three

9:00 – 10:25 am: Distribution Discussion Continued (*Work in paperwork examples from what was to be studied on previous night*)

- Explain why it is necessary and important
- What gets distributed on a daily basis
 - Call sheets
 - Production reports
 - Maps

10:25 – 10:35am: Break

10:35 am– 12:00pm: Distribution Continued

- Distribution through faxing, emailing and hardcopy
- Distribution for on-site cast and crew
- Distribution for off-site cast and crew
- Studio vs. independent
- Film vs. television
- Example of labeling system
- Cast confidentiality when distributing to cast members

12:00 – 1:00pm Lunch

1:00 – 5:00 pm: Practical Exercises on Sides

- Show example with script pages and call sheet
 - Small sides
 - Large sides
- Demonstrate on copier
- Stress double checking
- Have them do a few different sides examples

- Small sides
- Large sides
- Discuss potential of preliminary slides
 - Make sure late PA and morning PA make sure slides match final call sheet and all script revisions

Homework: Assigned readings

Week One, Day Four

9:00 – 10:25am: Discuss the adventurous life of an office PA

*Pop quiz – have PAs do sides from a call sheet & script example

- Set runs
- Personal runs for cast
- Working with every department
- Handling phones
- Ordering lunch
- Always being busy!!!
- Always being on time!!!

10:25 – 10:35am: Break

10:35am – 12:00pm: Petty Cash and Office Duties

- Discuss petty cash (do a lunch example)
 - Menus and order sheet
 - Stress importance of getting lunch to office on time and at an acceptable lunch time
 - Double check that all lunch orders are correct
 - Be fast but thorough
- Continue with various office duties
 - Stocking fridge
 - Bagels in the morning
 - Checking packages
 - Shipping – outgoing and incoming
 - Set packages – outgoing and incoming

12:00 – 1:00 pm: Lunch

1:00 – 5:00pm: Continue with PA duties

- Branch off into
 - Wardrobe PA
 - Art department PA
 - Accounting PA
 - Locations PA
- Guest speakers can come in and talk about their jobs

- Discuss the important of receipts
 - Food
 - Office supplies
 - Gas

Homework: Assigned readings

Week One, Day Five

9:00 – 10:25am: The Problems in a PA's Day

- Discuss the possible dilemmas the PA may face
 - Research (having a computer)
 - Getting directions
 - Knowing how to get around town
 - Film drop-off at wrap
 - Set runs and on-set distribution
 - Assisting other departments
 - Go through all departmental needs
 - Art Dept.
 - Locations
 - Casting
 - Accounting

10:25 – 10:35am: Break

10:35 – 12:00pm: The Typical Day of a PA

- What a typical day is for
 - A morning PA
 - Be on set before call (usually the same time as the 2nd AD with sides)
 - Get morning paperwork (football) and bring it back to the office
 - Help out with morning paperwork
 - Assist with office items
 - Order lunch

12:00 – 1:00pm: Lunch

1:00 – 5:00m: PA Duties, Continued

- Shopping for food items for office staff
 - Stick to budget but try to get all necessary items
 - Costco vs. food store
 - Sometimes requires Whole Foods run
- Keeping track of paper and office supplies
 - Toner for copier and fax

- Keeping track that phones are being answered in timely fashion and that faxes are not sitting in machine
- Practical Exercise: Trainees will go put a shopping list together for the office, and have it checked by the instructor. They will then price the items out for the least expensive places to find them, and buy the items.

Homework: Assigned readings

Week Two, Day One

9:00 – 10:25am: Running the Production Office, Part 1

- Split them into groups
 - Set people vs. office people
- Have them begin creating a preliminary crew and vendor list
 - Can also begin a preliminary cast list

10:25 – 10:35am: Break

10:35am – 12:00pm: Running the Production Office, Part 2

- Look up pricing for office furniture if space does not provide it
- If they are setting up office in a space that is already set up, they should go out and scout it
- See layout of office
- Make certain they have necessary office equipment
 - Copier
 - Fax
 - Phones
 - Internet
 - Etc.
- *Have a possible production office lunch order started

12:00 – 1:00pm: Lunch

1:00 – 5:00pm: Setup of Production Office

- Regroup to discuss what items are still needed and how folks are doing
- Perhaps the office can get very early version of script
 - Prep distribution labels
 - Prep for in-house distribution
- Set up fax machine and emails for distribution
- Begin to discuss with other crew what office supply needs they might have as well as other office-related items
 - Internet
 - Phones
 - Distribution

Homework: Assigned readings

Week Two, Day Two

9:00 – 10:25am: Picking Office Space

- Pick office space if not already pre-set up or picked out
- Move folks into offices
- Have PAs do supply run and basic office food run
 - Possible purchase basic kitchen equipment?
- Get Internet, fax and copier going

10:25 – 10:35am: Break

10:35am – 12:00pm: Distribution of Sample Script

- Begin working on distribution of sample script and get distribution system down because schedules will soon follow
- Anticipate purchasing more paper, especially next color scheme for revisions
- Create all office paperwork with help of accounting department
 - Crew list
 - Vendor list
 - Cast
 - Start paperwork
 - Information of production office
 - Do lunch order (collect money, etc.)

12:00 – 1:00pm: Lunch

1:00 – 5:00pm: Continuation of Production Office Setup

- Continue getting information for crew, cast and vendor list
- Speaking to department heads regarding equipment
 - Camera bodies
 - Lenses
 - Film
 - Lighting package
 - Grip package
 - Dolly
 - Condors and lifts
 - Trailers
 - Rental cars...etc
- Meeting with AD department to discuss prep calendar
- Prepare one to outline the next few days before photography
- Set up production meeting time and department head meeting times
- Space might be needed for cast rehearsal space
- Set up makeup and wardrobe tests?

- Discuss post production needs and dailies
- Distribution prep-schedule

Homework: Assigned readings

Week Two, Day Three

9:00am – 12:00pm: Office Set Up and Pre-production Continues

- Continue with office set up
 - Put up departmental boxes
 - Follow up with department heads regarding equipment
 - Purchase dubbing equipment for dollies if post house is only doing process and telecine
 - Purchase DVDs and labels for dailies
 - Determine distribution of dailies
- Update prep schedule
- Prepare distribution for remainder paperwork
- Do office lunch order again

10:25 – 10:35am: Break

12:00 – 1:00pm: Lunch

1:00 – 5:00pm: Continue with pre-production

- Schedules will come out for distribution to all crew and any script revisions
- Begin cast contracts (deal memos?)

Homework: Assigned readings

Week Two, Day Four

9:00am – 12:00pm: Mock Production Meeting

- Have office open early to set up for mock production meeting
- Set up rented space, or if space is found in office, set up there
- Provide copies of the following items:
 - Scripts
 - Shooting schedules
 - One-liners
 - Day out of days
 - Miscellaneous day out of days
 - Crew list
 - Vendor list
- ***Please note: cast list is strictly for following departments with some variation depending on producers:
 - Producers

- Director
- Assistants to producers and director
- 1st AD
- 2nd AD
- 2nd 2nd AD
- Accountant
- Production coordinator or supervisor
- APOC
- Hair (key)
- Makeup (key)
- Costume designer and wardrobe supervisor
- Purchase breakfast items for meeting

10:25 – 10:35am: Break

12:00 – 1:00pm: Lunch

1:00 – 5:00pm:

- Hold mock production meeting
 - Trainees will act as department heads
 - Instructor will act as producer
 - Will lead trainees through meeting
- Finish cast contracts with standard terms and agreement

Homework: Assigned readings

Week Two, Day Five

9:00am – 12:00pm: Final Exam

- Will go over all materials in class
 - Lectures
 - Book readings
 - Handouts
- Take lunch orders after test

10:25 – 10:35am: Break

12:00 – 1:00pm: Lunch

1:00 – 5:00pm: Short Film Script

- Trainees will read script
 - Will talk about story
 - Will talk about challenges production office will face during production

Script Supervising Training Program

Objective: To train Connecticut residents in the basic responsibilities of the script supervising department.

Program Synopsis: The first week will involve an overview of the department, along with detailed lessons on the responsibilities of the script supervising department in pre-production and during shooting (production). Students will gain a thorough understanding of and practice in pre-production breakdowns. In addition, production responsibilities in the areas of covering the scene (coverage) and insuring continuity between shots will be examined and practiced.

In week two, students will learn about the variety of script notes taken by the script supervisor during shooting. In addition, other production responsibilities including naming the slate, timing the shots, and being the official timekeeper will be taught. Post-production responsibilities will be examined, as will script supervising on commercials and episodic television. The relatively new area of digital script supervising will also be briefly explored.

The following lesson plan defines specific subjects to be covered in the training program and is required as a basis for instruction for each component. Within the described daily and weekly framework of the program, the grantee and/or hired instructor are encouraged to supplement the curriculum as they see fit.

Because all feature film positions and departments are not currently included in the training program, the use of guest speakers is encouraged as an enhancement to the lesson plan. Recommended guest speakers for the Script Supervising Training Program include directors, editors, and actors.

Required Text: Script Supervising and Film Continuity, by Pat. P. Miller, Focal Press, 1999.

Half-Day Introductory Lecture Script Supervising

The Role of the Script Supervisor

- How to Read a Script
- The Concept of Continuity
- Script Production Breakdown
- The Editor
- Pre-production, Production, and Post-production
- Covering the Scene (coverage)
- Insuring Continuity Between Shots
- Script Notes

- Naming the Slate, Timing the Shots, and being the Official Timekeeper
- Commercials and Episodic Television
- Digital Script Supervising
- Interdepartmental Communication

Week One, Day One

9:00 – 10:25am: Introductions & Pre-Test

- Introduction by Instructor
- Introduction by Students
- Pre-Test & Answer Review

10:25 – 10:35 am: Break

10:35 – 12:00 pm: Script Supervisor Responsibilities Overview, Part 1

- Feature Films vs. Episodic TV vs. Commercials
- Pre-Production Responsibilities
 - Day Breakdown
 - Continuity Breakdown
 - Script Timing
 - Pre-production Meetings

12:00 – 1:00 pm: Lunch

1:00 – 3:30 pm: Script Supervisor Responsibilities Overview, Part 2

- Production Responsibilities In Relationship to:
 - Director
 - Editor
 - Actor
 - Producer
 - UPM
 - A.D. Department
 - Director of Photography
 - Camera Department
 - Sound Department
 - Prop Department
 - Wardrobe Department
 - Hair & Make-up Departments
 - Electric Department
 - Grip Department
 - Set Decoration Department
 - Visual Effects Department
 - Production Office Coordinator
- Post-Production Responsibilities

3:30 – 5:00 pm: Working in the Business

- Freelance Lifestyle
- “Typical” Workday/Workweek
- Finding Initial Jobs
- The Interview Process
- Networking
- Non-union vs. Union Jobs

Homework: Assigned reading from Script Supervising and Film Continuity

Week One, Day Two

9:00 – 10:25 am: Pre-Production Responsibilities; Part 1

- Day Breakdown
 - Why is it so important? / Who uses it?
 - Day Breakdown Components
 - Scene Number
 - Script Day: Typical & Atypical
 - Scene Description
 - Time of Day
 - Elapsed Time
 - Cast
 - 1/8ths of Pages
 - Feature Film vs. Episodic TV
 - Specialized Day Breakdowns

10:25 – 10:35 am: Break

10:35 – 12:00 pm: Morning Exercise

- Students will complete & discuss Day Breakdowns for two scripts; one with a more typical script day order and one with a more atypical script day order.

12:00 – 1:00 pm: Lunch

1:00 – 4:00 pm: Pre-production Responsibilities; Part Two

- Continuity Breakdown
 - Why is it important? / Who uses it?
 - Continuity Breakdown Components
 - Scene Number
 - Script Day
 - Time of Day
 - Elapsed Time
 - Interior or Exterior

- Location
- Scene Description
- Characters
- Wardrobe
- Hair
- Makeup
- Props
- Set Dressing
- Sound
- Visual Effects
- Miscellaneous

4:00 – 5:00 pm: Afternoon Exercise

- Students will begin to complete a Continuity Breakdown for a short script. Exercise may need to be part of day's homework assignment.

Homework: Assigned reading from Script Supervising and Film Continuity; complete afternoon exercise if necessary.

Week One, Day Three

9:00 – 9:45 am: Go over previous day's Continuity Breakdown homework assignment.

9:45 – 10:25 am: Pre-production Responsibilities, Part Three

- Timing Breakdown
 - Why is it important? / Who uses it?
 - Feature Film vs. Episodic TV
 - Timing Breakdown Components
 - Scene Number
 - 1/8ths of Pages
 - Estimated Time
 - Running Time
 - Actual Time
 - Difference Over/Under

10:25 – 10:35 am: Break

10:35 – 11:15 am: Morning Exercise

- Students will practice completing a Timing Breakdown for a short script.

11:15 – 12:00 pm: Pre-Production Responsibilities, Part Four

- Pre-production Meetings
 - Production Meeting
 - Script Read-Through

- Tech Scouting
- Director – Actor Rehearsals

12:00 – 1:00 pm: Lunch

1:00 – 5:00 pm: Production Responsibilities, Overview

- What do I bring with me? Your Kit (Show & Tell)
- How do I know when and where to be?
 - The Call Sheet
- What do I do before shooting begins?
 - Where to put yourself & prepping your kit
 - Exchange information with camera & sound departments
 - Camera & sound roll number
 - Slate I.D.
 - Check your Day & Continuity Breakdowns
 - Attend rehearsal
 - Providing lines to actors
 - Understand scene coverage
 - Note script dialogue and action changes
 - Timing the rehearsal
 - Prep paperwork
 - Take photos for continuity purposes
- What do I do once shooting begins?
 - First shot of the day
 - Timing the shot
 - Action notes (Matching Action)
 - Noting dialogue changes & providing lines to actors
 - Noting eye angles
 - Noting extraneous issues (ex. Boom shadow)
- What do I do in between takes?
 - Complete script notes
 - Get & provide notes from/to director
 - Give dialogue & matching action notes to actor if necessary
 - Double check continuity & take photos if necessary
- What do I do in between shots?
 - Complete & prep script notes
 - Check for possible continuity issues
 - Take continuity photos if necessary
- What do I do when lunch is called?
 - Note time lunch is called
 - Complete & hand in lunch report
- Do I need to do anything special when we start shooting after lunch?
 - First shot after lunch
- What do I do at the end of the day?
 - Camera wrap time
 - Complete & hand in script notes

- Prep for tomorrow

Homework: Assigned reading from Script Supervising and Film Continuity

Week One, Day Four

9:00 – 10:25 am: Production Responsibilities, Coverage

- General definition of coverage
- Script supervisor's role regarding coverage
- Shot descriptions:
 - Type of shot
 - Angle of shot
 - Size of shot
 - Number of people in shot

10:25 – 10:35 am: Break

10:35 – 12:00 pm: Morning Exercise: Coverage

- Students will complete two exercises: watch a film scene and identify the shots within that scene & read a script scene and determine possible coverage for that scene

12:00 – 1:00 pm: Lunch

1:00 – 4:00 pm: Production Responsibilities: Continuity

- What is continuity? & Why is it important?
- Script Supervisor's role regarding continuity
- Continuity & the Camera
 - Screen Direction / Camera Placement
 - Eye Angle Continuity
 - Progression Continuity
 - Shot Size / Camera Lens
 - Shot Mechanics / Camera Movement

4:00 – 5:00 pm: Afternoon Exercise

- Students will complete an exercise requiring them to determine camera placement for shots to maintain eye angle continuity within a scene.

Homework: Assigned reading from Script Supervising and Film Continuity; additional exercise regarding eye angle continuity.

Week One, Day Five

9:00 – 10:25 am: Production Responsibilities: Continuity

- Continuity & the Actor
 - Actor's Actions / Matching Action

- Actor's Performance
- Background Actors

10:25 – 10:35 am: Break

10:35 – 12:00 pm: Morning Exercise: Matching Action

- Students will watch takes from a film scene and practice taking notes regarding the continuity of actor's actions.

12:00 – 1:00 pm: Lunch

1:00 – 4:00 pm: Production Responsibilities: Continuity

- Continuity & Props
 - Handheld props (ex. guns, phones, cigarettes)
 - Cars
- Continuity & Set Dressing
 - Windows
 - Doors
 - Practical lights
 - "Cheating"

4:00 – 5:00 pm: Afternoon exercise: Matching Action, Props, Set Dressing

- Students will watch shots from a film scene to check for prop & set dressing continuity as well as to continue to practice taking matching action notes.

Homework: Assigned reading from Script Supervising and Film Continuity

Week Two, Day One

9:00 – 10:25 am: Production Responsibilities: Continuity

- Continuity & Wardrobe
- Continuity & Hair
- Continuity & Make-up
- Continuity & Environmental Factors
 - Time of Day / Light
 - Weather

10:25 – 10:35 am: Break

10:35 – 12:00 pm: Morning Exercise: Overall Matching

- Students will watch shots from a film scene and check for prop, set dressing, wardrobe, hair, and makeup continuity, as well as continue to practice taking matching action notes.

12:00 – 1:00 pm: Lunch

1:00 – 5:00 pm: Production Responsibilities: Slating, Timing the Script, Official Timekeeper

- Slating
 - Naming the Slate
 - Typical Slate
 - Pick-up Slate
 - Added Scene Slate
 - MOS Slate
 - Series Slate
 - Reshoot Slate
 - Second Unit Slate
 - Visual Effects Slate
 - Multi-camera Slate
 - Slating Notes
 - Feature Film vs. Episodic TV vs. Commercial Slating
- Timing the Script
 - Importance of Timing / How Timing Information is Utilized
 - Timing the Take
 - Timing the Shot
 - Timing the Scene
 - Timing the Script
 - Feature Film vs. Episodic TV vs. Commercial Timing
- Official Timekeeper
 - Who Utilizes Information & Why
 - First Shot of the Day
 - Lunch Times
 - First Shot after Lunch
 - Second Meal Times
 - First Shot after Second Meal
 - Camera Wrap

Homework: Assigned reading from Script Supervising and Film Continuity

Week Two, Day Two

9:00 – 10:25 am: Production Responsibilities: Script Notes

- How Script Notes are Utilized & by Whom
- Overview of Types of Script Notes
 - Left-Hand Page Notes
 - Lined Script Notes
 - Editor's Log
 - Lunch Report
 - Daily Production Report

- Wild Track Report
- (Camera & Sound Reports)

10:25 – 10:35 am: Break

10:35 – 12:00 pm: Production Responsibilities: Left-Hand Page Notes

- Left-Hand Page Notes Components: Outside Table
 - Name of Production & Director
 - Your Name & Contact Information
 - Corresponding Script Page Number
 - Miscellaneous Notes
- Left-Hand Page Notes Components: Inside Table
 - Date
 - Slate Name
 - Shot Description
 - Take Number
 - Time of Take
 - Comments
 - Lens
 - Filters
 - T/F – Stop
 - Lens Height
 - Lens Distance
 - Camera Roll Number
 - Sound Roll Number
- Left-Hand Page Notes: Multi-Camera Shoots

12:00 – 1:00 pm: Lunch

1:00 – 3:30 pm: Production Responsibilities: More on Shot Description

- Importance of Shot Description Being Detailed
- Common Shot Description Abbreviations
- Naming the Shot
 - Int/Ext
 - Day/Night
 - Type of Shot
 - Shot Angle
 - Shot Size
 - Number of People
- Describing the Shot
 - How Shot Starts
 - Characters Placement in Relation to Each Other & Camera
 - Character Movement & Direction of Movement
 - Camera Movement & Direction of Movement
 - Character Entrances & Exits
 - How Shot Ends

3:30 – 5:00 pm: Afternoon Exercise: Shot Description Practice

- Students will identify shots within a film scene and come up with appropriate Shot Descriptions for each shot.

Homework: Assigned reading from Script Supervising and Film Continuity

Week Two, Day Three

9:00 – 10:25 am: Production Responsibilities: Lined Script Notes

- Lined Script Note Components
 - Perpendicular Lines
 - Line I.D.
 - Type of Line: Straight vs. Squiggly vs. Dirty
 - Line Starting & Stopping Point
 - Incomplete Takes
 - Pick-Up Takes
 - Line Page Placement
 - Lining for Multi-Camera Shoots
 - Script Dialogue & Action Deviations
 - Numbered Dialogue Blocks
 - Wild Track I.D. & Line
- When to Line the Script

10:25 – 10:35 am: Break

10:35 – 12:00 pm: Morning Exercise: Lining the Script

- Students will practice lining the script from shot descriptions and from watching shots in films.

12:00 – 1:00 pm: Lunch

1:00 – 3:30 pm: Production Responsibilities: Editor's Log, Lunch Report, Daily Production Report, Wild Track Log, Camera & Sound Reports

- Editor's Log
 - Outside of Table Information
 - Table Components
 - Set-Ups
 - Scene Number
 - Slate I.D.
 - Shot Description
 - Take Number
 - Notes
 - Camera Roll
 - Sound Roll
 - Lens

- Lunch Report
 - When it is required
 - Lunch Report Components
 - First Shot & Lunch Called Times
 - Total Scenes Shot
 - Total Set-Ups Completed
 - Total Script Pages Completed
 - Total Film Minutes Shot
- Daily Production Report
 - Top of Tables Information
 - Daily Production Report Components
 - Official Times Information
 - Camera Rolls, Sound Rolls, Wild Track's Information
 - Daily Tally Table
 - ❖ Scenes Shot & Completed Today
 - ❖ Shots / Set-Ups Completed Today
 - ❖ Number of Script Pages Completed Today
 - ❖ Film Minutes Completed Today
 - Scenes Partially Completed Today
 - Scenes Scheduled but Not Shot
 - Overall Production Tally Table
 - ❖ Total Scenes Completed & Remaining
 - ❖ Total Script Pages Completed & Remaining
 - ❖ Master Film Length
 - ❖ Total Set-Ups
 - ❖ Total Wild Tracks
 - Remarks
- Wild Track Log
 - What it is & How We Help
 - Wild Track Log Components
 - Wild Track Number
 - Sound Roll
 - Scene
 - Location / Action
 - Remarks
 - Date Done
- Camera & Sound Reports

3:30 – 5:00 pm: Afternoon Exercise: Editor's Log & Daily Production Report

- Students will utilize information from left-hand page notes & pre-production paperwork to fill out Editor's Logs & Daily Production Reports.

Homework: Assigned reading from Script Supervising and Film Continuity

Week Two, Day Four

9:00 – 9:45 am: Post-Production Responsibilities

- Final Script Note Book
 - What is Included
 - Who it Goes to
 - Your Own Copy
- Continuity Photos

9:45 – 10:25 am: Script Supervising, Other Situations

- Commercials
 - Storyboard vs. Script
 - Slating
 - Timing the Shot
 - Paperwork Differences

10:25 – 10:35 am: Break

10:35 – 12:00 pm: Script Supervising, Other Situations (cont.)

- Episodic TV
 - Day Breakdown
 - Timing the Script
 - Slating
 - Timing the Shot
- Multi-Camera Shooting
 - Slating
 - Attending to Multiple Monitors
 - Script Notes
- Second-Unit Shooting
 - Continuity Issues
 - Slating
 - Paperwork Differences

12:00 – 1:00 pm: Lunch

1:00 – 5:00 pm: Afternoon exercise: Mock Day on a Film Set

- Students will practice pre-production & production skills learned over the past two weeks via having to break down a short script and complete script notes & matching action notes while watching film footage.

Homework: Assigned reading from Script Supervising and Film Continuity

Week Two, Day Five

9:00 – 10:25 am: Digital Script Supervising

- Digital Script Supervising vs. Pencil & Paper Script Supervising
- Digital Script Supervising Kit (Show & Tell)
- ScriptE Script Supervising Software Program Demonstration

10:25 – 10:35 am: Break

10:35 – 12:00 pm: On-Set Etiquette

- Verbal Notes to the Director
- Verbal Notes to the Actor
- Verbal Notes to Crew Members
- Taking Continuity Photos
- Respecting Actor's Eyelines
- Respecting other Crew Members Responsibilities
- Placement of & Moving Your Kit
- Video Village
- Cell Phone

12:00 – 1:00 pm: Lunch

1:00 – 3:00 pm: Final Exam

- Students will take a final exam based on what they have learned over the past two weeks. Half will be written and half will be more practical in nature.

3:00 – 5:00 pm: Preparing for Next Week's Film Shoot

- Students will begin to complete their pre-production breakdowns for next week's film shoot.

Homework: Assigned reading from Script Supervising and Film Continuity, Complete Pre-Production Breakdowns for Next Week's Film Shoot.

Lighting & Grip Training Program

Objective: To train Connecticut residents in the functions and equipment used by the lighting and grip departments.

On the suggestion of professional consultants, this program has been put together to teach both departments, which will be co-taught by a Gaffer and a Key Grip. It is vital that all grips know how the electric department works, and vice versa. Trainees who chose either of these departments as a specialty will be grouped into the same instructional unit.

Program Synopsis: The first week will involve an overview of both departments, with time spent on safety, equipment, terminology, and basics of electricity and lighting.

In the second week, students will learn about diffusion, cranes and car rigs, along with full-day exercises in setting up interior and exterior lighting setups.

The following lesson plan is defines specific subjects to be covered in the training program and is required as a basis for instruction for each component. Within the described daily and weekly framework of the program, the grantee and/or hired instructor are encouraged to supplement the curriculum as they see fit.

Because all feature film positions and departments are not currently included in the training program, the use of guest speakers is encouraged as an enhancement to the lesson plan. Recommended guest speakers for the Lighting & Grip Training Program include: Director of Photography, First Assistant Director, and Accountant.

Required Texts: Set Lighting Technician's Handbook, Third Edition. By Harry C. Box, Focal Press, 2003; The Grip Book, Third Edition, by Michael Uva, Focal Press, 1997.

Half-Day Introductory Lecture Lighting & Grip Departments

(Gaffer & Key Grip will serve as co-instructors)

Lighting & Grip

- Job Categories within each Department
- Pre-production, Production, & Post-Production
- The Director of Photography & Other Set Protocol
- Walkthrough of Grip Equipment

- Walkthrough of Lighting Equipment
- How the Equipment Works Together
- Grip Safety & Electrical Precautions
- Gaffer will Introduce & Demonstrate Lighting Equipment
- Key Grip will Introduce & Demonstrate Grip Equipment
- Wattage, Distribution, & the Genny
- Explanation of Various Rigging & Lighting Setups
- Instructor will Show how to Shape Light
 - Create a Scene with Diffused Light
 - Create a Scene with Hard Shadows

Week One, Day One

9:00 – 10:25am: Basic Introduction to Electrical through PowerPoint

- Electrical Department PowerPoint
 - How it's done
 - Different jobs
 - Interaction with grip department

10:25 – 10:35am: Break

10:35am – 12:00pm: Basic Introduction to Grip through PowerPoint

- Grip Department PowerPoint
 - How it's done
 - Different jobs
 - Interaction with electrical department
- Why Do You Specialize?
 - Shooting Grip department
 - Rigging Grip department
- Well Performing and SAFE Crew
 - Q&A on what everyone does

12:00 – 1:00pm: Lunch

1:00 – 5:00pm: History of the Union

- History of the Union – www.iatselocal52.com
 - Edison created the first motion picture studio in the early 1890s in West Orange, NJ
 - Simple, rotating structure
 - 1922 – Charlie Pfeif wanted to meet with other electricians to talk about hard conditions (after working three straight days and nights)
 - Everyone started carrying green cards after the first meeting of studio technicians in 1922

- Next, they needed a charter from the International Alliance of Theatrical Stage Employees (IATSE) (the union representing the entertainment industry workers)
 - They got the charter and Studio Mechanics Local 52 was born in 1924 – the first Motion Picture Local in the world
 - Started providing good film crews
 - Went through hard times from '26-'28 when business went West
 - Then sound came, and East had advantage for a while. Hollywood caught up in 1932 and work went out West again for 10 years
 - Around 1950, TV came and saved the NY film industry
 - A ton of commercial advertising companies opened in NYC
 - “On the Waterfront” (1950) made people recognize NY possibilities and talent
 - Originally had jurisdiction over 5 boroughs, in 1964 – Long Island, in 1994 – NY and NJ, in 1995 – DE and PA, 1998 – CT
 - Started with 625 members, now has around 3,300
- Introduction to All Reading Materials
 - Set Lighting Handbook
 - The Grip Book
 - Handouts for tying knots

Homework: Trainees will preview reading materials

Week One, Day Two

9:00 – 10:25am: Grip and Electric

- Set Etiquette
 - Communication
 - How you'll speak on a set
 - Walkie-talkies
 - Hand signals

10:25 – 10:35am: Break

10:35am – 12:00pm: Electrical Safety

Taken from:

http://www.osha.gov/dcsp/compliance_assistance/quickstarts/general_industry/index_gi.html

- Why it's Important to be Safety-conscious
 - Emergency action plan standard
 - Describes the actions employees should take to ensure their safety in a fire or other emergency situations
 - Fire Safety

- Should have a fire prevention and evacuation plan
- Exit Routes
 - A clear path from anywhere in the workplace to a place of safety
- Floor and Surface Safety
 - Clean and dry as possible
 - No protruding nails, splinters or loose boards
 - Covers and guardrails over hazardous areas must be maintained
- Medical and first aid staff must be provided by employers
- Machine needs guards on them for the protection of the operator
- Safety precautions for electrical

12:00 – 1:00pm: Lunch

1:00 – 3:00pm: Grip – Knot Tying

- Types of Knots
 - Square knot
 - Clove hitch
 - Bowlen
 - Timber hitch
 - Half hitch
- Practical Applications of Each
 - Rigging
 - Safety

3:00 – 5:00pm: Grip – Reviewing of Catalogues and Equipment Overview

- Matthews Grip Equipment
- American Grip Equipment
- Modern Grip Equipment
- Norris
- JL Fisher and Company (dolly)
- Chapman

Homework: Read Set Lighting Technicians Handbook & The Grip Book to correspond with lesson

Week One, Day Three

9:00 – 10:25am: Basics of Electricity

Taken from: <http://www.eia.doe.gov/kids/energyfacts/sources/electricity.html>

- What is it?
- Different Types of Electricity
 - DC
 - AC

- Batteries
- Single and Three-phase Power (no two-phase)
- Secondary Energy Source – get it from other, primary sources

10:25 – 10:35am: Break

9:00 – 10:25am: Basics of Electricity, Part 2

- Batteries
 - Uses two different metals in chemical solution
 - Frees more electrons from one metal than the other
 - The end of the battery with the metal that frees more electrons develops a positive charge (+ side of a battery)
 - If a wire is connected, it serves to even out the distribution of electrons and when electrons flow, that is electricity
- Generators – a device that converts mechanical energy into electrical energy
- A transformer moves electricity efficiently over long distances

12:00 – 1:00pm: Lunch

1:00 – 3:00pm: Grip – Equipment

- Begin with Quizzing on Knots
- Equipment Review from Day 2
- Mechanical Aspects of Equipment
 - Grip stand
 - Flag
 - The way they work
 - Why they work

3:00 – 5:00pm: Grip – Dimensional Qualities of Equipment

- What Items are Used for On Set
 - Go through all major items
 - The way they work
 - Why they work

Homework: Read Set Lighting Technicians Handbook & The Grip Book to correspond with lesson.

Week One, Day Four

9:00am – 12:00pm: Different Types of Equipment for Distribution

- Cable Crossing
- How Much Cable can be Put into a Trough
 - For orders vs. single wall extension
 - More water you want, the bigger the pipe

10:25 – 10:35am: Break

12:00 – 1:00pm: Lunch

1:00 – 3:00pm: Grip - Rigging

- Start with Quiz on Knots
- Light Rigging
 - Lights
 - Lighting support
- Camera Rigging
 - Modern Catalog and Arena rigging book
 - Stage rigging books
- Practical Exercises
 - Set something up that fails
 - Set something up that works
 - Talk about why it worked one way and failed the other

3:00 – 5:00pm: Grip – Intro to Dolly

- What it is
- How it Works
- Hands On with Dolly
 - Set up track
 - Roll dolly back and forth

Homework: Read Set Lighting Technicians Handbook & The Grip Book to correspond with lesson

Week One, Day Five

9:00am – 12:00pm: Orientation on the Truck

- Bring a Teamster
- Safety of Gate
- Why Things are Tied Off
- Explain All Items

10:25 – 10:35am: Break

12:00 – 1:00pm: Lunch

1:00 – 5:00pm: Grip and Electric

- Put Lights Up
- Set Up a Dolly Setup
 - Small tabletop setup

- Dolly shot across the front
 - Will implement everything trainees have learned
 - Shoot on video so class can watch after they shoot
 - Director and DP speak about it to trainees as well
- Students break up into their groups, depending on what they want to concentrate on
- Electric
 - Bull switch
 - Cable
 - Practice set up of lights off a generator

Homework: Read Set Lighting Technicians Handbook & The Grip Book to correspond with lesson

Week Two, Day One

9:00am – 12:00pm: Electric

- Lighting
 - Color temperature
 - How it shows on film
 - Why films looked a certain way
 - Filtrations
 - Gels
 - Lights that change by themselves

10:25 – 10:35am: Break

- Lecture by Guest Director of Photography
 - Lighting to support narrative
 - Use examples from popular films

12:00 – 1:00pm: Lunch

1:00 – 5:00pm: Grip – Cranes

- Start with Quiz on Knots
- Intro to Cranes
 - Different types
 - Different uses
- Practical Exercise
 - Set up a crane
 - Have everyone sit in it and give them a ride
 - Give video camera so trainees can see results of shots

Homework: Read Set Lighting Technicians Handbook & The Grip Book to correspond with lesson

Week Two, Day Two

9:00am – 12:00pm: Parabolics of Light

- Soft vs. Hard Light
- Shadows and Prominence
- Why Light Falls Off
 - Why diffusion makes light softer
- Textured Materials
- Sight Lights
- Lighting Backdrops
- Set up Backlights to Separate from Background

10:25 – 10:35am: Break

12:00 – 1:00pm: Lunch

1:00 – 5:00pm: Grip – Light vs. Shade

- Start with Quiz on Knots
- Electricians make Light, Grips make Shade
 - Nets
 - Cutters
 - Butterflies
 - Overheads
 - Practical application of each item
- Introduction to Lighting Diffusion
 - Densities
 - Colors
 - Why you use them

Homework: Read Set Lighting Technicians Handbook & The Grip Book to correspond with lesson

Week Two, Day Three

9:00am – 12:00pm: Electric

- Specialty Training
 - Fluorescent lights
 - Chimera
 - Practical exercises with both

10:25 – 10:35am: Break

12:00 – 1:00pm: Lunch

1:00 – 5:00pm: Grip – Car Rigs

- Intro to Car Rigs
 - Modern catalog
 - Norm's catalog
 - Door mount
 - Hood mount
- Practical Exercise
 - Trainees put mount on
 - Film a short scene
 - Break it down

Homework: Read Set Lighting Technicians Handbook & The Grip Book to correspond with lesson

Week Two, Day Four

9:00am – 12:00pm: Practical Exercise - Exterior Location

- Both Grip and Electric
- Trainees will Set Up
 - Why light comes through windows
 - Way the sun moves
 - Using sunlight as opposed to lights
- Simple Loadin
- Shoot at Tailgate of Truck, not just Loadin and Loadout
- Dolly Setup Involved
- Big Light Source
- Light on a Parallel
- Platform
- Scaffold
- Maybe Aerial Lift

10:25 – 10:35am: Break

12:00 – 1:00pm: Lunch

1:00 – 5:00pm: Practical Exercise, Continued

Homework: Read Set Lighting Technicians Handbook & The Grip Book to correspond with lesson

Week Two, Day Five

9:00am – 12:00pm: Practical Exercise - Interior Location

- Electric Activities:
 - Getting up lights in rooms
 - Loading and unloading truck
- Grip Activities:
 - Gel a window
 - Wall spreaders for overhead lighting
 - Ramps to get in and out
 - Scenery plug to hide a doorway
 - Do a dolly shot with a dance floor
- Load Everything On and Off the Truck

10:25 – 10:35am: Break

12:00 – 1:00pm: Lunch

1:00 – 5:00pm: Practical Exercise, Continued

Camera Training Program

Objective: To train Connecticut residents in the basic duties and practices of the camera department.

Program Synopsis: The first week will involve an overview of the camera department, along with detailed lessons on different types of camera movement and setup, along with loading film.

The second week will include practical exercises in setting up the different types of camera movement, along with a one-day exercise in storyboarding a short scene.

The following lesson plan defines specific subjects to be covered in the training program and is required as a basis for instruction for each component. Within the described daily and weekly framework of the program, the grantee and/or hired instructor are encouraged to supplement the curriculum as they see fit.

Because all feature film positions and departments are not currently included in the training program, the use of guest speakers is encouraged as an enhancement to the lesson plan. Recommended guest speakers for the Camera training program include: Director of Photography, First Assistant Director, Script Supervisor, and Accountant.

Required Texts: The Camera Assistant: A Complete Professional Handbook, by Douglas C. Hart, Focal Press, 1995. The Camera Assistant's Manual, Fourth Edition, David E. Elkins, Focal Press, 2005.

Half-Day Introductory Lecture Camera Department

- Job Categories within the Department
- Pre-production, Production, & Post-Production
- Putting the Camera Together
- Film Stocks, Magazines, and Digital Images
- Preparing Camera Reports
- Instructor will Assemble 35mm Camera and Take it Apart
- Handling Film, Loading Magazines, and Dealing with the Lab
- Instructor will Demonstrate Operation of HD Camera
- Lenses and Focus Pulling will be Demonstrated

Week One, Day One

9:00 – 10:25am: Basic Workings of the Camera, Part 1

- Box with motor of different speeds
 - Talk about different frame rates
- Shutter angle
 - Persistence of vision
- Aperture
- Camera speeds

10:25 – 10:35am: Break

10:35am – 12:00pm: Basic Workings of the Camera, Part 2

- Color correction
- Gels
 - Behind lens
 - In front of lens
- Filters
 - Correcting for daylight

12:00 – 1:00pm: Lunch

1:00 – 3:00pm: Basic Workings of the Camera, Part 3

- Lens
 - Aperture
 - Focal length
 - Longer length makes world look bigger
 - Depth of field
 - Show depth of field chart

3:00 – 5:00pm: Basic Workings of the Camera, Part 4

- Film stocks
 - Daylight
 - Tungsten
 - Speeds
 - Graininess
 - When to pick one or another

Homework: Related readings

Week One, Day Two

9:00 – 10:25am: Positions of the Camera Department, Part 1

- Director of Photography
 - Runs crew
 - Camera
 - Grip
 - Electric
 - In charge of creating look of film
- Camera Operator
 - Intermediary for above the line
 - Director
 - Director of Photography
 - Actors
 - Must know whether a shot is good immediately after a take
- 1st Assistant Cameraman
 - Oversees department
 - Operation of camera
 - Filters for actors
 - Exposure
 - Focus

10:25 – 10:35am: Break

10:35am – 12:00pm: Positions of the Camera Department, Part 2

- 2nd Assistant Camera
 - Supports 1st AC
 - Manages loader
 - Lays down marks for actors
 - Changes lenses
 - Manages paperwork and expendables
 - Inventories equipment
- Camera Loader
 - Loads and downloads film from magazines
 - In charge of all film inventory
 - Can cover schedule as well
- Camera Trainee
 - Runner for truck and set
 - Gets coffee for DP
 - Pushes video cart around

12:00 – 1:00pm: Lunch

1:00 – 3:00pm: Rehearsals

- DP sets up shots
- Operator observes

- 1st AC sees what configuration camera is in
 - Handheld
 - Dolly
 - Sticks
- Sees what lenses are needed
- 2nd AC marks the set so actors know where they're standing
- Loader loads film

3:00 – 5:00pm: Practical Exercise

- Trainees will go through mock rehearsals, operating in each position of the camera department

Homework: Related readings

Week One, Day Three

9:00 – 10:25am: Pre-Production for Camera Department

- Registration pin tests
- Camera tests
 - Actors/actresses shot with different wardrobe or makeup
- Prepping camera gear
- Exercise: Trainees will see equipment laid out for prep

10:25 – 10:35am: Break

10:35am – 12:00pm: Post for Camera Department

- Inventory of film
- Put together list of loss and damage
- Exercise: Trainees will go through paperwork

12:00 – 1:00pm: Lunch

1:00 – 3:00pm: Loading Film

- How to do it
- Where to do it
 - Darkroom
 - Film tents
- Instructor will show with dummy loads

3:00 – 5:00pm: Practical Exercise

- Trainees will load dummy loads into film magazines

Homework: Related readings

Week One, Day Four

9:00 – 10:25am: Special Equipment, Part 1

- Dolly
 - What it is
 - How it works
 - Class will see it hands-on
 - Mounting of camera

10:25 – 10:35am: Break

10:35am – 12:00pm: Special Equipment, Part 2

- Cranes
 - Manned
 - Unmanned
 - Class will see them hands on

12:00 – 1:00pm: Lunch

1:00 – 3:00pm: Special Equipment, Part 3

- Steadicam
 - Working as operator
 - Working as assistant
 - Class will try equipment out

3:00 – 5:00pm: Special Equipment, Part 4

- Handheld camera movement
 - Building the rig
 - Working with it
 - As operator
 - As assistant
 - Class will try equipment out

Homework: Related readings

Week One, Day Five

9:00 – 10:25am: Preparing for Weather

- Hot weather
 - Hats
 - Glasses
 - Sunscreen
 - Extra T-shirts and socks

- Cold weather
 - Jackets
 - Waterproof boots
- Rainy weather
 - Rain jackets
 - Waterproof clothing

10:25 – 10:35am: Break

10:35am – 12:00pm: Intro to High Definition Video Cameras

- HD Technician will come in to show Varicam or similar camera
- Differences between film and video
- Differences in crew
 - No loader needed for HD
 - Loader, in effect, becomes 2nd 2nd AC

12:00 – 1:00pm: Lunch

1:00 – 3:00pm: Intro to High Definition, Part 2

- Image quality
- Adjustment of image
- Watching clips of film vs. video

3:00 – 5:00pm: Practical Exercise

- Trainees will shoot video with HD camera, according to specifications from instructor

Homework: Related readings

Week Two, Day One

9:00am – 12:00pm: Practical Exercise – Rack Focusing

- Trainees will build camera
- Set up for camera setup involving rack focusing
- Footage will be recorded off of tap monitor for playback
- After shooting, class will break down camera
- Class will watch footage to see how they did
 - Focus
 - Composition
 - Smoothness of shot

10:25 – 10:35am: Break

12:00 – 1:00pm: Lunch

1:00 – 5:00pm: Practical Exercise – Whip Pans

- Trainees will build camera
- Set up for camera setup involving whip pans
- Footage will be recorded off of tap monitor for playback
- After shooting, class will break down camera
- Class will watch footage to see how they did
 - Focus
 - Composition
 - Smoothness of shot

Homework: Related readings

Week Two, Day Two

9:00am – 12:00pm: Practical Exercise – Handheld

- Trainees will build camera
- Set up for camera setup involving handheld shooting
- Footage will be recorded off of tap monitor for playback
- After shooting, class will break down camera
- Class will watch footage to see how they did
 - Focus
 - Composition
 - Smoothness of shot

10:25 – 10:35am: Break

12:00 – 1:00pm: Lunch

1:00 – 5:00pm: Practical Exercise – Steadicam

- Trainees will build camera
- Set up for camera setup involving a steadicam shot
- Footage will be recorded off of tap monitor for playback
- After shooting, class will break down camera
- Class will watch footage to see how they did
 - Focus
 - Composition
 - Smoothness of shot

Homework: Related readings

Week Two, Day Three

9:00am – 12:00pm: Practical Exercise – Focus and Filters

- Trainees will build camera

- Set up for camera setup involving special focus and filter options
 - Polarizer on cars
 - Diffusion on an actor
- Footage will be recorded off of tap monitor for playback
- After shooting, class will break down camera
- Class will watch footage to see how they did
 - Focus
 - Composition
 - Smoothness of shot

10:25 – 10:35am: Break

12:00 – 1:00pm: Lunch

1:00 – 5:00pm: Practical Exercise – Dolly

- Trainees will build camera
- Set up for camera setup involving a dolly move
- Footage will be recorded off of tap monitor for playback
- After shooting, class will break down camera
- Class will watch footage to see how they did
 - Focus
 - Composition
 - Smoothness of shot

Homework: Related readings

Week Two, Day Four

9:00am – 12:00pm: Practical Exercise – Depth of Field

- Trainees will build camera
- Set up for camera setup involving depth of field
- Footage will be recorded off of tap monitor for playback
- After shooting, class will break down camera
- Class will watch footage to see how they did
 - Focus
 - Composition
 - Smoothness of shot

10:25 – 10:35am: Break

12:00 – 1:00pm: Lunch

1:00 – 5:00pm: Practical Exercise – Crane

- Trainees will build camera
- Set up for camera setup involving a crane shot

- Footage will be recorded off of tap monitor for playback
- After shooting, class will break down camera
- Class will watch footage to see how they did
 - Focus
 - Composition
 - Smoothness of shot

Homework: Trainees will take home a two-page script of an action scene, and will come up with ideas as to how to shoot the scene. The scene will be shot the next day.

Week Two, Day Five

9:00am – 12:00pm: Practical Exercise – Storyboarding

- Trainees will discuss ideas on how to shoot action sequence
 - Shutter angles
 - Camera movement
 - Rack focusing
 - Other ideas
- Instructor will take ideas from trainees to come up with a storyboard for the scene

10:25 – 10:35am: Break

12:00 – 1:00pm: Lunch

1:00 – 5:00pm: Practical Exercise – Shooting Action Sequence

- Trainees will build camera
- Set up for scene they storyboarded in the morning
- Footage will be recorded off of tap monitor for playback
- During shooting, footage will be roughly cut together on laptop
- After shooting, class will break down camera
- Class will watch edited footage to see how they did
 - Focus
 - Composition
 - How close they stayed to storyboards

Sound Training Program

Objective: To train Connecticut residents in the basic duties and practices of the sound department.

Program Synopsis: The first week will involve an overview of how sound interacts with other departments, along with lectures and exercises to show what a sound department does during pre-production and production. It will also include an introduction to sound's responsibility to post production, and sound effects.

The second week will involve practical exercises in sound recording, where trainees will use sound equipment and record actors in different circumstances on set. After going through a selection of exercises, they will do similar exercises with grip, camera and electric equipment present, to simulate the equipment that will be present during an actual production.

The following lesson plan defines specific subjects to be covered in the training program and is required as a basis for instruction for each component. Within the described daily and weekly framework of the program, the grantee and/or hired instructor are encouraged to supplement the curriculum as they see fit.

Because all feature film positions and departments are not currently included in the training program, the use of guest speakers is encouraged as an enhancement to the lesson plan. Recommended guest speakers for the Sound Training Program include: Director, First Assistant Director, Director of Photography, and Accountant.

Required Text: Sound for Film and Television, Second Edition, by Tomlinson Holman, Focal Press, 2002.

Half-Day Introductory Lecture Sound Department

Sound in Film

- Job Categories within the Department
- Pre-production, Production, & Post-Production
- Lesson on Sound Acoustics
- Lesson on Sound Design
- Walkthrough of Sound Equipment
- The Politics of the Set

- Sound Exercises
- Instructor will Demonstrate Sound Mixing
- Boom Microphones & Ambient Sound
- Discussion of Dialogue, Background, Sound Effects
- Trainees will Listen to Recorded Sound for Acoustics and Quality

Week One, Day One

9:00 – 9:30am: Opening Remarks by Instructor

9:30 – 10:25am: Sound Theory

- Absorption
- Reflection
- Refraction
- Diffraction

10:25 – 10:35am: Break

10:35 – 12:00pm: Three Problems of Sound

- Room Acoustics
 - How you achieve what you want to hear
- Background Noises
 - How you deal with them
 - How you eliminate them
- On-Set Communications
 - Director
 - Producer
 - Actors
 - Technicians
 - Grips
 - Electrics
 - Script Supervisor
 - Camera Operator/Director of Photography

12:00 – 1:00pm: Lunch

1:00 – 2:00pm: Composition of Sound Unit

- Sound Mixer
- Boom Operator
- Cableperson (Utility)
- Property
 - Mention differences in narrative vs. documentary

2:00 – 5:00pm: Presentation of Sound Equipment

- Recorders
 - Nagra

- Digital Recorder
- Wireless Rack Package
 - Receivers
 - Transmitters
- Microphones
 - Exterior
 - Interior
 - Lavalieres
 - Set microphones with wind cover
- Radio Microphones
- Fishpoles
- Acoustic Treatments (carpets)
- Furniture Pads (sound blankets)
- Power Requirements (batteries vs. AC vs. DC)

Homework: Chapter 1 in Sound for Film and Television

Week One, Day Two

9:00 – 10:25am: Four Types of Sounds in Film

- Dialogue
- Backgrounds
- Sound Effects
- Music
 - What they are
 - How they're recorded
- Exercise: Students will watch a clip from a film on mute, then figure out all the sounds the scene contains. They'll watch the scene after to see what actually was in it.

10:25 – 10:35am: Break

10:35am – 12:00pm: Music and Playback

- Live Recording
- Pre-recorded Playback Recording
 - How to set it up
 - Problems to look out for

12:00 – 1:00pm: Lunch

1:00 – 3:00pm: Script Breakdown, Part 1

- Class will read and break down a five page script that takes place on a boat
 - Trainees will note all problems for sound
 - Will discuss how to solve those problems

- Instructor will offer suggestions

3:00 – 5:00pm: Script Breakdown, Part 2

- Class will read and break down a second five page script that involves four people in a car
 - Trainees will note all problems for sound
 - Will discuss how to solve those problems
 - Instructor will offer suggestions

Homework: Read Chapter 2 in Sound for Film and Television

Week One, Day Three

9:00 – 10:25am: Set Etiquette

- Go through members on set sound works with (explain their jobs, and how to deal with them)
 - Director
 - Producer
 - Actors
 - Technicians
 - Grips
 - Electrics
 - Script Supervisor
 - Camera Operator/Director of Photography
- Bookkeeping
 - Lunch breaks, overtime
 - Comparing to production times

10:25 – 10:35am: Break

10:35am – 12:00pm: Unions

- Union Membership
 - What a union is
 - Life working in a union
 - Wages
 - Working conditions
- Paperwork
- Dues
- Collective Bargaining

12:00 – 1:00pm: Lunch

1:00 – 3:00pm: Script Reading

- Class will read and break down a five page script that involves four rooms in a single house location (this script will be used for Day Four exercise)
 - Trainees will note all problems for sound
 - Will discuss how to solve those problems
 - Instructor will offer suggestions

3:00 – 5:00pm: Packing Up the Truck

- Loadin/Loadout of sound equipment
 - Go through all pieces
- Exercise: Trainees will pack up the camera/sound truck with all necessary sound items
 - Packing each piece in the correct space
 - Using organization and safety procedures
 - Coordinating camera, video and script supervisor – the “truck family”
 - Class will learn how to get the jump on where to shoot
 - Sound person will ‘eavesdrop’ on Director and DP
 - Once location is picked, sound will get best space near where shooting is
 - Finish day with truck packed, ready for next day

Homework: Read Chapter 3 in Sound for Film and Television

Week One, Day Four

9:00am – 5:00pm: Day-Long Exercise

- Trainees will arrive at house location for beginning of day
- In addition to instructor, others will be present for mock scene:
 - Two actors will be present
- Trainees will offload equipment from truck
- While unloading, sound mixer will ‘eavesdrop’ with Director and DP to find out where first shooting location will be
- Once location is determined, sound equipment will be sent into house, in the most convenient spot for sound department

10:25 – 10:35am: Break

12:00 – 1:00pm: Lunch

- Once in, one group of students will set up equipment and prepare to record sound for the scene
 - Rehearse with actors to see what the scene will be like (simple scenes, little movement)

- Will not actually record; this exercise is to practice preparing for a scene, and familiarizing oneself with equipment
- Once the first group has successfully set up equipment and gotten to the point of being ready to record, they will break the equipment down
 - Once broken down, the next group of trainees will go in and set the equipment up, and so on until all trainees have done it
 - Important point here: Doing nothing at an appropriate time is a good thing, but losing concentration is a bad thing
- Once first room is complete, instructor will move into the second of the four rooms, and the process will begin again
- Lunch after second room is complete
- After lunch, third and fourth rooms will be completed
- After fourth room is complete, trainees will pack all equipment back on the truck, and that will end the day

Week One, Day Five

9:00 – 10:25am: Post Production Guest Speaker (a post-production professional)

- Workflow
 - Sound must be responsible to post
 - Make sure what they're asking for is possible
 - Computer systems
 - Frame rates, bit rates, etc.

10:25 – 10:35am: Break

10:35am – 12:00pm: Sound Effects

- What they are
 - Foley
 - Practical effects
- Microphone placement for effects
- Microphone type

12:00 – 1:00pm: Lunch

1:00 – 5:00pm: Practical Exercise in Effects

- Instructor will give out a list of sound effects they will go out and record – car sounds, foley sounds, etc.
- Trainees will go out with equipment, and record those sounds
- After recording, trainees will return and play sounds back for class to listen
 - Instructor will give feedback on recording
 - Instructor will give suggestions on how to record better

Homework: Read Chapter 3 in Sound for Film and Television

Week Two, Day One

9:00am – 12:30pm: Practical Exercise

- Each member of class will set equipment up and record an actor reading something dramatic from a book (audiobook recording)
 - Will require one actor
 - Will record with a stationary microphone
 - Will record with a moving microphone
 - Exposure to spontaneity
 - Exposure to head movements
- Recordings will be played back
- Equipment will be broken down after recording

10:25 – 10:35am: Break

12:30 – 1:30pm: Lunch

1:30 – 5:00pm: Practical Exercise

- Each member of class will set equipment up and record two people talking over each other in normal conversation
 - Will require two actors
 - One actor on screen, one actor off screen
 - Talk about miking one or both actors
 - Work with one boom operator, then two boom operators
- Recordings will be played back
- Equipment will be broken down after recording

Week Two, Day Two

9:00am – 12:30pm: Practical Exercise

- Each member of class will set equipment up and record two actors speaking and moving in a room
- Introduce radio microphones
- What sounds natural, and what sounds too natural?
- Options when nothing sounds good
 - Second boom picks actor up in second room they move in
- Recordings will be played back
- Equipment will be broken down after recording

10:25 – 10:35am: Break

12:30 – 1:30pm: Lunch

1:30 – 5:00pm: Practical Exercise

- Each member of class will set equipment up and record two people entering a room with grocery bags, who walk in, put the bags down, and start to prepare a meal (using pots and pans), all while talking
 - Will deal with bag noise (paper and plastic)
 - Will set up flames on stove
 - Will deal with sounds of pots and pans
- Recordings will be played back
- Equipment will be broken down after recording

Week Two, Day Three

9:00am – 12:30pm: Practical Exercise

- Each member of class will set equipment up and record two actors in a car, driving on its own power, and the people are talking
- Will require two actors, and one car driver
- Where do the mixer and boom operator position themselves in the car?
- How do you factor in outside?
 - Wind
 - Weather
- Do you put microphones on the actor?
- Recordings will be played back
- Equipment will be broken down after recording

10:25 – 10:35am: Break

12:30 – 1:30pm: Lunch

1:30 – 5:00pm: Practical Exercise

- Each member of class will set equipment up and record two people talking as they walk down a street, around a corner, and onto a busy street
 - Dealing with background noise
 - How to cover actors in wide shots?
- Recordings will be played back
- Equipment will be broken down after recording

Week Two, Day Four

9:00am – 12:30pm: Practical Exercise

- Each member of class will set equipment up and record two people talking over each other in normal conversation, same as on Week Two, Day One. This time, however, there will be camera, grip and electrical equipment present, to simulate the on-set environment sound crews will face.
 - Will require two actors
 - One actor on screen, one actor off screen
 - Talk about miking one or both actors
 - Work with one boom operator, then two boom operators
- Recordings will be played back
- Equipment will be broken down after recording

10:25 – 10:35am: Break

12:30 – 1:30pm: Lunch

1:30 – 5:00pm: Practical Exercise

- Each member of class will set equipment up and record two actors speaking and moving in a room, same as on Week Two, Day Two. This time, however, there will be camera, grip and electrical equipment present, to simulate the on-set environment sound crews will face.
- Introduce radio microphones
- What sounds natural, and what sounds too natural?
- Options when nothing sounds good
 - Second boom picks actor up in second room they move in
- Recordings will be played back
- Equipment will be broken down after recording

Week Two, Day Five

9:00am – 1:00pm: Practical Exercise

- Each member of class will set equipment up and record two people entering a room with grocery bags, who walk in, put the bags down, and start to prepare a meal (using pots and pans), all while talking, same as on Week Two, Day Two. This time, however, there will be camera, grip and electrical equipment present, to simulate the on-set environment sound crews will face.
 - Will deal with bag noise (paper and plastic)
 - Will set up flames on stove
 - Will deal with sounds of pots and pans
- Recordings will be played back
- Equipment will be broken down after recording

10:25 – 10:35am: Break

12:00 – 1:00pm: Lunch

1:00 – 5:00pm: Practical Exercise

- Each member of class will set equipment up and record two people talking as they walk down a street, around a corner, and onto a busy street, same as on Week Two, Day Three. This time, however, there will be camera, grip and electrical equipment present, to simulate the on-set environment sound crews will face.
 - Dealing with background noise
 - How to cover actors in wide shots?
- Recordings will be played back
- Equipment will be broken down after recording

Property Training Program

Objective: To train Connecticut residents in the basic duties and practices of the property department, along with additional training in effects and set dressing.

Program Synopsis: The first week will involve an overview of the department, along with detailed lessons on the duties of the property department in prep (pre-production), during shooting, and during wrap (post-production).

The second week will involve lessons on in-camera effects, safety, along with a field trip to Central Firearms or Weapons Specialist, a property vendors in New York City. This trip will include lessons on firearms and explosives, along with a visit to the facility's gun range.

The following lesson plan is defines specific subjects to be covered in the training program and is required as a basis for instruction for each component. Within the described daily and weekly framework of the program, the instructor is encouraged to supplement the curriculum as he/she see fit.

Because all feature film positions and departments are not currently included in the training program, the use of guest speakers is encouraged as an enhancement to the lesson plan. Recommended guest speakers for the Property training program include: Director, First Assistant Director, Script Supervisor, and Accountant.

Required Text: The Backstage Handbook: An Illustrated Almanac of Technical Information, by Paul Carter, Third Edition, Broadway Press, 1994.

Half-Day Introductory Lecture Property Department

Working with Props

- Job Categories within the Department
- Pre-production, Production, & Post-Production
- Lesson on What Props Are
- Job Categories within the Department
- Prop Breakdown & Organization
- Tools of the Trade
- Department Paperwork

Property Exercises

- Instructor will Handle Property Throughout Fictional Scene
- Explanation of Prop Purchase and Rentals

- Dealing with Property Vendors
- Instructor will Demonstrate Weapon Handling
- Discussion of Continuity

Week One, Day One

9:00 – 10:25am: Opening Remarks by Instructor

Simple Aptitude Test

- Measure trainees' current knowledge
- Names of tools
- Picture of list of tools

Review of Aptitude Test

- Instructor will go over each question
- Introduction of most commonly used tools

10:25 – 10:35am: Break

10:35 – 12:00pm: Qualities of a Prop Person

- Do-it-yourself skills
- Meticulous attention to detail
- Strong organizational skills
- Imaginative approach to work
- Ability to solve problems creatively
- Spatial awareness and a sense of design
- Ability to work to deadlines
- High standards of accuracy
- Team player
- Computer literacy (PC and Mac)

12:00 – 1:00pm: Lunch

1:00 – 5:00pm: Description of Property & Adjunct Departments

Job Categories

- Prop Master
 - Directs on-set work
 - Relationship with Director
 - Relationship with First AD
- Assistant Prop Master
 - Organization & Back-up
 - Schedule shipping
 - Hiring crew
 - Field curve balls
 - Loss and damage

- Third Prop
 - Responsible for truck
 - Gopher
 - Knowledge of all props
- Additional Props
 - Extras
 - Crowd scenes
 - Second Unit

Homework: Assigned reading from The Backstage Handbook

Week One, Day Two

9:00 – 10:25am: Related Departments

- Prop-making Department
 - Hand props
 - Mechanical props
 - Other specialized stuff
- Special Effects (SPFX)
 - Special Effects Coordinator
 - Technicians
 - Major special effects
 - Weather
 - Pyrotechnics
 - Stunts
 - Car crashes

10:25 – 10:35am: Break

10:35 – 12:00pm: Related Departments (continued)

- Standby Scenic (Painter)
- Drapery
- Greens
- Opportunities for Advancement

12:00 – 1:00pm: Lunch

1:00 – 5:00pm: Life in the Movie Industry

Committed Realities

- Working as a Freelance Contractor
- Hours and Schedules

- Professionalism on Set
 - With crew
 - With actors
 - With continuity
- The Importance of a Good Personality
- Stress Management

Advance Planning

- Know job before you take it
- Script breakdown
- Planning & organization
- Consultation with Director
- Consultation with Production Designer
- Planning with First Assistant Director
- Research
- Buying

Homework: Assigned reading from The Backstage Handbook

Week One, Day Three

9:00 – 10:25am: Pre-Production

Production Office

- Production Office Coordinator (POC)
- Assistant Production Office Coordinator (APOC)
- UPM negotiation
 - Crew size
 - Kit rental
- Budgets

Accounting

- Production Accountant
- Assistant Production Accountant
- Purchase orders
- Check requests
- Petty cash
- Setting up accounts
- Dealing with payments
- Payroll

10:25 – 10:35am: Break

10:35 – 12:00pm: Pre-Production (continued)

Art Department

- Production Designer
- Art Director
- Storyboard Artist

Locations Department

- Location Manager
- Hydrant permits
- Parking on-set

12:00 – 1:00pm: Lunch

1:00 – 5:00pm: Pre-Production (continued)

The Production Meeting

- Being prepared
- Being professional
- Everyone is involved
- Staying on the same page
- Asking questions
- Preparing for schedule changes

Rental Houses

- What's ordered where
- Dealing with vendors
- Bargaining
- Hand prop room
- Props NYC
- ISS
- Weapons

Picture Car Companies

- Reliability
- Mechanical games
- Booking automobiles

Permits

- Shipping over state lines
- Firearm permits

Clearances

- Product labels on camera
- "Greeking"

Legal Considerations

- Lawsuits
- Copyright infringement

I Comm Rentals

- Fake products
- No copyright infringement

Homework: Trainees will be given ten items, and they will research where to find them by using the New York Production Guide Web site, www.nypg.com.

- Sample items: Station wagon, smoke fluid, mole fan, go jacks, hamper, IBM Selectric typewriter, firearm, Director chair backs, etc.

Week One, Day Four

9:00-10:25am: The Property Master's Kit

Chair Cart

- Personal preferences
- High vs. low
- How many?
- Pecking order

Tape Kit

- Gaffer
- Black
- Silver
- Paper tape
- Painters tape
- Double-stick
- Velcro
- Camera tape
- Camera department uses
- Set dresser uses
- Attention to stray tape on camera

10:25 – 10:35am: Break

10:35 – 12:00pm: Prop Master's Kit (continued)

Kitchen Kit

- Dishes

- Glassware

Bar Kit

- Liquor
- Glassware
- Labels

Gun Locker

- Safety
- Ammunition
- Security

Hampers

- On-set gear
- Background gear

Crash Mats

- Sizes
- How many?

12:00 – 1:00pm: Lunch

1:00 – 3:00pm: Prop Master's Kit (continued)

Sound Blankets

- Sizes
- How many?

Foliage

- Fake
- Real

Compressor

- Uses
- Safety

Standard Effects Items

- Smoke machine
- Hudson sprayer
- Hydrant tools & hose
- Rain gear

3:00 – 5:00pm: Setting up a Prop Truck

Drivers

- New York vs. elsewhere

- NY Teamsters
- Do-it-yourself
-

Standard Truck Sizes

- Diagrams of the truck
- Balancing the load
- Organizational logic
- Strategize for offloading

Compartments & Containers

- Accessibility
- Placement of items
- Wheels

Portable Office

- Laptop & printer
- Internet access
- Cell phone

Standby Scenic Box

- Planning
- Working surface
- Space sharing issues

Video Village

- Tables
- Chairs
- Other stuff

Securing a Truck

- Packing logic
- Rolling damage

Moving Stuff Around

- Dollies
- Hand trucks
- Appliance dollies
- Pallet jacks
- Fork lifts

Homework: Assigned reading from The Backstage Handbook.

Week One, Day Five

9:00 – 10:25am: Production

Working On-set

- Hand props
- On-set furnishings
- Cast & crew furnishings
- Vehicles
- Standard special effects
- Weapons
- Stunts

Adjunct Departments

Set Decoration Department

- Set decorator
- Buyer

Set Dressing Department

- Lead man
- On-set dresser
- Swing gang

10:25 – 10:35am: Break

10:35 – 12:00pm: Production

On-set Personnel & Relationships

- Director
- Assistant Directors
- Director of Photography
- Other Departments
 - Grip
 - Electrics
 - Camera
 - Sound
 - Wardrobe
 - Hair & makeup
 - Transportation

12:00 – 1:00pm: Lunch

1:00 – 3:00pm: Production (continued)

On-set Personnel & Relationships (continued)

- Producers
- Actors
 - Principals
 - Extras
- Personal Assistants
- Guests
- Special Hires
 - Stuntmen
 - Firemen
 - Police

The Call Sheet

- Scene progression
- Contingency planning
- Keeping ahead of the camera

On-Set Presence

Set Etiquette

- Telling the truth
- Rolls and cuts
- Sight lines
- “Hollywooding” Furniture

3:00 – 5:00pm: Vehicles On-set

“Picture Cars”

- Inspection of cars
- Call times well in advance
 - Getting cars to and from set
 - Flatbed trucks
- Who moves vehicles on set
- Actors who drive poorly
- Use of license plates
- Other continuity issues
- Glass and reflections
- Safety
- Mechanical problems
- On-set repairs
- Locations & parking
- “Skates”
- Additional crew on big vehicle days

Homework: Assigned reading from The Backstage Handbook

Week Two, Day One

9:00 – 10:25am: Continuity and Set Operations

The Script Supervisor

- What the script supervisor does
- How to interact with one
- Where your jobs overlap
- How you can help each other

Practical Exercise in Continuity

- Class will set up a scene
- One person will act out a one-page scene
 - Actor will work with props within the scene
 - Each trainee will photograph scene before and after
- After actor acts through scene:
 - Trainee will reset the set to top of the scene
 - Trainee will reset the scene for a pickup (a point within the scene)
- Trainee will work with script supervisor
- Trainee will use sides to maintain continuity

10:25 – 10:35am: Break

10:35 – 12:00pm: Prop Elements that Affect Continuity

- If an actor moves it, it's a prop
- Action props
- Dressing props
- Vehicles
- Wetdowns
- Smoke effects
- Wind effects

12:00 – 1:00pm: Lunch

1:00 to 3:00pm: Second Unit

Definition

- Two units working simultaneously
- Distance factors
- Crew considerations
- Separate prop crew
- Same prop on two sets
- Duplicates needed?

- Intercutting scene with two units
- Importance of photos
- Continuity is crucial
- Careful paperwork

3:00 – 5:00pm: Union Protocols and Location Issues

Shop Stewards

- What the job is
- Why it's important

Union Contracts

- East Coast vs. West Coast
- Low budget
- High budget

Sound Stage vs. Location

- Differences
- Logistics of each
- Challenges at each

Homework: Assigned reading from The Backstage Handbook.

Week Two, Day Two

9:00 – 10:25am: Safety

Principal Issues:

- Eye protection
- Ear protection
- Head protection
- Stunts and props
- Car safety
 - Roll cages in cars
 - Shatterproof windshields
 - Checking brakes before a collision

10:25 – 10:35am: Break

10:35-12:00pm Safety (continued)

Practical Exercises:

- Exercises property department tasks
- Proper safety precautions
- Use of proper tools
- Measurements to avoid accidents

Plumbing Demonstration

- Usually prepped by set dressers
- Water source
- Setting up a working sink
- Hose fittings
- Drainage & recycling

Glass Demonstration

- Safety glass everywhere
- Replacing a window on set
- Glass cutters and oils
- Glazing

12:00 – 1:00pm: Lunch

1pm-3:00pm Essential Knots

Demonstration of Uses

- Trucker's hitch
- Clove hitch
- Bowline
- Slip knot
- Square knot
- Fisherman's knot

3pm-5:00pm: Introduction to Firearms

- Real vs. theatrical firearms
- Who gets a weapon
- Rubber gun vs. a real gun
- Differences in loads
 - Full
 - $\frac{1}{2}$
 - $\frac{1}{4}$
- Fundamentals of gun safety
- Handout from Weapons Specialist
- Demonstration of loading and unloading a firearm

Homework: Trainees will study handout from Weapons Specialist on gun safety, in advance of field trip there the next day.

Week Two, Day Three

9:00am – 5:00pm: Class Field Trip To Weapons Vendor (Instructor preference):

Weapons Specialist or Centre Firearms
33 Greene Street 10 West 37th Street
New York, NY 10013 New York, NY 10018

Topics to be covered:

- Review fundamentals of gun safety
- Revolvers
- Automatic weapons
- Historical weapons
- Long arms
- Assault weapons
- Loads vs. blanks vs. dummy loads
- Costuming
 - SWAT vests
 - Military vests
 - Helmets
 - Nightsticks
 - Shivs
- Specialty items
- Explosives
- Restricted barrels
- Being an armorer
 - Extremely high standards of efficiency
 - Close attention to detail
 - Excellent communication skills
 - Make or modify weapons
 - Manufacture blank cartridges
- State and federal law re: firearms
- Shipping guns across state lines
 - From NY to CT
 - From NY to other states
- Visit to gun shop
- Visit firing range
 - Test fire weapons

Week Two, Day Four

9:00 – 10:25am: Special Effects

Specials Effects Coordinator Guest Speaker

- Personnel

- Roles within the department

Specialized Equipment

- Hazers and toxicity
- What's legal? (Le Matre)
- What's illegal? (smoke cookies)
- Wind
- Mole fan
- E fan
- Ritter fans

10:25 – 10:35am: Break

10:35am – 12:00pm Special Effects (continued)

Special Effects Make-up

- Blood
- Fake blood
- Squibs
 - On an actor
 - On a wall

Breakaways

- Candy glass

12:00 – 1:00pm: Lunch

1:00 – 3:00pm: Special Effects (continued)

Welding

- For safety cages

Heaters

Rain

- Hydrants
- Water trucks
- Rain towers
- Additional crew
- Cost factor

Snow

- Snow makers
- Ice chippers
- Snow blankets
- Additional crew
- Cost factor

Fire

- Practical fire
- Flashpots
- Pyrotechnics
- Explosions

3:00 – 5:00pm: Special Effects (continued)

- CGI vs. live effects
 - Advantages and disadvantages
 - Budgetary concerns
- Difference between props and effects
- Car crashes (setup)

Homework: Assigned reading from The Backstage Handbook.

Week Two, Day Five

1:00 – 3:00pm: Post Production and Wrap

Finishing up

- Inventory of items
 - By character
 - By scene
- Archiving
- Wrapping hero sets
- Re-shoots
- Sequels
- Product placement
- Purchases
- Sale of items

3:00 – 5:00pm: Post Production and Wrap (continued)

- Balancing department budget
 - Closing out accounts
 - Resisting temptation to increase your kit
- Unloading truck
- Storing items

9:00am – 12:00pm: Final Exam – Written Test

- Will include questions taken from:
 - Class lectures
 - Homework assignments

- New York Production Guide
- Backstage Handbook
- Field trip

12:00 – 1:00pm: Lunch

1:00 – 5:00pm: Final Exam – Practical Test

- Trainees will:
 - Cut glass
 - Prep a sink
 - Tie knots
 - Load and properly handle a firearm

Set Dressing Training Program

Objective: To train Connecticut residents in the basic duties and practices of the set dressing department, including set decoration, buying, pre-production and on-set job descriptions, along with additional training in applicable construction and installation techniques.

Program Synopsis: The first week will involve an overview of the entire department, along with lessons on the duties of the set decorator, buyer, lead man, and all members of set dressing department in prep (pre-production), during shooting, and during wrap (post-production).

The second week will involve hands-on experience in set dressing and techniques, emphasizing the details necessary for mastering the diverse and essential skills in this department.

The following lesson plan defines specific subjects to be covered in the training program and is required as a basis for instruction for each component. Within the described daily and weekly framework of the program, the instructor is encouraged to supplement the curriculum as he/she sees fit.

Because all feature film positions and departments are not currently included in the training program, the use of guest speakers is encouraged as an enhancement to the lesson plan. Recommended guest speakers for the Set Dressing Training Program include: Director, Production Designer, and Accountant.

Required Text: The Backstage Handbook: An Illustrated Almanac of Technical Information, by Paul Carter, Third Edition, Broadway Press, 1994.

Half-Day Introductory Lecture Set Dressing Department

Working with Set Dressing

- Job Categories within the Department
- Pre-production, Production, & Post-Production
- Definition of Set Dressing vs. Props
- Related Departments
- Breakdown & Organization
- Departmental Paperwork

Set Dressing Exercises

- Explanation of Purchases and Rentals
- Dealing with Property Vendors
- Organization, Shop Setup, & Transportation
- Tools of the Trade & Essential Equipment
- Instructor will Demonstrate Furniture Movement
- Discussion of Continuity
- Stage vs. Locations

Week One, Day One

9:00-10:25am

Simple Aptitude Test

- Measure trainees' current knowledge
- Names of tools
- Picture of list of tools

Review of Aptitude Test

- Instructor will go over each question
- Introduction of most commonly used tools

10:25 – 10:35am: Break

10:35-12:00pm: Description of the Department (Part 1)

Job Categories

- Set Decorator
 - Works with production designer to realize vision
 - Responsible for creative furnishing of set
 - “Boards” for selection of color, texture, style
 - Pays attention to small character details
 - Research, preparation and oversight
 - Attention to design aesthetics
 - Commissions art work & model-makers
 - Detailed breakdown of shoot schedule
 - Creates “punch” list for lead man
- Assistant Decorator/Buyer
 - Definitive list from Set Decorator
 - Locates, purchases or rents set dressing
 - Product placement
 - Copyright clearances
 - Maintains vendor contacts
 - Checks for missing items

12:00-1:00pm: Lunch

1:00-5:00pm: Description of the Department (continued)

- Qualities of Decorator & Buyer
 - Knowledge of history, design, and decoration
 - Graduates of Art, Interior or 3D Design courses
 - Significant experience film and/or theatre
 - Attention to detail & creative flair
 - Good sense of color and form
 - A methodical approach to work
 - Effective coordinator & team player

Job Categories (continued)

- Lead Man
 - Organizer and manager of department
 - Hires crew & makes UPM deals
 - Liaison between set decorator & crew
 - Oversees shipments & special orders
 - Maintains accuracy of paperwork
 - Catalogs photos of purchases & rentals
 - Visits all sets and delegates tasks
 - Supplies all tools for department
 - Keeps department on schedule
- On-Set Dresser
 - Works exclusively on set
 - Represents Production Designer & Decorator
 - Oversees set activities & maintains artistic vision
 - Works directly with property department
 - Moves set dressing to camera
 - Monitors continuity w/ script supervisor
 - Responds to requests immediately
- Set Dressers (Swing Gang)
 - Transport & takes delivery of set dressing
 - Execute instructions of Decorator & Lead Man
 - Leapfrog pattern throughout the shoot
 - Test and rewire all practical electrical fixtures
 - Preps and protects location
 - Strikes the set and restores location
 - Involves heavy manual labor

Homework: Assigned reading from The Backstage Handbook.

Week One, Day Two

9:00 – 10:25am: Related Departments

- Greens
 - Can be separate department (LA)
 - Specialty of single dresser (NY)
 - Research foliage & habitats
 - Procure, place, & maintain vegetation
 - Transform location to fit script requirements
 - Work with surfaces, stone, wood
 - Landscape inside a studio
 - “Greening out”
 - Assure continuity during shoot

- Drapery
 - LA On Stage = Separate department
 - NY = Specialty of single dresser
 - Installs drapery and curtains per Decorator
 - Knowledge of basic treatments & hardware
 - Roller shades
 - Curtains
 - Shears
 - Rods
 - Draw shades
 - Valences

10:25 – 10:35am: Break

10:35 – 12:00pm Skill sets

Qualities of a Set Dresser

- Strong do-it-yourself skills
- Meticulous attention to detail
- Organizational skills
- Imaginative approach to work
- Ability to solve problems creatively
- Spatial awareness and a sense of design
- Ability to work to deadline
- High standards of accuracy
- Team player

Working with a Production Designer

- Respect for authority

- Understand the designer's vision
- Implementing that vision
- Dealing with multiple changes

12:00-1:00pm: Lunch

1:00-5:00pm: Other Elements

Locations vs. Stage

- Differences for set dressing
- Maintenance and cleaning

Transport & Load-in of Dressing

- Challenges each one presents
- Protection of property
- Social skills
- Reassure owner

Moving Furniture

- On and off the set
- Moving during shoot
- Lift tables from skirt
- Lift chairs from base
- "Cheating"

Continuity (On-set Dresser)

- Photos from camera perspective
- During first or second take
- Label by scene number and set
- Work with script supervisor

Homework: Assigned reading from The Backstage Handbook.

Week One, Day Three

9:00 – 10:25am: Life in the Movie Industry

Committed Realities

- Working as a freelance contractor
- Hours and schedules
- Professionalism on set
 - With crew
 - With actors
 - With continuity

- The importance of a good personality
- Stress management

10:25 – 10:35am: Break

10:35 – 12:00pm: Pre-production

Production Office

- Production Office Coordinator (POC)
- Assistant Production Office Coordinator (APOC)
- UPM negotiations
 - Crew size & Man Days
 - Kit rental
 - Expendables
- Budgets

Accounting

- Production Accountant
- Assistant Production Accountant
- Purchase Orders
- Check Requests
- Petty cash
- Setting up accounts
- Dealing with payments
- Payroll

12:00 – 1:00pm: Lunch

1:00 – 5:00pm: Pre-production (Continued)

Art Department

- Production Designer
- Art Director

Locations Department

- Location Manager
- Property Owners
- Set Dressers integral to process

Set Dressing Pre-Production

- Script breakdown
- Planning & organization
- Scouting
- Consultation
- Research
- Buying

The Production Meeting

- Being prepared
- Being professional
- Everyone is involved
- Staying on the same page
- Asking questions
- Preparing for schedule changes

Homework: Assigned reading from The Backstage Handbook

Week One, Day Four

9:00 – 10:25am: Pre-production (continued)

Rental Houses

- What's ordered where
- Dealing with vendors
- Bargaining
- Copyright infringement

Cover Sets

- Planning
- Shooting schedule
- Call sheets
- Rain cover
- Short notice

10:25 – 10:35am: Break

10:35am – 12:00pm: Production, Part 1

On-set Dresser Relationships

- Director
- Assistant Directors
- Director of Photography
- Other Departments
 - Grip
 - Electrics
 - Camera
 - Sound
 - Wardrobe
 - Hair & Makeup

- Transportation

12:00 – 1:00pm: Lunch

1:00 to 5:00pm: Production (continued)

On-set Personnel & Relationships

- Producers
- Actors
 - Principals
 - Extras
- Personal Assistants
- Guests
- Special Hires
 - Stuntmen
 - Firemen
 - Police

The Call Sheet

- Scene progression
- Contingency planning
- Keeping ahead of the camera

Set Etiquette

- Rolls and cuts
- Sight lines
- Telling the truth
- “Hollywooding” furniture

On-Set Presence

- Constant availability
- Janitorial duties

On-Set Relationships

On –Set Hierarchy

- Producer
- Director
- First Assistant Director
- Director of Photography
- Production Designer
- Star Power

Homework: Assigned reading from The Backstage Handbook.

Week One, Day Five

9:00 – 10:25am: Crew Relationships with On-set Dresser

- Property Master
- Other Department Heads
- Camera
- Sound
- Electric
- Grip
- Stunts

10:25 – 10:35am: Break

10:35-12:00pm: IATSE Protocol

Union Contracts

- East Coast vs. West Coast
- Low budget
- High budget

On-Set Issues

- Call sheets
- Meal penalties
- Wrap
- Overtime
- Turnaround

Shop Steward

- What the job is
- Why it's important

12:00 – 1:00pm: Lunch

1:00-5:00pm: Continuity

The Script Supervisor

- What the script supervisor does
- How to interact with one
- Where your jobs overlap
- How you can help each other
- Script notes to maintain continuity

Set Dressing Continuity

- What is set dressing vs. props?
- Set dressing elements that affect continuity

Keeping Track of the Scene

- Photographs
- Taking notes
- Using sides to maintain continuity

Practical Exercises in Continuity

- Instructor will demonstrate On-Set Dresser Role
- Moving and marking furniture
- Taking measurements
- Noting camera positions
- Repositioning furniture for camera
- Reverse angles
- Retakes and reshoots

Homework: Assigned reading from The Backstage Handbook.

Week Two, Day One

9:00 – 10:25am Essential Tools

Lead Man's Kit

- Electrical kit
- Plumbing kit
- Glass kit
- Multiple dollies
- Hand trucks
- Hand tools
- Power saws
- Drills
- Ban saw
- Grinder
- Planer
- Belt sander
- Drill Press
- Ladders
 - 4,6,8,10,15 steps
 - Extension 40' & 20'
- Vacuums
 - Shop vac
 - Carpet sweeper
 - Standard upright

10:25 – 10:35am: Break

On-Set Dresser Kit

- Tool Belt
 - Leatherman/Gerber
 - Flashlight
 - Tape measure
 - Note pad
 - Digital camera
 - Cell phone

- On-set Kit (Portable Rolling Unit)
 - Hammers
 - Small sledge
 - Rubber mallet
 - Hand saws
 - Hacksaw
 - Screwdrivers (all formats)
 - Wrench Set
 - Standard
 - Metric
 - Ratchet Set
 - Standard
 - Metric
 - Allen wrench set
 - Drill bit index
 - Wood
 - Metal
 - Masonry
 - Torpedo level
 - Pliers
 - Needle nose
 - Channel lock
 - Vise grips
 - Tin snips
 - Cordless power tools
 - Drill
 - Hammer drill
 - Grinder
 - Builder's saw
 - Steamer
 - Security bits
 - Plumbing tools
 - Glass cutting tools
 - Chisels
 - Files
 - Scissors
 - Staple guns

- Stud sensor
- Wonderbar
- Crowbar
- Four wheel dolly x2
- Brooms
 - Fine bristle
 - Coarse bristle
 - Corn broom
 - Dust mop
 - Sponge mop

12:00 – 1:00pm: Lunch

1:00-5:00pm: Essential Materials

- Fasteners
 - Screws
 - Nails
 - Hangers
 - Anchors
 - Toggle bolts
 - TapCons
- Hanging hardware
 - Picture frames
 - Sconces
 - Kitchen items
 - Bathroom items
 - Heavy objects
 - Building a strongback
 - Mounting to set wall
- Cleaning products
 - Metal
 - Glass
 - Plexiglas
 - Furniture polishes
 - Floor
 - Carpets
 - Upholstery
 - Staying ahead of shots
- Tapes
 - Gaffer
 - Black
 - Silver
 - Paper tape
 - Painters tape
 - Packing tape
 - Double-stick

- Velcro
- Camera tape
 - Camera department uses
 - Set dresser uses
 - Attention to stray tape on camera

Homework: Assigned reading from The Backstage Handbook.

Week Two, Day Two

9:00 – 10:25am The Set Dressing Shop

Setting Up a Shop

- Shelving
- Labels by set
- Sharing the space
- Security
- Work areas
 - Tools
 - Packing
 - Materials
- Deliveries and unpacking
 - Packing lists
 - Inventories
- Laying out items according to set
- Furniture storage

10:25 – 10:35am: Break

Knots

- Trucker's hitch
- Clove hitch
- Bowline
- Slip knot
- Square knot
- Fisherman's knot

12:00 – 1:00pm: Lunch

1:00 – 5:00pm: Transportation

Setting Up a Truck

- Departmental Trucks
 - Prop truck

- Set dressing truck
- Swing truck
- SPFX truck
- Greens truck
- Drivers
 - East Coast vs. West Coast
 - NY Teamsters
 - Do-it-yourself
- Standard Truck Sizes
 - Diagrams of the truck
 - Balancing the load
 - Organizational logic
 - Strategize for offloading
- Compartments & Containers
 - Accessibility
 - Placement of items
 - Mirrors & glass
- Securing a truck
 - Packing logic
 - Blankets
 - Rolling damage
- Moving stuff around
 - Dollies
 - Hand trucks
 - Appliance dollies
 - Pallet jacks
 - Fork lifts

Homework: Assigned reading from The Backstage Handbook.

Week Two, Day Three

9:00 – 10:25am: Other Required Skills

- Windows: Glass, Mirrors, and Frames
 - Glass vendors
 - Glass cutters & oils
 - Glazing windows
 - Pointing glass into frames
 - Suction cups
 - Packing & protection

10:25 – 10:35am: Break

- Assembling Frames
 - Stretching canvas
 - Not too wet

10:35 – 12:00pm: Special Skills

- Flooring Demonstration
 - Vinyl and linoleum
 - How to cut
 - Linoleum knife vs. hook blade
 - Templates
 - Set walls – before & after
 - Mastic
 - Types of trowels

12:00 – 1:00pm: Lunch

- Carpeting Demonstration
 - Wall to wall
 - How to cut
 - Loop pile cutter
 - Wall edge cutter
 - Kickers
 - Tack strips

1:00-5:00pm Special Skills (continued)

- Tile Setting Demonstration
 - Floors vs. walls
 - Using a tile saw
 - How to trowel
 - Types of thin-set
 - Mixing thin-set
 - Types of grout
 - Floating grout
 - Grout sponge
 - Removing haze
 - Clean up during shoot

Homework: Assigned reading from The Backstage Handbook.

Week Two, Day Four

9:00 – 12:00pm Special Skills (Continued)

- Electrical Demonstration

- Wiring outlets
- Wiring over head lights
- How to re-wire lamps
- Wire gauge and load
- 18 gauge zip cord
- Add-a-taps and quick plugs
- Conduit and junction boxes
- Neon lights and transformers
- Strain relief

10:25 – 10:35am: Break

12:00 – 1:00pm: Lunch

1:00 – 5:00pm: Special Skills (continued)

- Plumbing Demonstration
 - On-set practical fixtures
 - Hose connections
 - Drainage receptacle
 - Sinks and shower fixtures
 - Recycling water
- Fencing Presentation
 - Gas powered post hole diggers
 - How to keep posts in line
 - Hurricane fences
 - Using stretchers

Homework: Assigned reading from The Backstage Handbook.

Week Two, Day Five

9:00 – 10:25am: Post Production and Wrap

Finishing Up

- Inventory of Items
 - By character
 - By scene
- Archiving
- Wrapping Hero Sets
- Re-shoots
- Sequels
- Product Placement
- Purchases

- Sale of items

10:25 – 10:35am: Break

10:35-12:00pm: Post Production and Wrap (continued)
Paperwork

- Balancing department budget
 - Closing out accounts
 - Resisting temptation to increase your kit
- Unloading truck
- Storing items

12:00 – 1:00pm: Lunch

3:00 – 5:00pm: Final Exam –

- Written Test (questions from):
 - Class lectures
 - Homework reading
 - New York Production Guide

Wardrobe Training Program

Objective: To train Connecticut residents in the basic duties and practices of the wardrobe department, along with a basic introduction to costume design.

Program Synopsis: The first week will involve an overview of the department, along with detailed lessons on the duties of the wardrobe department in prep (pre-production), during shooting, and during wrap (post-production). Lessons will be taught in research, script breakdowns, fitting, and altering clothing.

The second week will include lessons on continuity books and taking pictures, along with a two-day exercise where trainees will work in wardrobe for a two page “movie,” doing everything from setup to breakdown.

The following lesson plan defines specific subjects to be covered in the training program and is required as a basis for instruction for each component. Within the described daily and weekly framework of the program, the grantee and/or hired instructor are encouraged to supplement the curriculum as they see fit.

Because all feature film positions and departments are not currently included in the training program, the use of guest speakers is encouraged as an enhancement to the lesson plan. Recommended guest speakers for the Wardrobe Training Program include: First Assistant Director, Costume Designer, and Accountant.

Required Text: Costuming For Film: The Art And The Craft, by Holly Cole and Kristin Burke, Silman James Press, 2005.

Half-Day Introductory Lecture Wardrobe Department

Wardrobe Department

- Job Categories within the Department
- Costume vs. Wardrobe
- Pre-production, Production, & Post-Production
- Working with Costume Vendors
- The Ridiculous Schedule
- Workflow of Department
- Fitting Actors
- Department Paperwork

Wardrobe Exercises

- Instructor will Demonstrate Fitting of Actors
- The Psychology of Actors
- Trainees will Examine Rack Organization
- Discussion of Continuity

Week One, Day One

9:00 – 9:30am: Opening Remarks by Instructor

9:30 – 10:25am: Life in the Business, Part 1

- Crazy schedules
- Good for people who like new challenges
- Lots of setting up and moving
- Dirty work in every department
 - Exercise: use dirt to age an actor, to show work can be messy
- Freelance lifestyle
 - Long hours, low pay

10:25 – 10:35am: Break

10:35 – 12:00pm: Life in the Business, Part 2

- Life in the Union
 - What a union is
 - How to get in
 - Union rules and regulations
 - Mentor-student relationships
 - Costume and Wardrobe locals
 - IATSE 829
 - IATSE 764
- Life on Set
 - Assistant Director calls on set
 - What they are
 - What they mean
 - When you're allowed to move, when you stay still and quiet
 - Set etiquette
 - How to stay out of the director's way
 - How to be invisible, but always ready and present

12:00 – 1:00pm: Lunch

1:00 – 3:00pm: Lecture on Structure of Department

- Costume and Wardrobe are two separate departments
- Costume Department
 - Costume Supervisor

- Set Costumers (2)
- Seamstress/Tailor
- Ager/dyers
- PAs
- Star Dressers (particularly for star actors)
- Wardrobe Department
 - Costume Designer
 - Manages department
 - Assistant Costume Designer
 - Shops
 - Does fitting
 - Does budget
 - Shopper (or multiple shoppers)
 - Possibly Wardrobe Coordinator
 - Deals with vendors
 - Collects paperwork

3:00 – 5:00pm: Relationships On Set

- Director – has a vision, communicates to the designer
- Costume Designer – may or may not agree with director’s vision
- Actors – may have strong opinions
- Producer – may also have strong opinions, and may not understand practical applications
 - Stress importance of thinking visually
- Exercise: Class will break into groups, and each group will get a page of description for two actors. Each person in the group will act as a member of this group – director, costume designer, or actor. They will each work together to try and come up with a singular idea of what the clothing of the actors should look like.

Week One, Day Two

9:00 – 10:25am: Preproduction Lecture, Part 1

- Moving into a space
- Setting up racks (have racks present for students to move)
- Loading and unloading trucks
- Pulling stock

10:25 – 10:35am: Break

10:35am – 12:00pm: Pre-production Lecture, Part 2

- Sizing stock
- Organizing stock
 - To be most easily managed

- After scene is approved, clothes are dry-cleaned
- Returning stock and resizing
- Research
 - Job of costume designer
 - Research passed on to supervisor to dress background
 - Present day
 - Period (20s, 30s, 40s, 50s, etc.)

12:00 – 1:00pm: Lunch

1:00 – 5:00pm: Afternoon Exercise

- Trainees will unload a truck of stock and organize it all, along with sizing it all. They will also pull clothes for actors in a short scene, based on specifications from the instructor.

Week One, Day Three

9:00 – 10:25am: Behavior on Set

- Professional behavior
 - Show up on time (very important)
 - Turn off cell phone
- Dressing appropriately
 - No flip-flops
 - Representing your bosses and department
 - Don't stand out (dressing at work vs. personal life)
 - Hard, physical work

10:25 – 10:35am: Break

10:35am – 12:00pm: Pre-Production Tasks

- Prepping
 - Looking at schedule
 - Making sure you have proper items for background
 - Pulling out costumes that will work for a specific day
 - Cross reference with continuity book
- Interfacing with production

12:00 – 1:00pm: Lunch

1:00 – 3:00pm: How to Break a Script Down for Wardrobe

- Day breakdown
- Character breakdown, by change
- Using Costume Pro
 - Give demo of how to input information
- Background breakdown

- Uniform
- Specialty items

3:00 – 5:00pm: Practical Exercise

- Trainees will read a script and break it down for wardrobe, according to specifications above. When finished, class will discuss the breakdown, and talk about the ideas they have for wardrobe.

Week One, Day Four

9:00 – 10:25am: The Measurement Sheet

- Show all items to be measured on actor
- Not all measurements needed for all shows
- Sewing fundamentals:
 - How to sew a button
 - How to take up sleeves
 - How to take a hem

10:25 – 10:35am: Break

10:35am – 12:00pm: Practical Exercises

- Trainees will practice sewing buttons, taking up sleeves, and taking hems

12:00 – 1:00pm: Lunch

1:00 – 3:00pm: Fittings and Aging/Dying

- Fittings
 - How to do them
 - Challenges
 - How to write up an alteration tag
 - Changing breakdown
 - Method of photo references
 - Instructor will fit an actor as an example
- Aging/Dying
 - What it is
 - Why it's important
 - Tools
 - Schmutz stick
 - Dirt bag
 - Sandpaper
 - Pins
 - Tags

3:00 – 5:00pm: Practical Exercises

- Trainees will age shirts to different degrees
- Trainees will do fittings of actors

Week One, Day Five

9:00 – 10:25am: Wardrobe Production Tasks

- How to iron a shirt
- How to polish shoes
- How to steam clothes
- Exercise: Trainees will practice all three of these tasks.

10:25 – 10:35am: Break

10:35am – 12:00pm: Stain Removal

- Differences in removal (types of stains, and types of removal agents)
 - Protein-based stains (meat, juice)
 - Grease
 - Blood (comes out with meat tenderizer, or the spit of the person bleeding)
 - Dyes
 - Lipstick, makeup
 - Grass

12:00 – 1:00pm: Lunch

1:00 – 3:00pm: Dressing Background Actors

- Period films vs. present day
 - Period films: must dress every item
 - Women: bra, girdle, shoes, etc.
 - Men: tuxedo or suit, hem, etc.
- Specific look vs. nondescript (how to present both ways)
- Photographing background
- How to deal with extras
- Working with extras casting
 - Give written description of what they should wear, so some extras show up wearing correct clothing

3:00 – 5:00pm: Practical Exercise

- Trainees will dress a group of actors, based on guidelines from the instructor. Discussion will follow each student's work.

Week Two, Day One

9:00 – 10:25am: The Continuity Book, Part 1

- What it is
- Start from top of head and work down
- Complete description of a character's outfit in each scene
- Describing items
- Fabrics content
- Weaves
- Single vs. double-breasted

10:25 – 10:35am: Break

10:35am – 12:00pm: The Continuity Book, Part 2

- Taking pictures for the book
 - Where and when to take photos
 - Only after camera has rolled should a continuity photo be taken
- Writing descriptions
- Putting them into continuity book

12:00 – 1:00pm: Lunch

1:00 – 3:00pm: The Continuity Book, Part 3

- Breaking characters down
 - Male principal actors
 - Female principal actors
 - Background books
 - Background actors in many scenes, treated as actors, even though they don't speak

3:00 – 5:00pm: Duties During Wrap

- Pulling stock
- Asset list
 - Write a description of every item you buy, over a certain dollar amount
 - After show, you must produce all these items
 - Actors take clothing sometimes; how do you handle that?
- Keeping items organized after the movie

Week Two, Day Two

9:00am – 12:00pm: Practical Exercise for Continuity Book

- Instructor will act as costume designer
 - Will give trainees specifications on how actors should look
 - Present research
 - Present drawings
 - Class will discuss specifications
- After instructor gives specifications, trainees will set up a scene
 - Props and set dressing will already be set up for them
 - Instructor will then act as director
 - Two actors will be present
 - Director will lead actors through rehearsal of one-page scene
 - Trainees will take notes on movement through scene
- After setting scene, trainees will dress the two actors
 - Using specifications from instructor
 - Showing instructor possibilities; instructor will approve or disapprove

10:25 – 10:35am: Break

12:00 – 1:00pm: Lunch

1:00 – 5:00pm: Practical Exercise, Continued

- Two actors will act out the one-page scene in front of class
 - Each trainee will take photographs
 - Before scene
 - After scene
 - Trainees will take notes on wardrobe throughout scene
- After actor acts through scene:
 - Trainee will reset the set to top of the scene
 - Trainee will reset the scene for a pickup (a point within the scene)
 - Trainee will work with a script supervisor
 - Trainee will use sides to maintain continuity
- Instructor will watch trainees as they create continuity book, giving feedback and corrections as needed
- Class will hand in completed continuity book to instructor at end of class

Week Two, Day Three

9:00am – 12:00pm: Two-Day Wardrobe Exercise, Part 1 (This exercise will have trainees doing wardrobe for actors and background, from beginning to end, for a two-page script. It will simulate the experience of being on set.)

- Class will start off in an empty space
 - Trucks will be present with stock and with racks
 - Class will unload and set up racks
 - Class will unload and set up stock
- Once in, class will get stock ready for shoot
 - All stock will be pulled
 - All stock will be sized
 - All stock will be organized for easy management
- Class will receive script, and will break it down for wardrobe
 - Will get wardrobe thoughts from instructor
 - Will get description of scene from instructor

10:25 – 10:35am: Break

12:00 – 1:00pm: Lunch

1:00 – 5:00pm: Two-Day Wardrobe Exercise, Part 2

- Class will do fittings for all actors to be in scene
 - Principals
 - Background
- Class will undertake appropriate actions for clothing
 - Ironing
 - Steaming
 - Aging/dying
 - Polish shoes
 - Remove stains
- Class will fill out all required paperwork
- As actors are fitted, they will be brought to the instructor, who will give their approval or disapproval
- By end of the day, the class will be completely ready to shoot the scene from a wardrobe perspective
 - All actors will have approved clothing
 - All items will be fitted
- Class will put items back up on hangars, ready to shoot the next day

Week Two, Day Four

9:00am – 12:00pm: Two-Day Wardrobe Exercise, Part 3

- Class will work as wardrobe department on rehearsals and takes of two-page script
 - Props and set dressing will already be set up for them
 - Instructor will then act as director
 - Two actors will be present
 - Director will lead actors through rehearsal of one-page scene
 - Trainees will take notes on movement through scene
- After setting scene, trainees will dress the two actors
 - Using specifications from instructor
 - Showing instructor possibilities; instructor will approve or disapprove

10:25 – 10:35am: Break

12:00 – 1:00pm: Lunch

1:00 – 5:00pm: Two-Day Wardrobe Exercise, Part 4

- Actors will act out the one-page scene in front of class
 - Each trainee will take photographs
 - Before scene
 - After scene
 - Trainees will take notes on wardrobe throughout scene
- After actor acts through scene:
 - Trainee will reset the set to top of the scene
 - Trainee will reset the scene for a pickup (a point within the scene)
 - Trainee will work with a script supervisor
 - Trainee will use sides to maintain continuity
- Instructor will watch trainees as they create continuity book, giving feedback and corrections as needed
- After scene is shot, class will break down all materials
 - Put stock back on trucks
 - Break down racks
 - Store items used for scene
- Continuity book will be handed in at the end of the day
- At day's end, all items will be unloaded, and the space will be completely empty, like it was at the beginning of the day before

Week Two, Day Five

9:00am – 12:00pm: Final Exam – Written Test

- Will include questions taken from:
 - Class lectures
 - Class activities
 - Handouts

10:25 – 10:35am: Break

12:00 – 1:00pm: Lunch

1:00 – 4:00pm: Final Exam – Practical Test

- Trainees will:
 - Iron a shirt
 - Remove different types of stains
 - Take measurements on an actor

Set Construction Training Program

Objective: To train Connecticut residents in the basic duties and practices of the set construction department.

Program Synopsis: The first week will involve an overview of the department, along with detailed lessons on industry terminology, set construction's relationship with other departments, basic set construction, and the beginning of construction on sets.

The second week will include the remainder of construction on sets, along with lessons on union rules and budgets.

The following lesson plan defines specific subjects to be covered in the training program and is required as a basis for instruction for each component. Within the described daily and weekly framework of the program, the grantee and/or hired instructor are encouraged to supplement the curriculum as they see fit.

Because all feature film positions and departments are not currently included in the training program, the use of guest speakers is encouraged as an enhancement to the lesson plan. Recommended guest speakers for the Set Construction Training Program include: Production Designer and Accountant.

Required Items: Trainees will have the following items on the first day of class:

- Hammer
- Ruler
- Square
- Nippers (for brad nails and staples)
- Utility knife
- Scale ruler

Required Text: The Backstage Handbook: An Illustrated Almanac of Technical Information, by Paul Carter, Third Edition, Broadway Press, 1994.

Half-Day Introductory Lecture Set Construction

Constructing a Film Set

- Job Categories within the Department
- Pre-production, Production, & Post-Production
- Construction Basics
- Introduction to Tools & Equipment

- Walkthrough of Set Construction Process
- The Scenic (Paint) Department
- How Construction Works with Other Departments

Walkthrough of Shop

- Instructor will Demonstrate Various Shop Equipment
- Rigging Staffing & Contingencies
- Assembly of Stage Platforms
- Construction of Set Walls

Week One, Day One

9:00am – 11:00am: Aptitude Test

- To see what students already know
- Ask about past experience
 - In a Q&A section beside test
- Written exam
 - Router bits
 - Name tools
 - Identify items in blueprint drawing
 - Do a cut list from a drawing

10:25 – 10:35am: Break

11:00am – 12:00pm:

- Go over test
 - Instructors will go over all items
 - Students will correct another student's work
- Top student will be unofficial construction coordinator for class project
- 2nd person will be unofficial key carpenter

12:00 – 1:00pm: Lunch

Afternoon: Describing industry terms

- Jacks
- Sawhorses
- Grip
 - Strongbacks
 - Apple boxes
 - Light boxes
- Bevel
- Miter cut
- Cross-cut/rip
- Champer
- Different style bits

- Putting a handle in
- Skyhook
- Skyjack
- French cleat
- Fasteners
 - What applications
- Guns
- In camera vs. not in camera
- Glory side
- Duvateen
- Bucks
- Ellipses
 - String method (cheating way)
 - Mathematical method
 - Lay one out
 - Show how to cut it
- How to swing arches
 - Circumferences (routing them)

Homework: Related readings in [The Backstage Handbook](#)

Week One, Day Two

9:00 – 10:25am: Set Construction's Relationship with Other Departments

- Importance of knowing what the other departments do
- Taking pride in your work
- Grips
 - Need strongbacks
 - Need jacks
 - Build lockup for their tools
 - Build road boxes
 - Shooting grip needs wedges cut
 - Build apple boxes
 - Give example of how to build them
 - Set carts

10:25 – 10:35am: Break

10:35am – 12:00pm: Set Construction's Relationships, Continued

- Electric
 - Building light boxes
 - Chloroplast cut
 - Gel frames
 - Gels cut (Plexiglas)

- Set dressing
 - Tile
 - Flashing
 - Shingles
 - Repair broken furniture
 - Set construction helps if cutting
- Teamsters
 - Step-ups for trucks
 - Show construction of step-up

12:00 – 1:00pm: Lunch

1:00 – 3:00pm: Basic Set Construction

- How to build flats
 - How they're assembled
 - Why they're assembled that way
 - Letting in studs for straps (to nail through)
 - Height requirements
 - 12' vs. 8' or 5'
 - What material
 - Painted flats use prime luon
 - Unpainted flats use unprimed luon

3:00 – 5:00pm: Practical exercise

- Class will build flats
 - Instructor will give specifications

Homework: Related readings in The Backstage Handbook

Week One, Day Three

9:00 – 10:25am: Blueprints, Part 1

- Blueprints
 - Give everyone a blueprint and have class try to decipher it
 - Why marks are in certain places
 - Instructor will go through blueprint and identify items
 - Discussion
 - Break blueprint into materials list
 - Flats (figure out how many flats you need)
 - Every 4'x8' flat is a bundle of wood
 - Roof
 - Sections
 - Other roofs?
 - Trim

10:25 – 10:35am: Break

10:35am – 12:00pm: Blueprints, Part 2

- Make estimate
 - List of prices from vendor
 - Varies by time
- Place order
 - Getting it there on time
 - What materials can you substitute if desired materials are not available
- Reading a scale ruler
 - How to identify scale

12:00 – 1:00pm: Lunch

1:00 – 3:00pm: On-Set Measurements

- Taking and verifying on-set measurements
 - Exercise: Go to a location close to classroom and verify measurements
 - Instructor will take every measurement before hand

3:00 – 5:00pm: Shop Safety

- Know where the hospital is
- Procedures on power equipment
 - Table saw
 - Router safety
 - Band saw
 - Compressor
 - What guns to use
 - Nail-gun safety
 - Changing blades
 - Why there's a shop grip
 - Clothing – no loose clothes
 - Shoes
 - Eyewash
- First aid
 - Don't panic if you get hurt
 - Stop the bleeding
 - Safety is always a priority

Homework: Related readings in [The Backstage Handbook](#)

Week One, Day Four

9:00 – 10:25am: Power Tools, Part 1

- Basic introduction to use
- When to use
- Safety
 - Ear/eye protection
 - Goggles
- Hand nailing
- Gun nailing
- Staple guns

10:25 – 10:35am: Break

9:00 – 10:25am: Power Tools, Part 2

- Chop saw
- Band saw
- Routers
- Screw guns
- Jigsaw
- Sanders
 - Belt
 - Finish

12:00 – 1:00pm: Lunch

1:00 – 5:00pm: Practical Exercises with Power Tools

- Cut a piece of wood in half
 - Using a stop
 - Using table saw
- Nail strongbacks together
- Make apple boxes from pre-cut pieces
 - 4 boxes of each type
 - full
 - $\frac{1}{2}$
 - $\frac{1}{4}$
 - Pancake (1.5" high)

Homework: Related readings in [The Backstage Handbook](#)

Week One, Day Five

9:00am – 12:00pm: Begin Set Construction

- Instructor will give trainees blueprints
 - Two rooms to be built
- Trainees will go over blueprint and discuss construction plan
 - One square box with four walls
 - Room will serve as living room for production
 - Build fifth wall with another door – can serve as bedroom
 - Repaint walls
 - Redress walls

10:25 – 10:35am: Break

12:00pm – 1:00pm: Lunch

1:00 – 5:00pm: Continue Set Construction

- Assumed duties:
- Build walls
 - Grips will unload materials
 - Will move walls

Homework: Related readings in The Backstage Handbook

Week Two, Day One

9:00am – 12:00pm: Continue Set Construction

- Instructor will oversee construction
 - Will watch as trainees work on power tools
 - Will check progress against blueprints

10:25 – 10:35am: Break

12:00pm – 1:00pm: Lunch

1:00 – 5:00pm: Continue Set Construction

- Assumed duties:
- Build door elements today
 - Trainees will build all elements
 - Instructor will check elements to assure correct dimensions

Homework: Related readings in The Backstage Handbook

Week Two, Day Two

9:00am – 12:00pm: Continue Set Construction

- Instructor will oversee construction
 - Will watch as trainees work on power tools
 - Will check progress against blueprints

10:25 – 10:35am: Break

12:00pm – 1:00pm: Lunch

1:00 – 5:00pm: Continue Set Construction

- Assumed duties:
 - On-set measurements
 - Trainees will go to location, take measurements and replace a door
 - Come back and make the door in the shop
 - Trim work
 - Some at the bench
 - Pre-cutting

Homework: Related readings in [The Backstage Handbook](#)

Week Two, Day Three

9:00am – 12:00pm: Continue Set Construction

- Instructor will oversee construction
 - Will watch as trainees work on power tools
 - Will check progress against blueprints

10:25 – 10:35am: Break

12:00pm – 1:00pm: Lunch

1:00 – 5:00pm: Complete Set Construction

- Assumed duties:
 - Set construction completed
 - Set dresses put rug in
 - Baseboard put down
 - Laying out floor

Homework: Related readings in The Backstage Handbook

Week Two, Day Four

9:00 – 10:25am: Working With a Union

- Union rules
 - Differences East vs. West coast
 - How to get in
 - Permit workers
 - Filing an application and what they require
 - Departmental responsibilities
 - Protections
 - Union representation
 - Working conditions
 - Payment
 - Importance of representation
 - Labor reports
 - Timecards
 - Hand out examples of each

10:25 – 10:35am: Break

9:00 – 10:25am: Life in the Film Industry

- Mental side to film
 - Personality conflicts
 - Anyone can screw up your day; how do you respond?
 - Constantly shifting game plan
 - Family and children sacrifice
 - Long hours
 - Miss events
 - Working styles
 - Jealousy in the business, what to expect
- Discussion and personal stories

12:00 – 1:00pm: Lunch

1:00 – 3:00pm: Budgeting

- Man-days
- Truckers
- Equipment rentals
- Projecting time and necessity
- Role of art department coordinator
 - You need material or blueprints, you call them
 - They go over daily labor reports

- Valuable to you
- Art Director
 - Makes art department run smoothly
 - Works with
 - Set decorator
 - Dresser
 - Buyer
 - Designer
 - Construction coordinator

3:00 – 5:00pm: Practical Exercise for Budgeting

- Give trainees materials for set
- Figure out a materials list
- Put together a budget
 - Include man-days
 - Look for the unseen

Homework: Related readings in The Backstage Handbook

Week Two, Day Five

9:00am – 12:00pm: Final Exam Review

- Lectures
- Tools
- Construction techniques
- Safety techniques

10:25 – 10:35am: Break

12:00 – 1:00pm: Lunch

1:00 – 4:00pm: Final Exam

- Questions
 - Router bits
 - Strongbacks, jacks – what are they for?
 - When do you use practical or stick jacks?
 - Crosscut saw – what's it for?
 - When do you use a router arm?
 - Tool question
- Questions about tools
 - Planer
 - Arrow crown
 - Finish nails
- A choice of four or five essays, each relating to a different aspect of construction