

Fall 2016

CTPR 565 (18613), 2-units

SPECIAL TOPICS: MAKING MEDIA FOR SOCIAL CHANGE

**FACULTY: Professor Michael Taylor
Professor Jeremy Kagan**

Tuesdays, 2-4:50 PM in SCA 214

PREREQUISITES:

Each student must have taken either an intermediate production class in either producing, directing, cinematography, editing, sound, or have been the producer, director, cinematographer, editor, or sound designer on a CTPR 480 or CTPR 546/CTPR 547 project.

CLASS DESCRIPTION:

This production class is an opportunity for students to make a film of up to five-minutes in length in any genre that advocates social change. Each student will have the chance to direct his/her own short with crew positions being shared by members of the class.

The films will be based on original ideas dealing with social issues that each student chooses with the intention to motivate viewers to change awareness or take action. The form can be any style of cinema from fiction to documentary, animation, or multi-media.

The class provides another opportunity in experiencing the group dynamics essential to filmmaking by having each student collaborate in producing, directing, shooting, editing and sound.

The projects are not limited to a specific format. Projects can be made on a camera phone or with more sophisticated equipment. Each person in the class will have access to a Canon XA 20 (or they can use their own camera), 1 Tweenie kit, 1K light, 2 C stands, 2 Ext cords, and five sand bags. This is the only equipment officially available for the class, but some students may qualify for additional equipment if they have completed both intermediate cinematography and done a Production 3 in cinematography. Please be advised that sound editing and mixing will be done within Media Composer if the choice is made to edit in-house.

In addition to creating the film, the students will hear presentations from filmmakers currently involved in advocacy work to discuss their projects and the effectiveness of them.

The students will also do research into media effectiveness by reading appropriate articles and books about such subjects as Entertainment-Education, Media Influence, Social Cognitive Theory of Mass Communication, Public Health Media, Persuasion Techniques, Exemplification Theory, and students will throughout the course make presentations to the class about these subjects. These oral presentations must be at least 15 minutes long and every student must participate.

Small groups of three to four students will form “film crews” and will collaborate.

The final cut of the project must then be screened for a focus group -- a minimum of eight viewers – and a complete report of the experience, including the group’s reaction to the film and the project’s effectiveness must be submitted during final’s week. Projects can be screened at USC or at another venue. It is the responsibility of the filmmaker to coordinate this final screening.

LEARNING OBJECTIVES:

To take the challenge of making media that makes a difference and to learn cinematic techniques that stimulate audience reaction and proactive behavior.

To practice filmmaking skills by making a film so that issues of leadership, vision and knowledge of techniques of motivating performance will be explored along with producing, camera, sound and editing techniques.

CLASS REQUIREMENTS:

1. Each student is required to attend each class including any off-campus with invited guests.
2. Each student will make a film from one to five minutes.
3. Each student is asked to consider in advance before the semester begins the subject they are going to deal with and to come into the first class with a first draft of their film.
4. The fifteen weeks are divided:
 - a – two weeks on theory
 - b – four weeks on developing the script and locking script at the end of those four weeks

- c – five weeks on preproduction and production which will include in class rehearsals with actors
- d – three weeks to deliver a first cut

SUGGESTED READING:

THE SCREENWRITER ACTIVIST, WRITING SOCIAL ISSUE MOVIES by Marilyn Beker, published by Routledge Taylor & Francis Group, July 3rd 2012

MEDIA EFFECTS, ADVANCES IN THEORY AND RESEARCH, edited by Jennings Bryant, Dolf Zillmann, Lawrence Erlbaum Associates, Publishers, New Jersey 2002

ENTERTAINMENT-EDUCATION AND SOCIAL CHANGE, edited by Arvind Singhal, Michael Cody, Lawrence Erlbaum Associates, Publishers, New Jersey 2004

THE TIPPING POINT, Malcolm Gladwell, Little, Brown and Company, New York, 2002

MADE TO STICK, Chip Heath and Dan Heath, Random House, New York, 2007

VIDEO FOR CHANGE, edited by Sam Gregory, Gillian Caldwell, Pluto Press, Ann Arbor, 2005

PUBLIC MEDIA 2.0: DYNAMIC, ENGAGED PUBLICS, 2009, Jessica Clark and Pat Aufderheide, Center for Social Media, 2009,

http://www.centerforsocialmedia.org/resources/publications/public_media_2_0_dynamic_engaged_publics
<http://www.centerforsocialmedia.org/resources/publications/public_media_2_0_dynamic_engaged_publics> pp 3-22

CLASS SCHEDULE:

Week 1 –

The first class will explain the requirements and also examine concepts of media effectiveness with examples from a variety of genres. The students will be divided into groups to support each other as they present the issues they want to address in their films

Week 2 –

An outside guest will present his/her work and discuss his/her process of making advocacy films. Students will share their scripts

Week 3 –

Students will present the first draft of their scripts. They will be read aloud for faculty and student responses.

Week 4 -

Students will present their second draft scripts and a production plan including a budget and schedule.

Week 5 -

Students will present their next drafts of their scripts. A possible visitor of advocacy films will share work and process.

Week 6 -

Students present shooting drafts of their script.

Week 7 -

Students will preset pre-production plans – casting ideas, locations, shooting schedule etc.

Week 8 -

Students will bring in actors for scene work in class from their scripts.
Production on first group of films begins.

Week 9 -

Students will bring in actors for scene work in class from their scripts.
Production on second group of films begins.

Week 10 -

Students will bring in actors for scene work in class from their scripts.
Production on third group of films begins.

Week 11 -

Production continues and dailies shared.

Week 12 -

Production continues and dailies shared.

Week 13-

First groups edits shown

Week 14 -

Second group edits shown.

Week 15 -

Third groups edits shown.

STUDY DAYS No classes

FINALS Week – A SCREENING of films

REV. 9/26/12 3:41 PM

GRADING:

Grading will be determined by evaluation of the learning over the semester that shows the student's understanding and expression of the concepts taught in the class as revealed in their final project.

For the film60%
For presentations of research topic.....10%
Short paper.....10%
For class participation.....10%
Final focus group report.....10%

Policy on attendance and grading:

Two unexcused absences will result in a drop of your grade by one-third of a letter grade (such as A- to B+).

Three unexcused absences will result in a drop of your grade by one *FULL* letter grade (*such as B to C*).

Four unexcused absences could be considered a *FAILURE* grade.

If you are late or absent, a valid excuse such as illness, family emergency, unforeseen heavy traffic or natural disaster is expected. You must make up any work missed as a result of an absence. It is your responsibility to obtain class notes you may have missed from members of your group/classmates.

Statement for Students with Disabilities

Any student requesting academic accommodations based on a disability is required to register with Disability Services and Programs (DSP) each semester. A letter of verification for approved accommodations can be obtained from DSP. Please be sure the letter is delivered to me (or to TA) as early in the semester as possible. DSP is located in STU 301 and is open 8:30 a.m.–5:00 p.m., Monday through Friday. The phone number for DSP is (213) 740-0776.

Statement on Academic Integrity

USC seeks to maintain an optimal learning environment. General principles of academic honesty include the concept of respect for the intellectual property of others, the expectation that individual work will be submitted unless otherwise allowed by an instructor, and the obligations both to protect one's own academic work from misuse by others as well as to avoid using another's work as one's own. All students are expected to understand and abide by these principles. *Scampus*, the Student Guidebook, contains the Student Conduct Code in Section 11.00, while the recommended sanctions are located in Appendix A: <http://www.usc.edu/dept/publications/SCAMPUS/gov/>. Students will be

referred to the Office of Student Judicial Affairs and Community Standards for further review, should there be any suspicion of academic dishonesty. The Review process can be found at: <http://www.usc.edu/student-affairs/SJACS/>.

Emergency Preparedness/Course Continuity in a Crisis

In case of a declared emergency if travel to campus is not feasible, USC executive leadership will announce an electronic way for instructors to teach students in their residence halls or homes using a combination of Blackboard, teleconferencing, and other technologies.

Please activate your course in Blackboard with access to the course syllabus. Whether or not you use Blackboard regularly, these preparations will be crucial in an emergency. USC's Blackboard learning management system and support information is available at blackboard.usc.edu.

Disruptive Student Behavior

Behavior that persistently or grossly interferes with classroom activities is considered disruptive behavior and may be subject to disciplinary action. Such behavior inhibits other students' ability to learn and an instructor's ability to teach. A student responsible for disruptive behavior may be required to leave class pending discussion and resolution of the problem and may be reported to the Office of Student Judicial Affairs for disciplinary action.