CTPR 294: Directing in TV/New Media, Fiction, and Documentary Fall 2017

4 Units
Concurrent enrollment: CTPR 295 Cinematic Arts Laboratory
Wednesday 2-4:50 pm

Fictional Narrative SCE Stage 2

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TV/New Media SCB 104

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Course Objectives:

CTPR 294 has three components that overall introduce Production students in the School of Cinematic Arts to the major aspects of contemporary cinematic practice. Each component is explored for 5 weeks. Three different instructors will guide students through each aspect.

1) Fictional Narrative Practice.
2) Documentary Practice
3) TV/New Media Practice.

Students will participate in exercises, lectures, and discussions in each of the three components.

Fictional Narrative Practice
This 5 week seminar will expose each student to the fundamentals of directing a narrative film. Classes will include basic film theory and grammar, example clips from films and practical directing techniques. Each directing student will stage a scene from a published screenplay, shoot on location and show an edited cut

Documentary Practice
The student will learn the unique characteristics of documentary, how to find cinematic material in the world around the student, how to cover a scene while it is happening, and how to film an interview. The student will learn how to reveal character through action and the unique elements of cinema.

TV/New Media Practice
Students will learn how to create a pilot episode for a web series. The focus will be on the importance of developing a clear tone and establishing a strong voice. Students will learn how to harness their creativity and to thrive in a workshop environment.

Projects:

For each of the three components, students will complete exercises, making a total of six: one in narrative, three in documentaries, and two in TV/New Media. Students will screen cuts of the exercises for feedback. NOTE: All cuts will be screened from the Avid project. At the end of each rotation, the director will turn in a compressed file of the final cut.

Directing the Fictional Narrative:
- One in-class scene (performed with actors in the classroom),
- One filmed exercise (a scene, on location, with two actors). The instructor will provide scenes.

Directing the Documentary:
- Street Corner and Interview exercises
- One 'mini-documentary'

Directing TV/New Media:
- 3 page pilot script
- 3 minute pilot episode

NOTE:
During the course, each student will assume a major role in directing one project from one of the three components. The directors for the various components are randomly chosen before the semester begins.

Course Structure and Schedule:

Students in CTPR 294 and CTPR 295 are divided into three groups (Silver, Gold, and Platinum) which rotate at five-week intervals through the three components of the CTPR 294. See the attached schedule for your group. It is important to be aware of the schedule for both CTPR 294 and CTPR 295, as they are interrelated.

The rotations for groups in CTPR 294 are:

Silver Group (18461): **TV/New Media to Documentary to Fictional Narrative**
Gold Group (18462): **Documentary to Fictional Narrative to TV/New Media**
Platinum Group (18464): **Fictional Narrative to TV/New Media to Documentary**

Fictional Narrative Component

This 5 week seminar will expose each student to the fundamentals of directing a narrative film. Classes will include basic film theory and grammar, sample clips from films and practical directing techniques. Each student will be introduced to the fundamentals of preparing to direct a narrative film. Each trio will create a narrative scene that will be shot, edited and screened in weeks 4 and 5. ***ASSIGNMENT 1 - BEFORE THE FIRST CLASS, please WATCH Witness directed by Peter Weir

WEEK 1

Introduction to Narrative Filmmaking - Witness discussion on visual storytelling

Storytelling exercise
Dramatic Structure

ASSIGNMENT:
Watch The Graduate.

Meet with your trio and develop a 2 character scene with conflict, character, transformational moment and a physical activity. Set it in a visually interesting location that you can access easily for your shoot. Focus on telling the story visually and through behavior.

WEEK 2

A Director Prepares - Screenplay Analysis, Uta Hagen and Director-Actor Grammar, Dramatic Structure. Research, Visual inspirations, Character

THIS WORK IS DONE BEFORE, AND REFINED DURING, CASTING & REHEARSAL!

ASSIGNMENT - Read the following from your packet: Objectives - Golden key, **Write** your screenplay. It can have no more than eight lines of dialogue.

WEEK 3

Mise en scene and Montage - clips and discussion

Rehearsal techniques - setting the scene in context of the story and character arcs, spontaneous combustion, physical life of the scene, playing the actions not

the words, keeping it real

ASSIGNMENT:
Read "Rehearsing" chapters from Judith Weston's Directing Actors handout.

Prep your scene: Find visual references for how you will render your scene. Write character bios. Beat to beat, Given circumstances, etc.

PRODUCTION BOOK:

Your production book will contain your trio's preparation:

(Please include each trio members name and production responsibility)

Theme
Superobjective/spines
Given circumstances for both characters/antecedent action
Beat to beat breakdown
Research - visual inspirations
Shotlist and floorplan

WEEK 4 – Rehearsing

Trios present their preparation. Screenplays are read and discussed.
ASSIGNMENT: Shoot and edit your scene.

WEEK 5 -
                              Scenes are screened in class

Documentary Component

Week 1) Lecture/Discussion: Documentary defined. How does it differ from fiction?

Bring Three Documentary Ideas to First Class (person, place, or process)

Styles of documentary.
>   What is a documentary?
>   Screening of short sample films.
>
>   In Class: Students come up with
>   three documentary ideas for a 3-4 minute film
>   about either a person, a place, or a process.
>
>   Outside Class: Students shoot Street-corner exercise.

Week 2) Lecture/Discussion: How to conduct a good interview.
>   B*ring cameras to class.*
>   *SA get 3 boom kits*
>
>   In Class: Screen street corner exercise
>   Students critique ideas, settle on one,
>   Plan their approach for shooting.
>   Demonstration: Documentary Style Coverage, working as a
>   documentary team.
>   The interview.
>
>   Outside Class: Students begin shooting. Shoot a key element of
>   project (interview or scene)

Week 3) Lecture/discussion/demo: How to structure reality.
>   Shooting a documentary scene
>   Filmmaker/subject relationships. Documentary
>   Ethics.
>   In Class: Students screen and critique dailies
>
>   Outside Class: Students edit film

Week 4) Lecture/discussion: How to 'SHOW,' not 'TELL."
>   The weave.
>   In Class: Students screen and critique first cuts
>
>   Outside Class: Students finish edit.

Week 5) Lecture/discussion: Wrap up
                    In class: Students screen revised cut

TV/New Media Component

Week 1
Introductions.
Schedule & course overview, grading, office hours.
Series - story or character driven?
Purpose of Scene & Developing Character. Screen examples.
Screen series examples.

Assignment: Meet with TRIO to develop idea for a series of 3-5 minute episodes.

Week 2
Moments - define, learn how to create and direct. Screen examples of moments.
Auditions/Casting discussion/seminar.
Discuss pre-production: casting, location, permits, HSF.
Each TRIO pitch/discuss series idea.

Assignment: Write 3-5 minutes pilot script.

Week 3
Workshop scripts.
Production update - casting, location, permits & HSF.

Assignment: Shoot pilot episode. Create rough cut.

Week 4
Screen rough cuts; critique/discuss.
Discuss the weekend assignments.

Assignment: Re-writes, re-shoot, pickups, edit final cut.

Week 5
Screen pilot; critique/discuss.

SAFETY

All students MUST attend the SCA Safety Seminar and present proof of attendance to their instructor before any equipment may be issued.

Students must adhere to the USC School of Cinematic Arts Safety Guidelines as well as professional, ethical and safety standards that will protect everyone on the set. They can be found at https://scacommunity.usc.edu/resources/physical production/pdf/ SafetyRulesHandout.pdf

The following policies are applicable to CTPR 294/295.

1. Motor Vehicles

   In addition to POV shots from inside a closed automobile, moving motor vehicles may be used in CTPR 294/295 productions only on University of Southern California Property. Such motor vehicle use, either moving or non-moving will require the necessary permits and oversight of the University, as well as an approved Hazardous shooting Form, all of which must be presented to the section instructor and SCA Head of Production prior to shooting.

   The Rule of six does not apply in these situations.

   Moving motor vehicles may not be used as a dolly to record staged action.

   No grip or electrical equipment may be used in a shoot involving a moving motor vehicle.

   The driver may not be interviewed or deliver dialogue while the vehicle is in motion.
2. Minors (actors under 18 years of age) require the presence of a studio teacher and legal guardian, along with valid work permits.
3. Stunt coordinators are mandatory for any action that could in any way injure your actor.
4. USC Insurance never covers any vehicle of any kind.
5. Jib arms, cranes, scissor lifts, camera cars are not allowed on student projects.
6. No creature may be harmed during the filming of any USC Student Project. The American Humane Society must approve use of all animals.
7. The use of motor boats/speed boats is prohibited, as are helicopters, drones, and fixed-wing aircraft.
9. Students are authorized to use 290 light kits and practical lights (300 watts and under) only.
10. Fire is limited to the use of LED candles and cigarette lighters. Candy Glass (a special stunt glass) must be used when glass, plates, mirrors, etc. are broken as part of a stunt or when these objects present a possible danger to an actor.

11. The maximum shooting day for USC projects is 12 hours. The minimum turn around time before the next shooting day is 12 hours.
12. No open-toed shoes on sets, stages, or around any heavy equipment.
13. Students may not go beyond the 50 Mile Studio Zone.

Failure to follow these policies may results in:

1. Confiscation of the student's film.
2. Lowering of the student's grade. Serious violations will result in a grade of F for the project.
3. Suspension of the student's production number.
4. Class failure.
5. Appearance before the SCA Academic Violation Committee of both peers and faculty members.
6. Appearance before the University Judicial Affairs Committee.

All students must consult with the instructor on any shot that might raise a safety issue. The hazardous shooting form can be found online at:

https://scacommunity.usc.edu/resources/physical_production/hazardous_form.cfm

You must have Hazardous Shooting Conditions Forms, signed by your instructor and the Head of Physical Production, prior to shooting in any situation or location that might be considered dangerous or when using weapons, projectiles, or stunts. This process must be completed by the Thursday before shooting. If you cannot complete the process before shooting, you must cancel whatever would require the form. Students are expected to work with others in the class whenever on location. Everyone (crew and cast) is responsible for safety on the set.

Do not store equipment in your car, even in a locked trunk. It is not insured for loss if stolen from a vehicle.

Equipment and Facilities:

Students in CTPR 294 and CTPR 295 will be divided into pods of three and share a camera package. Each student must pay a lab fee of $75 for CTPR 294 and $225 for CTPR 295, and an insurance premium of $300 for CTPR 294.

The School will provide:

1. **Canon XC15 HD Cameras and tripods.**

N.B. WITH THE XC15 CAMERA, THIS SETTING IS THE ONLY SETTING

THAT WILL ENABLE YOU TO EDIT YOUR FOOTAGE ON AVID: *HD 23.98P 35Mbps MXF*

2. **Avid editing stations in the Avid Editing Lab**

Students will provide their own:

1. **Headphones (required) for Avid lab**. We recommend Sony MDR 7506, which are available at the USC *Bookstore.*
2. **2 SD Memory Cards (4GB & 64GB) for the camera** Any of the following ones will work
  - https://www.amazon.com/SanDisk-Extreme-SDSDXVE-064G-GNCIN-Newest-Version/dp/B01LORO7BA/ref=sr_1_9?s=electronics&ie=UTF8&qid=1497534425&sr=1-9&keywords=64gb+class+10+sd+card+sandisk
  - http://www.bestbuy.com/site/sandisk-ultra-plus-64gb-sdxc-uhs-i-memory-card-black-gray-red/3142571.p?skuId=3142571
  - http://frys.com/product/8879282?site=sr:SEARCH:MAIN_RSLT_PG
  - Cards will also be stocked at the Bookstore.
3. **One of the following approved External Hard Drives**:

The following is the list of SCA approved and supported hard drives. Any student purchased drive must meet the requirements below.

- Samsung T3 SSD Portable (bus-powered, USB-C**, laptop friendly), approximate retail price $170 - $370

- Glyph Black Box Plus (bus-powered, USB-C**, laptop friendly), approximate retail price $99-$120

- Glyph Studio (requires AC power), approximate retail price $149
  G-Tech G-Drive Mobile USB-C (bus-powered, USB-C**, laptop friendly), approximate retail price $130

- G-Tech G-Drive (requires AC power), approximate retail price $230 and up

- G-Tech G-Drive Mobile USB-C Bus-powered, USB-C**, laptop friendly

(Approximate retail price $130)

Notes:
The hard drives listed are recommended to have a drive speed of 7200rpm.
Capacity: 500GB to 2TB. We do not recommend hard drives over 2TB.

**All of the "mobile" drives are USB-C, also known as USB3.1
**Check SCA Approved Drives on Supported Hard Drive document
at https://cinema.usc.edu/Laptops/ before purchasing a drive.**

A second drive or 16GB flash drives are highly recommended to back up material in the case of drive failure.

Grading:

Each of the three components contributes 1/3 of the final grade. The grades for the individual components are determined as follows:

Fictional Narrative Component:

Class Participation	25%
Organization and Communication	35%
Fictional Narrative Filmed Scene	40%

Documentary Component

Class Participation	10%
Collaboration	30%
Documentary Projects:	
Street corner	10%
Interview	10%
Final Project	40%

TV/New Media Component

Class Participation	10%
Pilot Script	20%
Collaboration	20%
Pilot	50%

This is a production class. Students should plan to not miss class; students must discuss all absences with the instructor in advance. If a student is sick, the student must call or email this information to the instructor or SA before the class. Each unexcused absence in a section will reduce the student's grade one increment; e.g. B to B-, for that section. Two unexcused latenesses will be counted as an absence.

Academic Conduct

Plagiarism – presenting someone else's ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in SCampus in Section 11, Behavior Violating University Standardshttps:// scampus.usc.edu/1100-behavior-violating-university-standards-and-appropriate-sanctions/. Other forms of academic dishonesty are equally unacceptable. See additional information in SCampus and university policies on scientific misconduct, http://policy.usc.edu/scientific-misconduct/.

Discrimination, sexual assault, and harassment are not tolerated by the university. You are encouraged to report any incidents to the Office of Equity and Diversity http://equity.usc.edu/ or to the Department of Public Safety http:// capsnet.usc.edu/department/department-public-safety/online-forms/contact-us. This is important for the safety whole USC community. Another member of the university community – such as a friend, classmate, advisor, or faculty member – can help initiate the report, or can initiate the report on behalf of another person. The Center for Women and Men http://www.usc.edu/student-affairs/cwm/ provides 24/7 confidential support, and the sexual assault resource center webpage sarc@usc.edu describes reporting options and other resources.

Support Systems

A number of USC's schools provide support for students who need help with scholarly writing. Check with your advisor or program staff to find out more. Students whose primary language is not English should check with the American Language Institute http://dornsife.usc.edu/ali, which sponsors courses and workshops specifically for international graduate students. The Office of Disability Services and Programs http://sait.usc.edu/academicsupport/ centerprograms/dsp/home_index.htmlprovides certification for students with disabilities and helps arrange the relevant accommodations. If an officially declared emergency makes travel to campus infeasible, USC Emergency Information http://emergency.usc.edu/will provide safety and other updates, including ways in which instruction will be continued by means of blackboard, teleconferencing, and other technology.

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.

SAFETY SEMINAR – MANDATORY ATTENDANCE

All students are required to attend the safety seminar in order to obtain a Production Number. The production number covers, actors, equipment, stages, insurance, additional equipment, locations, on and off campus permits, audition rooms and access to SCA facilities for filming (Courtyard, class rooms, bathrooms, stairwells).

Three seminars are offered at the start of every semester. This semester's seminars:

Friday, August 18, 2017 – Norris Theater - 3:00 P.M.
Monday, August 21, 2017– The Gallery SCA 120 - 6:00P.M.
Tuesday, August 22, 2017 – The Gallery SCA 120 - 6:00 P.M.

There are NO MAKE UP seminars available beyond these dates.

Suggested Reading
Directing Actors by Judith Weston, (1996) Michael Wiese Productions
Action! Acting for Film and TV/New Media by Robert Benedetti, (2001) Pearson Education Company
The Sitcom Career Book by Mary Lou Belli and Phil Ramuno, (2004) Backstage Books
TV/New Media Production Handbook 7th edition by Herbert Zettl
Basic TV Technology 3rd edition by Robert L. Hartwig, Focal Press
Lighting for Video 3rd edition by Gerald Millerson, Focal Press
The Artist's Way by Julia Cameron,ISBN 0-87477-694-5; Jeremy P. Tarcher/Perigee Books; paperback
Writing Down the Bones by Natalie Goldberg; ISBN 0-87773-375-9;
Shambala Publilcations, Inc., paperback
Fearless Creating by Eric Maisel; ISBN 0-87477-805-0; Jeremy P. Tarcher/Putnam Book, paperback
Writing Your Life by Deena Metzger; ISBN 0-06-250612-9; Harper San Francisco, paperback
Developing Story Ideas by Michael Rabiger, ISBN 0-240-80398-1;
Focal Press, paperback
Kazan by Jeff Young
Film Directing Fundamentals by Nicholas Proferes
Shot By Shot by Stephen Katz
A Director Prepares by Anne Bogart
The Visual Story by Bruce Block

<u>Statement of Understanding</u>

I have read and understand the policies and procedures outlined in the CTPR 294 and CTPR 295 Syllabi, and the Student Production Office Handbook, and have attended the SCA Safety Seminar.

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

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

_____

Signature: _____

Print Name: _____

Date: