

<p>CTPR 294: Directing in TV/New Media, Fiction, and Documentary Fall 2018</p>

4 Units

Concurrent enrollment: CTPR 295 Cinematic Arts Laboratory

Wednesday 2-4:50 pm

Fictional Narrative SCE Stage 2

Professor: Steve Albezzi

Email:

Phone number:

Office hours: TBD

SA: Sibi Naayagam

Email:

Phone number:

Documentary SCA 214

Professor: Bill Yahraus

Email:

Phone number:

Office hours: TBD

SA: Luying Zhang

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TV/New Media SCB 104

Professor: James Savoca

Email:

Phone number:

Office hours:

SA: Astor Stark

Email:

Phone number:

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, 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.

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 create a pilot episode for a short content TV/web series. The focus will be on the importance of developing a strong character and a quick, effective setup - learning the differences between plot and character driven shows. Emphasis will be placed on creativity and establishing a strong voice.

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),
- Each trio will create a 3-5minute narrative and handle all production aspects from inception through post.

Directing the Documentary:

- Street Corner and Interview exercises
- One 'mini-documentary'

Directing TV/New Media:

- 5 page pilot script
- 5 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.

As a final summative experience, each group will submit to the instructor and SA of their first rotation a recut of the final project of that rotation. The recut will determine the grade for that final project. Failure to submit a recut will result in a one

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

Schedules for the five weeks of each of the components:

Fictional Narrative Component

***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.

Develop a 5 minute screenplay with your trio. 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 film: Find visual references for how you will render your scene. Write character bios. TYPED Beat to beat 3 column breakdown, Given circumstances, shotlist, floorplan, 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

3 Column Beat to beat breakdown Research - **visual inspirations** Shotlist and

floorplan Call sheet Schedule Permits etc.

WEEK 4 - Rehearsing

Trios present their preparation. Production plan is 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: Trios present three documentary ideas for a 3-4 minute film about either a person, a place, or a process.

Outside Class: Trios shoot Street-corner exercise. **All trio members present at shoot and during editing.**

Week 2) Lecture/Discussion: How to conduct a good interview.

Demonstration: Documentary Style Coverage, working as a documentary team.

The Interview

In Class: Screen street corner exercise

Students critique ideas, Trios settle on one, Plan their approach for shooting.

Outside Class: Trios begin shooting. Shoot a key interview element of project.

All trio members present at shoot and in preparing selects.

Week 3) Lecture/discussion/demo: How to structure reality.

Shooting a documentary scene

Filmmaker/subject relationships. Documentary Ethics.

In Class: Screen interview selects and other dailies

Outside Class: Trio shoots and edits film

Week 4) Lecture/discussion: How to 'SHOW,' not 'TELL.'

The weave. Integrating elements of a documentary

Score

In Class: Students screen and critique first cuts

Outside Class: Trio finishes edit.

Week 5) Lecture/discussion:

Wrap up

In class: Trio screens second cut

TV/New Media Component

Week 1

Introductions.

Schedule & course overview, grading, office hours, HSF

Series - story or character driven?

Character discussion & screen examples, build character as a class

Setup and Backstory discussion

Purpose of Scene & Developing Character. Screen examples

Screen episodes of HM and Broad City - no setup, no back story

ASSIGNMENT: write one page character study of protagonist, and a synopsis of an idea for a character driven series - one paragraph.

Week 2

Discuss pre-production: casting, location, permits, HSF

Meet individually with each trio to discuss idea

Screen past 294 student pilots

Auditions/Casting discussion/seminar

ASSIGNMENT: write 1st draft of pilot.

*Scripts DUE no later than 2pm on the Tuesday before class. Five pages maximum, scene #'s must be included. Title page filled out with all 3 trio names & positions. Scripts must be PDF's.

Every student must read each script, take notes in order to give notes in class.

Week 3

Workshop scripts. Scripts to be read prior to class.

Production update - casting, location, permits & HSF.

ASSIGNMENT: shoot pilot

Week 4

Screen rough cuts; critique/discuss.

ASSIGNMENT: Rewrites, re-shoots, pickups, edit final cut

Week 5

Screen pilot; critique/discuss.

FINALS WEEK: Monday, December 10, 2PM. Submit recut of first session project to the Instructor and SA of the section. (Gold = Documentary, Silver = TV/New media, Platinum = Fictional Narrative)

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	15%
Organization and Communication	45%
Fictional Narrative Filmed Scene	40%

Documentary Component

Class Participation	15%
Collaboration	30%
Documentary Projects:	
Street corner	10%
Interview	10%
Final Project	35%

TV/New Media Component

Class Participation	10%
Character Study & Synopsis	20%
Pilot Script	20%
Collaboration	20%
Pilot	30%

“Participation” is defined as constructive in-class activity, including, but not limited to, asking questions, giving constructive opinions on lessons and other students’ work.

“Collaboration” is defined as working well with your trio mates, both in spirit and as an equal contributing partner.

Grading Scale

Course final grades will be determined using the following scale

A	95-100
A-	90-94
B+	87-89
B	83-86
B-	80-82
C+	77-79
C	73-76
C-	70-72
D+	67-69
D	63-66
D-	60-62
F	59 and below

Failure to turn in recut of final project from first session (Gold = Documentary, Silver = TV/New media, Platinum = Fictional Narrative) reduces overall grade one increment.

Production Division Attendance Policy

Students are expected to be on time and prepared for each class. Two unexcused absences over the entirety of the course will result in a student's grade being lowered by one full letter (IE: A becomes B). A third unexcused absence will result in a student's grade being lowered by one, additional full letter (IE: B becomes C). A student's grade will be lowered by one full letter for each additional unexcused absence. Two late class arrivals equate to one full absence.

In order for an absence or lateness to be excused, the student must have approval from the professor and provide documentation at the next attended class session.

If a student misses class due to an emergency, the student must contact the professor prior to class or contact the Production Office at 213-740-3317.

SAFETY

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 17 – Norris Theater - 3:00 P.M.

Monday, August 20– The Gallery SCA 120 - 6:00P.M.

Tuesday, August 21 – The Gallery SCA 120 - 6:00 P.M.

There are NO MAKE UP seminars available beyond these dates.

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 result 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. **MC AVID editing stations in the Avid Labs**

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?skuld=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 SCA approved and supported External Hard Drives:**
 - 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 required to back up material in the case of drive failure.

Statement on Academic Conduct and Support Systems

Academic Conduct:

Plagiarism – presenting someone else’s ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in *SCampus* in Part B, Section 11, “Behavior Violating University Standards” <https://policy.usc.edu/scampus-part-b/>. Other forms of academic dishonesty are equally unacceptable. See additional information in *SCampus* and university policies on scientific misconduct, <http://policy.usc.edu/scientific-misconduct>.

Support Systems:

Student Counseling Services (SCS) - (213) 740-7711 – 24/7 on call

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention. <https://engemannshc.usc.edu/counseling/>

National Suicide Prevention Lifeline - 1-800-273-8255

Provides free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week. <http://www.suicidepreventionlifeline.org>

Relationship and Sexual Violence Prevention Services (RSVP) - (213) 740-4900 - 24/7 on call

Free and confidential therapy services, workshops, and training for situations related to gender-based harm. <https://engemannshc.usc.edu/rsvp/>

Sexual Assault Resource Center

For more information about how to get help or help a survivor, rights, reporting options, and additional resources, visit the website: <http://sarc.usc.edu/>

Office of Equity and Diversity (OED)/Title IX Compliance – (213) 740-5086

Works with faculty, staff, visitors, applicants, and students around issues of protected class. <https://equity.usc.edu/>

Bias Assessment Response and Support

Incidents of bias, hate crimes and microaggressions need to be reported allowing for appropriate investigation and response. <https://studentaffairs.usc.edu/bias-assessment-response-support/>

The Office of Disability Services and Programs

Provides certification for students with disabilities and helps arrange relevant accommodations. <http://dsp.usc.edu>

Student Support and Advocacy – (213) 821-4710

Assists students and families in resolving complex issues adversely affecting their success as a student EX: personal, financial, and academic. <https://studentaffairs.usc.edu/ssa/>

Diversity at USC

Information on events, programs and training, the Diversity Task Force (including representatives for each school), chronology, participation, and various resources for students. <https://diversity.usc.edu/>

USC Emergency Information

Provides safety and other updates, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible, <http://emergency.usc.edu>

USC Department of Public Safety – 213-740-4321 (UPC) and 323-442-1000 (HSC) for 24-hour emergency assistance or to report a crime.

Provides overall safety to USC community. <http://dps.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.

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 Publications, 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

Statement of Understanding

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: