



**Course ID and Title: Filmmaking For Actors THTR
- 515e**
Units: 2.0
Spring – Friday – 10:00-12:50pm

Location: PED204

Instructor: Gene Gallerano

Office: N/A

Office Hours: Avail by appt.

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I will typically respond within 48 hours.

Course Description

Students learn and execute the breakdown of a film project from ideation to completion. By creating, writing, acting, directing and editing multiple films, in groups and individually, each student will walk away with the collaborative skillset and beginning tools to make film work as a 'DIY' creator.

Learning Objectives

Students will gain an understanding of how to write, act, edit, direct, shoot, score, light and produce their own work under the spirit of the 'DIY' aesthetic. Before a creator can make a product that is 'good' or 'successful,' the creator must excel at execution by understanding the mechanics and skillsets needed to make their own work in the film industry. Execution and follow through will be weighted the heaviest throughout the course.

Recommended Preparation:

Reading Suggestions:

- "Acting in Film: An Actor's Take on Movie Making" – by Michael Caine
- "Making Movies " – by Sidney Lumet
- "Cassavetes on Cassavetes" by John Cassavetes and Ray Carney
- "Rebels on the Backlot: Six Maverick Directors and How They Conquered the Hollywood System" by Sharon Waxman

Course Notes

This class will be creating group projects. These group projects are participation heavy and intensely collaborative in nature. There is no 'independent' on a film set. Film sets are incapable of running without full participation from all components - so being prepared and ready are imperative.

Technological Proficiency and Hardware/Software Required

Students must own or have access to some form of film editing software and a computer for off campus work.

Required Readings and Supplementary Materials

N/A

Description and Assessment of Assignments

-Completion of all projects and assignments is the grading scale in this course.

Grading Breakdown

Including the above detailed assignments, how will students be graded overall? Participation should be no more than 15%, unless justified for a higher amount. All must total 100%.

Assignment	Points	% of Grade
Participation	15	15
Attendance	30	30
Script Completion	15	15
A/B Scene Completion	15	15
1st Short flm Completion	15	15
2nd Short Film Completion	10	10
TOTAL	100	100

Grading Scale (Example)

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

Assignment Rubrics

N/A

Assignment Submission Policy

It is imperative to turn in assignments on time and do your prep outside of class so that the group projects are not slowed down or prevented in any way by absences (unless absolutely necessary) or tardiness.

Grading Timeline

Final grades will be submitted within one week of class completion.

Additional Policies

Being late to class or set will count against your grade. Please do not miss classes and/or days on set. Missing days will not only prevent the group projects from being completed but will heavily count against grading.

Do not use phones or eat in class while students are working.

	Topics/Daily Activities	Readings and Homework	Deliverable/ Due Dates
Week 1 1/11/19	-Acting on Camera: Finding a Working Vocabulary -Writing Feedback	-A/B Scene Prep -Work 1 st draft of Scripts	-A/B scenes -1st draft of Short Film Scripts -Read all scripts in shared folder
Week 2 1/18/19	-Acting on Camera: Finding a Working Vocabulary -Writing Feedback	-A/B Scene Prep -Work 1 st draft of Scripts	-A/B scenes -1st draft of Short Film Scripts
Week 3 1/25/19	-Acting on Camera, Finding Working Vocabulary -Writing Feedback	-A/B Scene Prep -Work 2nd Draft of Short Films -Discuss Post-Production work on A/B Scenes	-A/B scenes -2 nd draft of Short Film Scripts
Week 4 2/1/19	-Watch/Discuss completed A/B scenes, -Script work/Selection -Overview Script Breakdown	-Edit, Score, Color A/B scenes -Work 2 nd Draft of Scripts	-Final A/B Scenes due for in class presentation -2 nd draft of Short Film Scripts
Week 5 2/8/19	-Discuss 'Audio Storytelling' for films -Script Work/Selection -Casting -Begin Film Breakdowns for Pre-Production	-Audio Storytelling: 'Listen' to a film without the video -Work 3 rd Draft of Final scripts	-3 rd draft of Short Film Scripts -Write a couple paragraphs on how the film uses foley, ambience, audio to tell a narrative story through the use of sound -Begin Production Breakdown
Week 6 2/15/19	-Discuss 'Visual Storytelling' for Films -Storyboarding -Continue Pre-Production -Crew Up	-Visual Storytelling: 'Watch' a film with the sound off	-Final Tweaks to Scripts -Pre Production Prep - Write a couple paragraphs on the narrative language used by the filmmakers through the use of visual storytelling
Week 7 2/22/19	-"Set" Rehearsal -Continue Pre-Production	-Prep all Pre-Production materials	-Complete Production Breakdown
Week 8 3/1/19	-Final Prep Short Films -"Set" Rehearsal	-Completion of all Pre- Production work for shoots	-Final Pre-Production Checklist
Week 9 3/8/19	-Shoot Short Films -in class 'Set' Rehearsal	-Production Materials	-SET
Week 10 3/22/19	-Shoot Short Film -in class 'Set' Rehearsal	-Production Materials	-SET
Week 11 3/29/19	-Shoot Short Films -Pre-Production 2 nd Rd. Short films -Cast/Crew Up	-Production Materials	-SET -Pre-Production 2 nd Short Films
Week 12 4/5/19	-Pre-Production 2 nd Rd Short Films -"Set" Rehearsal	-Production Materials	-SET -Pre-Production 2 nd Short Films
Week 13 4/12/19	NYC Showcase*	NYC Showcase*	NYC Showcase*
Week 14	-Shoot 2 nd Short Films	-Production/On Set	-SET

4/19/19	-Discuss DIY Filmmaking ethos		-Shoot 2 nd Rd. Films
Week 15 4/26/19	-Post Production -Discuss DIY Filmmaking ethos	-Post-Production Work/On Set	-Begin Post Production on 2 nd Rd. Short Films
FINAL 5/3/19	-Watch and Review Final Films	-Watch and Review 1 st and 2 nd Final Short Films	-Completed 1 st and 2 nd Final Short Films

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/student/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>.

Discrimination, sexual assault, intimate partner violence, stalking, and harassment are prohibited by the university. You are encouraged to report all incidents to the *Office of Equity and Diversity/Title IX Office* <http://equity.usc.edu> and/or to the *Department of Public Safety* <http://dps.usc.edu>. This is important for the health and safety of the whole USC community. Faculty and staff must report any information regarding an incident to the Title IX Coordinator who will provide outreach and information to the affected party. The sexual assault resource center webpage <http://sarc.usc.edu> fully describes reporting options. Relationship and Sexual Violence Services <https://engemannshc.usc.edu/rsvp> provides 24/7 confidential support.

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://ali.usc.edu>, which sponsors courses and workshops specifically for international graduate students. *The Office of Disability Services and Programs* <http://dsp.usc.edu> provides 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.