

CTPR 507 PRODUCTION I – 18603
SEMESTER: Fall 2019
COURSE DESCRIPTION and OUTLINE
4 units

Instructors:

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Meeting Day/Time: **Monday** 2:00 PM – 5:50 PM

Location: SCE Stage 2

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Meeting Day/Time: **Monday/Wednesday** 2:00 PM - 5:50 PM

Location: SCI207

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Required text:

Introduction to Cinematography: Learning through Practice, Tania Hoser, Routledge, 2018. Available at USC Bookstore and online. Will also be used in later Cinematography classes.

Recommended text books:

Motion Picture and Video Lighting (2nd Edition), Blaine Brown, Routledge, 2007.
This is Your Brain on Music: The Science of Human Obsession, Daniel J. Levitin, Plume/Penguin, 2007.

The Filmmaker's Eye: Learning and Breaking the Rules of Cinematic Composition, Gustavo Mercado, Focal Press, 2011.

THE HEALTHY EDIT: Creative Editing Techniques for Perfecting Your Movie by John Rosenberg. Focal Press, 2018.

Editing with Avid Guide, Reine-Claire Dousarkissian (provided)

Details about Cinematography Requirements

- USC SCA Production Cinematography Kit – The items are listed on the USC SCA Production Cinematography Kit document which is on the SCA Community website <https://scacommunity.usc.edu/> in the Student Production Resources Section in Production Documents
- One 64 gb, SDXC Class 10 cards for capturing footage
- One 2 to 8 gb SD card to store the camera settings

Cards from Kingston, Lexar, Transcend and Sandisk have all been tested with the camera and are available at local stores and on Amazon. No micro cards and both cards must be blank i.e. free of files.

Details about Editing Requirements:

- **Students entering the MFA Production Film and Television program are required to have an SCA approved laptop along with the following:**
 - -An SCA approved hard drive
 - -Headphones with a 1/4 inch phono jack
 - -An SCA approved laptop
 - -Avid Media Composer (editing software) as specified in enclosed links
 - -Sapphire software, (visual effects software for editing) which is free
 - -Apple Care for your laptop
 - -Since most laptops do not come with Card readers students can either use the ones in post or purchase an approved one:
 - Verbatim USB-C Pocket Card Reader

The link that clarifies these requirements with all the specifications for your required purchases is:

<http://cinema.usc.edu/laptops/>

**THE USE OF CELL/SMART PHONES IS NOT ALLOWED DURING CLASS
This class cannot be audited.**

Hello and welcome to CTPR 507. There is no better way to learn how to tell a story than actually going through the process of doing it. Be patient and open to new ideas as you embark on this creative and personal journey of discovery.

Overview

Production I is about ideas and your ability to communicate effectively through the language of cinema. It combines introductions to the five major disciplines within the cinematic arts: producing, directing, editing, cinematography, and sound with guided opportunities to create individual and small group projects. Students will work on five* short HD projects as part of an exploration of visual storytelling, as well as participate in a directing exercise in the ***Fundamentals of Directing*** lab (production students only). The core focus of the class is to communicate ideas, feelings, moods and emotions through the design of visual and aural environments. All approaches to cinema will be introduced including non-fiction, fiction, abstract, and experimental. CTPR 507 is the beginning of an educational process which we hope will awaken your instincts as a filmmaker. **Participation in this course is mandatory, absences are not permitted.** The goal of this class is for each student to learn how to express themselves and reach a place where they can be self--critical of their own work and critique the other students' work in a helpful way as well.

(*P1 doc in trio; P2 solo; P3-A Prod/Dir in trio; P3-B DP in trio; P3-C Edit in trio)

Course Goals:

- Discover the basic elements of character and story.
- Learn how to tell a story effectively through the use of sounds and images that enhance the story.
- Explore a range of forms and genres—documentary, narrative, personal essay, etc. -- Deliver and receive cogent and constructive critiques of works in progress and completed works, by both faculty and fellow students.
- Establish ethical standards for filmmaking and critiquing.
- Develop fundamental skills in the areas of producing, directing, cinematography, editing, production sound, and sound design.
- Highlight the fundamental relationship between form and content.
- Become aware of the cultural impact of cinema.

CTPR 507 will cover introductions to these skill-sets:

Producing: The role of producer, including: script breakdown, budgeting, legal, safety, location and scheduling concerns.

Directing: Developing a comprehensive aesthetic approach to the goal, central idea, and theme of a project; including: examination of shots and scenes, creating complex visual frames and staging; beats, conflicts and moments; scene analysis and shot planning; coverage in contemporary media practice, and specific directorial use of camera regarding transitions and geography.

Cinematography: The use of images to reinforce a narrative and give an emotional experience, the role and responsibilities of crew members, the properties of light, the functions of a lens, composing and lighting matching reverse shots, lighting continuity, basic electrical distribution, blocking and covering a scene.

Editing: The aesthetics behind the art of telling a story with moving visual images. Learning the AVID Tools and Editorial techniques in story shaping, continuity; parallel editing, montage, Visual Effects; non-linear editing; media management.

Sound: Concepts of sound design and using sound as a creative element in cinematic storytelling. Introduction to production sound recording, sound editing, use of music and effects, and sound mixing.

PROJECTS:

Students will work on five, five minute (maximum with credits) projects in HD. The time limit is invariable and there are no exceptions.

PROJECT 1:

Each assigned trio will create one non-fiction film: a portrait of a place, a process, or a person. If a portrait of a process, it should show a clear representation of time; if a portrait of a person, show character through behavior; if a portrait of a place, show its spirit. It is optional to use voice-over or on-camera interview(s). (No hazardous shooting conditions will be allowed; no outside vendors.) See non-fiction primer; location permit & release parameters; related materials at:

PROJECT 2:

Each student must write, direct, shoot & edit their own project.
Location sound mandatory (effects, room tone, etc.)

Suggestions:

Narrative:

1. Beat change within a scene
2. Behavior which reveals character
3. Significant conflict within a scene

Documentary:

1. Portrait of a person
2. Capture a process
3. Explore the complexity and nuance of a place

Experimental:

1. Use montage to express an emotion or mood
2. Explore the qualities of light and darkness
3. Explore shape, line, time and/or space

PROJECT 3-A: Produce and Direct; use location sync-sound; five minutes. Emphasis on story structure; building tension, character development; mandatory production recording/dialogue; faculty supervise production from pre-prod through dailies, cuts, and sound design: crew is assigned from the 507 section.

PROJECT 3-B: Each student must also DP an assigned P3 project in addition to the one they produce and/or direct. You must use our Canon XC-15.

PROJECT 3-C: Each student must also edit an assigned P3 project in addition to the one they produce, direct, or DP. All editing must be done on USC approved software and laptops, or in USC's post facilities.

Credit/Roles on Films:

Students should not act in their own films. The goal is to place directing and working with actors as a priority in this course. Shooting on location is encouraged. Production sound must always be recorded.

No proprietary credits are allowed (i.e.: A film by) on films. All works must display:

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Works must include complete credits for all key positions, which must be performed by the students themselves. In **Project Two**, all key roles must be performed by one student, with help from up to 3 other 507 students –but not in key positions. In **Project 3 A, B, C**, DP and Editor will be assigned from your 507 section. (Speak with your professor about working with students from other sections in other roles.) Key roles are defined as Producing, Directing, Editing, Cinematography, and Sound.

No professional Electricians, Grips, Sound or Camera personnel may be used on 507 productions.

Outside vendors can be used for: make-up, additional approved grip and lighting gear, and approved visual and special effects.

Students must provide their actors with a copy of their work via the most up to date industry standards.

EDITING:

Students have three options where they can edit.

-At home, using their individually owned SCA approved Laptops.

-In SCA Lab B152, using their individually owned SCA approved Laptops. Editing stations are equipped with two large monitors, a keyboard and a mouse and are laptop compatible.

-Any AVID station in the AVID labs if they choose not to use their laptops.

In addition to the two AVID Tools Labs and three Editing Aesthetic Lectures, Editing faculty will meet with each editor individually in the lab, for up to one hour (or two 1/2 hour sessions) during the P3 editing process to review cuts, procedures, and to make suggestions. These sessions will be independently arranged between P3 editors and editing faculty in each 507 section. Meeting during P2 is optional; meeting during P3 is mandatory.

COPYRIGHT:

Because the School provides equipment and facilities, the copyright to all 507 films resides with the University. However, the student retains ownership of the underlying intellectual property rights to their work. All films produced in 507 may be uploaded to the internet but must be password protected in perpetuity. More info: <http://cinema.usc.edu/admissions/copyright.cfm>

In all cases, copywritten material must be credited. For works to be screened outside of SCA, material must be cleared, and a complete production book with rights, releases, and permissions must be submitted to Prod/Dir faculty, Archives, and Student--Industry Relations.

EQUIPMENT/RESOURCES:

Only production equipment supplied by the school or approved by your instructors (including your own) may be used on projects. Special visual effects, such as Adobe After Effects and green screen are not supported in the first year. Dollies and other equipment are subject to faculty approval.

USC and Non-USC Equipment for CTPR 507

Students will be issued a Canon XC 15 Camcorder for the semester. You are required to purchase 2 SD cards: one 64gb Class10 card for capturing footage and a smaller (8, 4, or 2gb) SD card, that will contain the camera settings. Students may check out a lighting kit and GoPro camera from USC on a weekly basis. If a student wants to use non--USC camera support equipment, like a slider, small portable dolly, shoulder mount, or a glidecam, etc. he/she must discuss this first with their lead instructor. If that instructor thinks the proposed equipment is appropriate for specific shots, the student will be directed to speak with the cinematography instructor who will discuss if this is the right tool and then discuss the proper and safe use of the equipment. The student is

responsible to email both the cinematography instructor and lead instructor with the list of shots and equipment under consideration. This will insure the student and faculty are in agreement about both the equipment and shots using that equipment.

The Canon XC 15 Camcorder and GoPro are presently the only camera/file format/codecs supported for CTPR 507 classes. Everything else is considered unsupported. Students working in unsupported file formats or codecs are not to ask staff, student workers or SA's for assistance in post. A guide to unsupported formats is available in Post.

VEHICLES

Moving vehicles are **not** permitted on or off campus. Shots involving stationary vehicles may be filmed on campus and private property but not on public property. Cameras, lights or other equipment involved in photographing a stationary vehicle cannot be placed on public sidewalks, driveways or streets.

All filming involving a motor vehicle requires a Hazardous Shooting Condition Form signed by appropriate faculty.

GRADES:

Each student must work on five films and all exercises in order to receive a grade. Grades will be based on both subjective and objective judgments; essentially we look for intelligence, clarity, craftsmanship and emotional depth indicative of a growing mastery of the art form. Success is necessarily predicated on an energetic and ongoing interaction between all members of the class. So, late projects, tardiness and unexcused absences will have a negative impact on your grade. Late projects will be docked 10 percent per day. If you must miss class, call your instructor or SA as soon as possible and always before class begins.

Grading Weights:

Sound: 5 points (MacMillan/Burton)

Editing: 10 points (exercises; editing own P2; editing other's P3) (Rosenberg)

Fund of Dir: 10 points (Albrezzi or Robinson)

Cinematography: 25 points total (Pacifci)

 Cinema Sessions: 10 points

 P2 Cinematography: 5 points

 P3: Cinematography of other student's P3 (required): 10 points

Producing/Directing (overall Shafipour): 10 points

Project 1 trio work: 5 points (Shafipour/Pacifci)

Prod/Dir Proj 2: 5 points (Shafipour)

Prod/Dir Proj 3: 15 points (Shafipour)

Collaboration / Professionalism: 15 points (All faculty)

Grading 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

In CTPR 507 a grade of C or better must be earned in order to move on to CTPR 508 (Production II). Students who earn a grade of C- (1.7) or less in 507 will be disqualified, and not be able to continue in the MFA program.

Production Division Attendance Policy

Students are expected to be on time and prepared for each class. One absence will affect your grade by one portion of a grade (A>A-) Two absences will result in your grade being lowered by one full point (ex: A > B). A third absence will result in your grade being lowered another full point (ex: B >C). Your grade will be lowered by one point for every additional absence.

One late will not affect your grade. Two late arrivals equate to one full absence. (A>A-). Three late arrivals will result in your grade being dropped by two portions ((A>B+). Four late arrivals will result in your grade being dropped three portions (one full point: A>B) Lateness of more than 30 minutes will count as an absence.

The student must inform the SA when they arrive so that it will be noted as late and not absent.

If you have an emergency and must miss class please contact your professor prior to class, or contact the Production Division at 213-740-3317.

MID-SEMESTER CONFERENCES: (between weeks 9-12 w/Dir faculty)

These conferences allow you to get a sense of your overall progress, areas for improvement and an estimated grade at mid--point in the semester. If you are in danger of failing, you will be alerted in writing and in a conference; we will outline

together what steps must be taken in order for you to pass. It is the student's responsibility to be aware of USC's add/drop and withdrawal deadlines.

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 the TA) as early in the semester as possible. DSP is located in STU 301, and is open 8:30am-5:00pm 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 at <http://web-app.usc.edu/scampus/university-student-conduct-code/>

Issues of academic dishonesty are subject to an internal SCA review process.

SAFETY GUIDELINES:

The personal safety of cast and crew is vitally important as you plan and shoot your projects. All class members on a set are responsible for production safety. You are required to read The Safety Rules for Student Productions Handbook (available on the SCA Community website in the Production Documents Section within the Student Production Resources) and must abide by the policies that apply to CTPR 507. If you have any questions or concerns, please check with your lead instructor.

The following require a Hazardous Shooting Conditions Form at the discretion of the faculty (available on the SCA Community website in the Production Documents Section within the Student Production Resources): stunts, prop guns, any object used as a weapon, minors, animals, vehicles, water work, fire (including candles and smoking), nudity, sexual activity, rooftop work, fog machines, drones and travel outside the 30 mile studio zone.

Never leave equipment unattended and take extra care when shooting at night. Don't store equipment in a car, not even the trunk.

Any violation of the course and safety guidelines is considered an academic, ethical violation, governed by the USC Code of Conduct. (see Statement on Academic Integrity http://www.usc.edu/student-affairs/student-conduct/grad_ai.htm) and is grounds for confiscation of footage, lowered grade, failing grade, probation, suspension, or expulsion from the University. Ethical violations are enforced by course faculty, the Head of Physical Production, and are subject to an internal SCA review process. Any ethical or safety violation will become a part of the student's record at SCA.

COURSE OUTLINE:

Week 1

8/26 (Mon) Session 1. 2 PM- 5:50 PM STAGE 2- first hour with Directing instructor

Cover - The course philosophy, review the syllabus, assignments and course guidelines. (1 hour)

Cinematography (3 hours)

Discuss and show examples of how Image System and employed in films.

SA: Hard copies Class Syllabus; place order with CEC for camera and tripod check out for week 2

8/28 (Wed) Session II. 2 PM- 5:50 PM SCI207

Directing Class D1: Shot/Scene from the Directorial Perspective.
Introduce Documentary P1 Projects.

8/30 (Fri) Diversity Lab 2:00-4:50 SCA 108 MANDATORY

READ: Section B, Chapter 3 - Fundamental Photographic Knowledge for Cinematography

Week 2

**9/2 (Mon) LABOR DAY NO CLASSES
STUDENTS BUY CLOSED-EAR HEADPHONES**

9/4 (Wed) Session I. 2 PM- 5:50 PM SCI207

Directing Class D2: Space and Image in Contemporary Cinema

9/5 (Thursday) 2:00 – 6:00 PM SCA B118

Avid Tools Workshop (1 of 2) with Beth Sweeney

AVID instruction:

- Understand SCA post labs, log in and work with ISIS Classroom exercise workspace
- Learn the basics of editing on a laptop and how to also edit in the Labs
- Understand the Avid interface, how to work with menus
- How to create, set the setting and save a project
- How to organize a project: folders and bins
- How to work clips and how to start a sequence
- Basic editing tools: splice, overwrite, lift, extract, trim,
- Basic audio in the timeline
- The basic commands
- Create an AVID project to be used during editing classes on the hard drive with two editing exercises in it: AVID exercises AND BOSTON LEGAL scene

9/6 (Friday) Session II. 2 PM- 5:50 PM Stage 2 MAKE-UP CLASS

Cinematography

Students will be issued their tripods and camera packages.

Cover- The instructor will guide them through a full check out, instructing them on the proper use and handling of gear. Instructor will introduce the Canon XC15 camera, basic functions and menu settings. The USC SCA Required Settings will be loaded into cameras. Each trio will shoot a simple shot, MOS, Day, exterior. The crew will consist of a cinematographer, director and talent.

Students: All USC students have access to films on Kanopy. It's a streaming service accessed through USC Libraries. Here is the link. <http://libguides.usc.edu/go.php?c=13421920>

You are required to watch at least one of these two films and read the following materials.

Watch: *Oldboy* by Park Chen-wook and read: The documents in 507 google drive titled 1) Introduction, 2) Finding the Frame, 3) Image System, plus 4) Image System in *Oldboy*.

and / or

Watch: *Sweetie* by Jane Campion and read: The documents in 507 google drive titled 1) Introduction, 2) Finding the Frame, 3) Image System plus these two articles online.

4) The Film Image: Sweetie 1989

<https://rampages.us/jaffeyfei/2016/03/04/sweetie-1989/>

5) Sweetie: Jane Campion's Experiment

<https://www.criterion.com/current/posts/455-sweetie-jane-campion-s-experiment>

Each student must bring two SD cards. Refer to [Details about Cinematography Requirements](#) in this syllabus.

SA: Oversee camera and tripod check out. Canon CX15 camcorder (w/cables) and tripod from the 507 cabinet.

READ: Section B, Chapter 2a - Working on Set: Professional Practice
Section F, Chapter 12 -Shaping and Controlling Light

9/7 & 9/8 SHOOT P1 Non-Fiction Project in Assigned Trios

Week 3

9/9 (Mon) Session II. 2 PM- 5:50 PM Loc STAGE 2 Cinematography

Cover- The role and responsibilities of crew members, the properties of light (angle, quality, quantity and color), lights (design and function, the anatomy of a light, hard vs. soft, how to focus), basic grip equipment. Students will break into trios (5 groups) and work with lights and grip equipment.

Students: Read USC SCA Guide to the Canon XC15-v2 & USC SCA Production Cinematography Kit. Both found on the SCA Community website <https://scacommunity.usc.edu/> in the Student Production Resources Section in Production Documents.

SA: Place sound package order with the sound department for week 4. Canon CX15 camcorder (w/cables) and tripod from the 507 cabinet.

9/11 (Wed) Session II. 2 PM- 5:50 PM SCI207

Editing (1 of 3) with John Rosenberg

In classroom (2pm-3:50pm): Two hour lecture “The Aesthetics of Editing” What does it mean to be a picture editor. Concepts of character and story shaping shot selection and sizes, angles, matching action, the 180--degree line, script analysis.

In AVID Lab (SCA B120 | 4pm-5:50pm): Two hour Review of basic AVID functions: mark in and out, cut in and out, yellow, blue and red arrow; track management, trim mode. Homework – The students will edit the scene they created a project for on their hard drive for review during the next class.

Students are required to bring laptops, hard drives, flash drives and headphones to every class.

Students are required to bring Lap Tops, Hard drives, flash drives and headphones to every class.

READ: Section C, Chapter 6 - Storytelling in Shots: Lenses and Composition

Week 4

9/16 (Mon) Session I. 2 PM- 5:50 PM STAGE 2

Cover – Cinematography - Basic introduction to the functions of a lens and features on camera associated with each function 1) aperture: F/stop, brightness %, waveform monitor, 18% grey card, ND filters, gain, zebras 2) focal length: wide vs. long lens, stop range of different focal lengths, 3) focus. Also discuss color temperature and the relationship between ISO and F/stops. (2 hours)

Sound Instructor-

Cover- Students will be issued their sound kits. The instructor will guide them through a full check out, instructing them on the proper use and handling of gear. Instructor will teach the basics of production sound recording.

Students: Each cinematographer must bring their USC SCA Production Cinematography Kit. Each trio must bring their camera and tripod. Each student must bring their 2 SD cards, Sony MDR7506 Professional Headphones with a 1/4 inch phono jack. Do not purchase or use earbuds or sound cancelling headphones.

SA: Canon CX15 camcorder (w/cables) and tripod from the 507 cabinet. Place order with PEC for 507 lighting kits for each trio for week 6.

9/18 (Wed) Session II. 2-5:50 SCI207

Screen P1 Non-Fiction Projects (6)

9/19 (Thurs) 1:00 PM – 4:00 PM SCA B118

Avid Workshop (2 of 2) with Beth Sweeney

- How to back up and ingest your P1 and P2 footage
- How to organize your dailies, use markers for notes, naming convention
- Editing tools: moving clips in the timeline, add edit, match frame, find bins
- The audio mixer and keyframing audio
- How to make and output a quicktime movie.
- Basic effect: dissolve, slo--motion, titles

READ: SECTION F, Chapter 11b - Lighting: Natural and Available Light

Week 5

9/23 (Mon) Session I. 2 PM – 5:50 PM STAGE 2

Cinematography

Cover- How to cover a scene (blocking, coverage, shot lists, shooting order). Discuss composition (rule of thirds, symmetry, X, Y & Z axis). Show a variety of examples. Demonstrate how to cover a scene with class as crew. Demonstrate how to use accessories for moving shoots: wheelchair, skateboard, shoulder mount, slider, etc. Shooting day exteriors: working with grip equipment vs. blocking with natural light. Three crews will shoot a synch sound interview, which will be screened and critiqued. The crew will consist of a cinematographer, camera assistant, director (interviewer), interviewee, sound boom operator & grip.

Students: Each cinematographer must bring their USC SCA Production Cinematography Kit. Each camera assistant must bring their camera, tripod and two SD cards. Each boom operator must bring their sound package including their Sony MDR7506 Professional Headphones with a 1/4 inch phono jack.

SA: Canon CX15 camcorder (w/cables) and tripod from the 507 cabinet. Place order with PEC for 507 lighting kits for each trio for week 6.

9/25 (Wed) Session II. 2 PM – 5:50 PM SCI207

Editing (2 of 3) with John Rosenberg

In classroom: **2:00-3:50** Two hour lecture “The Aesthetics of Editing” Review students’ cuts of their scenes. Aesthetic concepts, such as editing for character, story, emotion. Genre editing horror, comedy and action. Music and sound effects.

In AVID LAB (**B120** 4:00-5:50) Review Opus and Netmix. Review Boston Legal Cuts. Homework add mx and sndfx to Boston Legal scene.

Students are required to bring laptops, hard drives, flash drives and headphones to every class.

Homework: Students do notes on scene to be reviewed during next week’s class. Add music and sound effects.

9/27 (Friday) P2, Group A Script due 1:00pm to Directing & Cinematography Faculty & SA

Diversity Lab 2:00p-4:50p SCA 108 MANDATORY

READ: Section F, Chapter 11a -Lighting: The Fundamentals of Lighting, Light Metering and Exposure

SA: SA orders 5 lighting kits from PEC for week 6.

Week 6

9/30 (Mon) Session I. 2 PM – 5:50 PM STAGE 2

Cinematography

Basic electricity, electrical distribution on the stage and on location. How to build and use a portable light. Students will break into 5 groups and work with the lighting kit.

Discuss and show examples of the variety of looks that can be achieved with 3 lights. Introduce supplemental lights: clamp, China ball, inexpensive LED's, etc. Discuss and demonstrate set protocol. Discuss and demonstrate the difference between lighting a day and night scene. Demonstrate how to work with stage flats. Students will break into three crews and imitate the lighting of one shot provided by the instructor. Each shot imitated by each crew will have a very distinct and different look. The crews will use the 507 light kit. The crew will consist of a cinematographer, camera assistant, director, talent and G&E. The shots will be screened and critiqued.

Students: Each cinematographer must bring their USC SCA Production Cinematography Kit. Each camera assistant must bring their camera, tripod and two SD cards.

SA: One 507 lighting kits for each trio. Canon CX15 camcorder (w/cables) and tripod from the 507 cabinet. Place order with PEC for two 507 lighting kits for week 7.

10/2 (W) Session I. 2 PM – 3:50 PM SCI207

2 PM - 3:50 PM Class D3: Beats, Conflicts & Moments

4 PM – 5:50 PM AVID SOUND LAB SCI207

RICHARD BURTON: Sound editing (**1 of 2**) and mixing in Avid: editing backgrounds, effects, production; mixing in AVID, AudioSuite tools

10/4 Friday P2, Group B Script Due 1pm to Directing & Cinematography Faculty & SA

READ: Section C, Chapter 7, Storytelling in Scenes: Constructing the Scene and Working with the Director

WEEKEND: Group A shoots Project 2

Week 7

10/7 (Mon) Session I. 2 PM – 5:50 PM LOC STAGE 2

Cinematography

Cover- Discuss and show examples of matching reverse shots. Demonstrate how to compose and light them. Two crews will light and shoot a synch sound scene, using matching reverse shots, which will be screened and critiqued. The crew will consist of a cinematographer, camera assistant, director, sound boom operator, 2 talent and G&E. The sound instructor will join the class to guide them through capturing synch dialogue.

Students: Each cinematographer must bring their USC SCA Production Cinematography Kit. Each camera assistant must bring their camera, tripod and two SD cards. Each boom operator must bring their sound package including their Sony MDR7506 Professional Headphones with a 1/4 inch phono jack.

SA: Two 507 lighting kits, Canon CX15 camcorder (w/cables) and tripod from the 507 cabinet.

Confirm with lead SA that an order for two Sony FS5 packages have been placed for week 8. Place order with PEC for two 507 light kits for week 8.

10/9 (Wed) Session I. 2 PM – 5:50 PM

Editing (3 of 3) with John Rosenberg

In Classroom **SCI207** | 2-3:50pm): Two hour lecture “The Aesthetics of Editing”
Review students’ cuts of their scenes. Aesthetic concepts, such as editing with VFX. Style vs. formal editing. Fragmented editing, parallel editing, non--linear storytelling, pacing, montage, jump cutting.

In AVID LAB (**B120** | 4-5:50pm): Review basic AVID VFX tools; Review cuts of Boston Legal for whole class

Students are required to bring laptops, hard drives, flash drives and headphones to every class.

10/11 (Fri) Group C Script Due 1pm to Directing & Cinematography Faculty & SA

READ: Section A, Chapter 2b - Camera Assistant Skills

WEEKEND: Group B shoots Project 2

Week 8

10/14 (Mon) Session I. 2 PM – 5:50 PM STAGE 2

10/16 (Wed) Session II. 2 PM – 5:50 PM SCI207
P2, Group A screens

10/17 (Thurs) & 10/18 (Fri) FALL RECESS

WEEKEND: Group C shoots Project 2

Week 9

10/21 (Mon) Session I. 2 PM – 5:50 PM SCI207
Directing Class D4: Coverage

10/23 (Wed) Session II. 2 PM – 5:50 PM SCI207
P2: Group B Screens

10/25 (Friday) P3, Group A Script due 1:00pm to Directing & Cinematography Faculty & SA

Diversity Lab 2:00-4:50 SCA 108 MANDATORY

Week 10

10/28 (Mon) Session I. 2 PM – 5:50 PM SCI207
Directing Class D5: Entrances, Exits & Conflicts

10/30 (Wed) Session II. 2 PM – 5:50 PM SCI207
P2: Group C Screens

11/1 (Friday) P3, Group B Script due 1:00pm to Directing & Cinematography Faculty & SA

WEEKEND: Group A shoots Project 3

Week 11

11/4 (Mon) Session I. 2 PM – 5:50 PM SCI207
Project 3: Screen Group A Dailies

11/6 (Wed) Session II. 2 PM – 5:50 PM SCI207
Class D6: Scene Analysis

11/8 (Friday) P3, Group C Script due 1:00pm to Directing & Cinematography Faculty & SA

WEEKEND: Group B shoots Project 3

Week 12

11/11 (Mon) Session I. 2 PM – 5:50 PM SCI207

Project 3: Screen Group B Dailies

11/13 (Wed) Session II. 2 PM – 3:50 PM SCI207

Class D7: Lecture of instructor determination

4 PM – 5:50 PM AVID SOUND LAB SCI207

RICHARD BURTON: Dialogue Editing (**2 of 2**): Students will learn how to clean up and organize production tracks to make them mixable. Basic techniques will be covered for editing dialogue, ADR, Production FX, as well as creating fill for handles, use of alternative takes, and how to use Audio suite tools to make production tracks usable.

WEEKEND: Group C shoots Project 3

During the P3 editing process Students review cuts with Editing faculty. These sessions will be independently arranged between individual students and editing faculty in each 507 section.

Week 13

11/18 (Mon) Session I. 2 PM – 5:50 PM SCI207

Project 3: Screen Group C Dailies

11/20 (Wed) Session II. 2 PM – 3:50 PM SCI207

Class D8: Lecture of instructor determination

11/22 (Fri) Diversity Lab 2:00-4:50 SCA 108 MANDATORY

STUDENTS RETURN ALL EQUIPMENT TO CEC

Week 14

11/25 (Mon) Session I. 2 PM – 5:50 PM SCI207

Project 3: Screen Group A Fine Cuts

11/27 NO CLASS THANKSGIVING BREAK

Week 15

12/2 (Mon) Session I. 2 PM – 5:50 PM SCI207

Project 3: Screen Group B Fine Cuts

12/4 (Wed) Session II. 2 PM – 5:50 PM SCI207

Project 3: Screen Group C Fine Cuts

12/6 (Fri) Diversity Lab 2:00-4:50 SCA 108 MANDATORY

Week 16

12/13 (Friday) Final Session 2 PM – 4PM Location TBD

Project 3: Screen All Cuts

Mandatory 508 Producing Sessions:

Thursday, Dec 12, 5-8

Friday, Dec 13, 10-1

Monday, Dec 16, 1-4, 5-8

Tuesday, Dec 17, 10-1, 2-5

(please reserve all 6 sessions on your schedule; you will later be assigned to 2 of these)

Mandatory 508 Orientation: Wednesday, Dec 11, 1-5pm SCA112

Recommended 508 screenings: Sat/Sun Dec 14/15 11-3:30 Norris Cinema

Mandatory 508 Safety Seminar, Friday, Jan 10, 9-11:00 am SCA 110

LAPTOP POLICY

The use of laptop computers, smartphones and tablets to take notes or go over each other's work is permitted in this class. Any use of equipment that detracts from the class (such as surfing the Web for non class-related purposes, IM-ing other students or doing work for other classes) will result in the loss of privileges for the student.

Dornsife/The Writing Center

Students whose primary language is not English should check with The Writing Center at Dornsife which sponsors courses and workshops specifically for international graduate students. <https://dornsife.usc.edu/writingcenter/for-non-native-speakers/>

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” 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, policy.usc.edu/scientific-misconduct.

Support Systems:

Student Health Counseling Services - (213) 740-7711 – 24/7 on call
engemannshc.usc.edu/counseling

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention.

Student Health Leave Coordinator – 213-821-4710

Located in the USC Support and Advocacy office, the Health Leave Coordinator processes requests for health leaves of absence and advocates for students taking such leaves when needed.

<https://policy.usc.edu/student-health-leave-absence/>

National Suicide Prevention Lifeline - 1 (800) 273-8255 – 24/7 on call
suicidepreventionlifeline.org

Free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week.

Relationship and Sexual Violence Prevention Services (RSVP) - (213) 740-4900 – 24/7 on call
engemannshc.usc.edu/rsvp

Free and confidential therapy services, workshops, and training for situations related to gender-based harm.

Office of Equity and Diversity (OED) | Title IX - (213) 740-5086
equity.usc.edu, titleix.usc.edu

Information about how to get help or help a survivor of harassment or discrimination, rights of protected classes, reporting options, and additional resources for students, faculty, staff, visitors, and applicants. The university prohibits discrimination or harassment based on the following protected characteristics: race, color, national origin, ancestry, religion, sex, gender, gender identity, gender expression, sexual orientation, age, physical disability, medical condition, mental disability, marital status, pregnancy, veteran status, genetic information, and any other characteristic which may be specified in applicable laws and governmental regulations.

Bias Assessment Response and Support - (213) 740-2421
studentaffairs.usc.edu/bias-assessment-response-support

Avenue to report incidents of bias, hate crimes, and microaggressions for appropriate investigation and response.

The Office of Disability Services and Programs - (213) 740-0776
dsp.usc.edu

Support and accommodations for students with disabilities. Services include assistance in providing readers/notetakers/interpreters, special accommodations for test taking needs, assistance with architectural barriers, assistive technology, and support for individual needs.

USC Support and Advocacy - (213) 821-4710

studentaffairs.usc.edu/ssa

Assists students and families in resolving complex personal, financial, and academic issues adversely affecting their success as a student.

Diversity at USC - (213) 740-2101

diversity.usc.edu

Information on events, programs and training, the Provost's Diversity and Inclusion Council, Diversity Liaisons for each academic school, chronology, participation, and various resources for students.

USC Emergency - UPC: (213) 740-4321, HSC: (323) 442-1000 – 24/7 on call

dps.usc.edu, emergency.usc.edu

Emergency assistance and avenue to report a crime. Latest updates regarding safety, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible.

USC Department of Public Safety - UPC: (213) 740-6000, HSC: (323) 442-120 – 24/7 on call

dps.usc.edu

Non-emergency assistance or information.

Diversity and Inclusion

Diversity and Inclusion are foundational to the SCA community. We are committed to fostering a welcoming and supportive environment where students of all identities and backgrounds can flourish. The classroom should be a space for open discussion of ideas and self-expression; however, SCA will not tolerate verbal or written abuse, threats, harassment, intimidation or violence against person or property. If students are concerned about these matters in the classroom setting they are encouraged to contact their SCA Diversity and Inclusion Liaison, <http://cinema.usc.edu/about/diversity.cfm>; e-mail diversity@cinema.usc.edu. You can also report discrimination based on a protected class here <https://equity.usc.edu/harassment-or-discrimination/>

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.

**PLEASE NOTE:
FOOD AND DRINKS (OTHER THAN WATER) ARE NOT PERMITTED IN ANY
INSTRUCTIONAL SPACES IN THE CINEMATIC ARTS COMPLEX**